

ESSENCE OF VIDYA-VIGJNANA-VAAK DEVI
(SARASWATI SAHASRA NAAMA STOTRA- PUJA- KAVACHA-STUTIS)

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Other Scripts by the same Author: Essence of Puranas:-Maha Bhagavata, Vishnu Purana, Matsya Purana, Varaha Purana, Kurma Purana, Vamana Purana, Narada Purana, Padma Purana; Shiva Purana, Linga Purana, Skanda Purana, Markandeya Purana, Devi Bhagavata;Brahma Purana, Brahma Vaivarta Purana, Agni Purana, Bhavishya Purana, Nilamata Purana; Shri Kamakshi Vilasa

Dwadasha Divya Sahasranaama:

a) Devi Chaturvidha Sahasra naama: Lakshmi, Lalitha, Saraswati, Gayatri;

b) Chaturvidha Shiva Sahasra naama-Linga-Shiva-Brahma Puranas and Maha Bhagavata;

c) Trividha Vishnu and Yugala Radha-Krishna Sahasra naama-Padma-Skanda-Maha Bharata and Narada Purana.

Stotra Kavacha- A Shield of Prayers

Purana Saaraamsha; Select Stories from Puranas

Essence of Dharma Sindhu

Essence of Shiva Sahasra Lingarchana

Essence of Paraashara Smtiti

Essence of Pradhana Tirtha Mahima

Dharma Bindu

Essence of Upanishads : Brihadaranyaka , Katha, Tittiriya, Isha, Svetashwara of Yajur Veda- Chhandogya and Kena of Saama Veda-Atreya and Kausheetaki of Rig Veda-Mundaka, Mandukya and Prashna of Atharva Veda ; Also ‘Upanishad Saaraamsa’ (Quintessence of Upanishads)

Essence of Virat Parva of Maha Bharata

Essence of Bharat Yatra Smriti

Essence of Brahma Sutras

Essence of Sankhya Parijnaana- Also Essence of Knowledge of Numbers

Essence of Narada Charitra; Essence Neeti Chandrika-Essence of Hindu Festivals and Austerities-

Essence of Manu Smriti*- Quintessence of Manu Smriti* - *Essence of Pratyaksha Bhaskara- Essence of Maha Narayanopanishad*

Note: All the above Scriptures already released on [www. Kamakoti. Org/news](http://www.Kamakoti.Org/news) as also on Google by the respective references. Those with * are under process]

Preface

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!

Saraswati has no barriers of age-sex-materialism-and the pulls and pushes of 'Samsaara'; but only the Path of Dharma. Dharmaacharana- Dharma Prachaara- Dharma Paripaalana are the watch words of Saraswati. The tools utilised by Saraswati are Vaak- Vidya-Vigjnaana. The 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 Determination-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. Once any person believes and gets convinced that he - or any Individual Self for that matter -happens to be the spring boat of the Praana, hope, memory, space, water, form and look, strength, food, reasoning and intelligence, mental power, speech, knowledge, rites and all such abilities, then indeed that Self himself or each and every Self like himself, is certainly, nay undoubtedly, the Supreme Self himself with all the accomplishments. He is a symbol of Purity, purity of food, nature, memory, heart, thought, and action. Then the spiritual freedom to escape from darkness, impurities of ignorance, attachment to desire and to speed up the bandwagon of knowledge, mind, thought, resolve, meditation and introspection to discover Truth finally as Himself! Once that stage is reached, then he becomes 'Bhagavan' or God like and He knows the source and cause of Existence, its termination, the entries and exits, as also the knowledge and ignorance of Reality.

Indeed thus in utter ignorance being distressed in repetitive cycles of births and rebirths, may I in the never dying aspiration with total dedication, place an ever fragrant lotus flower at the eternal feet of Paramacharya HH Chandrashekhara **Sarasvati of Kanchi Peetha!**

VDN Rao and family

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ESSENCE OF VIDYA-VIGJANAANA- VAGDEVI

(SARASWATI SAHASRA NAAMA STOTRA-PUJA-KAVACHA-STUTI)

Manikya veenaam upalaalayanteem madaalasaam manjula vaagvilaasaam, mahendra neela dyuti komalaangim Maatanga Kanyaam manasaa smaraami/ Chaturbhuje chandrakalaa vatamse, kuchonnate kumkuma raaga sone, pundrekshu paashaankusha pushpa baanahaste namaste jagadaika maataa/ Maataa marakata shyaama Maatangi mada shalini, kuryaat kataaksham kalyaani kadamba vana vaasini/ Jaya Maatanga tanaye, jaya neelotpala dyuthe jaya sangeeta rasike, jaya leela shuka priye! [Maha Kavi Kaalidaasa] 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 feminity of exhubarant 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! [Matangi is the Tantrik Maha Vidya-the Goddess of music, arts and knowledge]

INTRODUCTION

The normal belief has been that one could anchor one's worship on either Brahma the Creator, Vishnu the Preserver or Mahadeva the Destroyer, each representing the Rajas, or Satvik, or Tamas Gunas respectively. But little one realises that there is a Cosmic Energy as an amalgam of all the Gunas as Maya or Devi Bhagavati! Paramatma the Unknown-Everlasting-Omni Present-Interminable-Unborn-and Everlasting appears to have divisioned the 'Anda Chatushtaya' or the Four folded 'Brahmanda' viz. Shakti, Maya, Prakriti and Prithvi - or the Energy, Ignorance/ Make Belief, the Nature and Earth. The entire Universe, replete with Paramatma is all-resplendent in Abstract Form, Paripurmam or Entirety- He is on top of the Parama Tatwas viz.as detailed. Shuddha Tatwas or the Pure Elements viz.Shiva, Shakti, Sadaashiva, Ishwara, Sadvidya Mayi, and the Parama Tatwas representing the Swaswarupas 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 or alternatively Shiva, Shakti, Sadaa Shiva, Ishwara and Shudda Vidya . The Collective Form is named 'Atyanta Chamatkaara Swa-Swarupa' and there beyond the Parama Tatwa. 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. B Bhagavan Maheshwara divisioned the 'Anda Chatushtaya' or the Four folded 'Brahmanda' viz. Shakti, Maya, Prakriti and Prithvi - or the Energy, the Ignorance/ Make Belief, the Nature and Earth. The entire Universe, replete with Paramatma, is all-resplendent in Abstract Form, Paripurmam or Entirety- He is on top of the Parama Tatwas viz.as detailed. Shuddha Tatwas or the Pure Elements viz.Shiva, Shakti, Sadaashiva, Ishwara, Sadvidya Mayi, and the Parama Tatwas representing the Swaswarupas 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 or alternatively Shiva, Shakti, Sadaa Shiva, Ishwara and Shudda Vidya . The Collective Form is named ‘Atyanta Chamatkaara Swaswarupa’ and there beyond the UNKNOWN!. 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 Aaanava, 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 antaratma 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 upto Earth, creation encases ‘Chaitanyam’ or the Pure Conscious -ness by ‘dehabhava’ 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 Shiva-Shakti-Sadashiva-Ishwara-shudda vidya-maya and kala the creativity. Vigjnaana is a flow of Self Awareness and is conceptual only. Kashmiri Shaivism feels 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 praana and the Individual Consciousness is a mute spectator only and surely the photo image of Paramatma! **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 Aaanava, 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 antaratma 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 upto Earth, creation encases ‘Chaitanyam’ or the Pure Conscious -ness by ‘dehabhava’ 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 Shiva-Shakti-Sadashiva-Ishwara-shudda vidya-maya and kala the creativity. Vigjnaana is a flow of Self Awareness and is conceptual only. 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 praana and the Individual Consciousness is a mute spectator only and surely the photo image of Paramatma!.

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 prasannaa 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 yatnaadidaaniam Satprakaashyatey/ Puraa Pitaamaham drushtwaa jagatsthaavara jangamam, Nirvikaram Niraabhaasam stambhi bhutamachetasam/ Srushtwaa Trailokyamakhilam Vaagabhaavaatathaa vidham, Adhikyaabhavatah swasya Parameshthi Jajadguruh/ Divyavarshaayutam tena tapo dushkaramuttamam, Tatah kadaachisanjaataa Vaani Sarvaartha shobhitaa/ Ahamasmi Maha Vidya Sarva Vaachaamadhiswari, 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 Pumaanyastastustaveynaanaena toshayet/ Tasyaaham kinkari saakshaat bhavishyaami na samshayah, Ityuttkavaanantarda - dhey Vaani tadaarabhya Pitaamahah/ Stutwaa stotrenaa divyena tatpatitwa mavaaptavaan, Vaaniyuktam Jagatsarvam tadaarabhyaabhaven Muney/ Tatteyham sampravak –shyaami shrunu yatnena 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 Vishwasaaraa Vishwaa Vishya vibhaavari, Varenyya Vangmayi Vriddhaa Vishishta Priyakaarini/ Vishwato Vadanaa Vyaaptaa Vyaapini Vyaapakaatmika, Vyaalaghi 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; Vriddhidaa 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 ; Vishwaaraadhyaa 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 Vedini or the Erudite Master of Vedas; Vedyaa 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 ; Varenyya or the Peak of Excellence and Distinction; Vaangmayi or the Symbol of Elegant Voice; Vriddhaa 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; Vyalaghi the Destroyer of the Wicked and Vicious; Vyaala Bhushani or the Ornamented with Poisonous Snakes; Virajaa or the Impassioned and Placid; Vedanayika or the Supreme Chief of Vedas; Veda Vedanta Samvedyaa 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 Vaagyaadini 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 Grihadoshaghni Navaghni 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 samstutyaa 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; Grihadoshaghni or the demolisher of harmful defects and evils of a family and household; Navaghna- 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; Gamyā the Single Final Goal that all the Beings on Srishti crave to reach; Gajayāna or the Devi who rides an elephant with steadiness and surety; Guha stuta or Commended by Shiva Kumara always; Garudaasana Samsevya 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 Shamanaghni cha Shata Saahasrarupini, Shiva Shambhupriya Shraddhaa Shruti rupaa Shrutipriya/ Shuchishm,ati Sharmakari Shuddhidaa Shuddhi rupini, Shiva Sivankara Suddha Shivaaraadhyaa Shivatmika/ Shrimati Shrimayi Shraavyaa Shruti Sharavana gochara, Shantissahaanti kari Shanti Shantichaara Priyankari/ Sheela labhya Sheelavati Shrimaataa Shubha kaarini, Shubha Vaani Shuddha Vidya Shuddha Chitta prapujita/ Shrikari Shuta paapaghi Shubhaakshi Shuchi vallabhaa, Shivetaraghi Shabari Shravaneya Gunaanvita/ Shara Shirisha pushpaabhaa Shama -nishtha Shamaatmika, Shamaanvita Shamaaraadhyaa Shiti kantha prapujita/ Shuddhi Shuddhi kari Shreshtha Shrutaananta Shubhaavaha, Saraswati cha Sarvagina 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/ Margasirsha-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];

Shamanaghni or the Subduer of Situations of undue placidity where ever needed; Shata sahasra rupinyai or She assumes hundred thousand forms simultanously; 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; Shutismati 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 Pureness; 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; Shravaniya 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 Savitrupriyakarini, Samshayacchedini Sankhyavedya Sankhyaa Sadishwari/
Siddhidaa Siddhasampujyaa Sarvasiddhipradayani, Sarvajna Sarva Shaktischa Sarvasampad- pradayani/
Sarvaashubhaghi Sukhada Sukhasamvitswarupini, Sarvasamhashini 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 Vashankari/ Subhaga Sundari Siddha Siddhamba Siddhamatrika, Siddhamata Siddha Vidya Siddheshi Siddharupini/ Suripini Sukhamayi Sevakapriyakaarini, Swamini Sarvada Sevy 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 Fulfiller 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 Devas; 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 Vedyā 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 Gunanvita 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 Vashamkari 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; Maheshaani 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 Mantrtamayi Mahi/
Maha Lakshmirmahavidya Maata Mandaravasini, Mantrigamyaa Mantra Mataa Mahamantraphalaprada/
Mahamuktirmahaanitya Mahasiddhipradaayani, Maha Siddha Maha Maataa Mahadaakara Samyuta/
Maha Maheswari Murtyai Mokshada Manibhushana, Menaka Maanini Maanya Mrityughni Merurupini/
Madiraakshi Madavaasa Makharupa Maheswari, Mahamoha Mahamaya Maatrunam Murtisamsthitaam/
Mahapunyaa Mudaavaasaa Maha Sampad pradayani, Manipuraika nilaya Madhurupa Madotkata/
Maha Sukshma Maha Shanta Maha Shanti pradaayani, 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 Mahaarthyai cha Muktahaara vibhushana/
Manikyabhushana Mantramukhya Chandrardhashekhara, Manorupa Manassuddhimanassuddhipradayani/
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 Maheswari, 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; Manaanda 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 Vidyaa 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, dishes 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; Matrunaam 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 invigorating Iccha Shakti in the context of Kundalini Vidya since that is the center of dynamism, energy and Siddhi or accomplishment; 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; Mukhya 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; Medha pradaayani or the Singular Sourcer of Intelligence; Medhaya or the portrayal of Intellect; Maha Vegavati or the Personification of Speed and Sharpness; Maha Moksha Phalapada or the bestower of Sublime Status of Liberation; Maha Prabhaa or the Form of Abundant Luminosity; Mahati or Epithet of Paramouncy 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 Jaalaghi 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 phalapada 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 Namu Bhagavati Aim Vada Vada Vagvaadini Swaaha/

*Bhuda Bhagyada Bhogya Bhogyada 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/
Bhavaghi Bhaktilabhyacha Bhaktarakshanatatpara, Bhaktashamani Bhagya Bhogadaanakritodyama/
Bhujanga bhushana Bhima Bhimakshi Bhimarpini, Baavini Bhraatru rupaacha Bharati Bhava nayika/
Bhasha Bhashaavati Bhishma Bhairavi Bhairavapriya, Bhutirbhaasita Sarvaangi Bhutidaa Bhutinaayika/
Bhaswati Bhagamalacha Bithishaa daana kritodyama, Bhiksharupa BhaktikaryBhakta Lakshmirpradayani/*

Bhraantighna Bhrantrupa chaBhutida 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; Bhogyia 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 bhekya 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 as also the Sapta Paatalas viz. Atala-Vitala-Sutala-Talaatala-Mahatala-Rasatala-Paatalas];

Bhavaghni 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; Bhaktaarshi 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 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; Bhiksha 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; Bhagyavadrusha 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 Brahmawarupacha Brihati Brahmavallabha, Brahmadaacha Brahma Maata Brahmaani Brahmadaayani/ Brahmeshi Brahmamstutya Brahmavedya Budhapriya, Balendu Shekhara Baala Puja karapriya/ Baladaa Bindurupaacha Balasuryasamaprabha, Brahmarupa Brahmamayi Badhnamandala madhyaga/ Brahmani Buddhidaa Buddhirbuddhirupa Budheswari, Bandhakshayakari Baadha naashani Bandhurupini/ Bindwalya Bindubhusha Bindunaada samanvita, Beejarupa Beejamaata Brahmanya Brahmacharini/ Bahurupa Balavati Brahmanya Brahmacharini, Brahma stutya Brahma Vidya Brahmaandaadhina vallabha/ Brahmasha Vishnurupacha Brahma Vishnvesha 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; Brahmadayani or the Provider of Brahma; Brahmeshi the Paradigm of Brahmanas; Brahmamstutya 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 Shodashopacharas 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 Spendour 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; Bandhu rupini or of the soothing and encouraging presence of relatives and well wishers; Bindwalya 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 Samshtita 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 Maalikaa Sdamaalamkritey Vada Vada Vaagvaadini Swaaha/

Akshamaala Aksharaakaaraa Ksharaakshara Phalaprada, Anantaananda Sukhadaananta Chandra nibhaanana/ Ananta Mahimaaghora Anantagambhira samyutaa, Adrushtaadrushta bhagyaphala prada/ Arundhatyavyayi Naadha Aneka Sadguna samyuta, Aneka Bhushana adrushya aneka Loka nishevita/ Anantaananta sukhadaa Ghoraaghora Swarupini, Avesha 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 Samsevyaa ajara sevita padyugaa, Atulaartha prada ardikya 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 Avesha 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; Adrushtaadrushtida 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; Adrushya 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; Avesha 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 Samharti 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 Lotus; 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 sampujya 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; Askhaldrupa 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 Lotus; Amara nayika or of the High Satus of Amaras or Devatas ; Ameya or boundless or Immeasurable; Aseha 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 Jeevadarini, Jahnavi jyaa Japavati Jaatirupaa Jayaprada/
 Janardanapriyakari Joshaneeyaa Jagat stitha, Jagatjyeshthaa Jaganmaaya Jeevana traana kaarini/
 Jeevaatulatika Jeevaa Janma Janma nibarhani, Jaadyavidhvamsana kari Jagadyonirjayaatmikaa/
 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 Jyoirvriyabhidhaayani/
 Jutaajutana Chandraartha Jagat srishtikara tathaa, Jagatraanakari Jaadya dhvamsa kartri Jayeswari/
 Jagadbeejaa Jayaavaasaa Janmabhurjanma naashini, Janmaantya rahita Jaitri Jagadyonir japaatmikaa/
 Jayalakshana sampurnaa Jayadaana kritodyamaa, Jambharaadyaadi samstutyaa Jambhaa
 phaladaayani/ Jagatraya hitaa Jyeshthaa Jagatraya vashamkari, Jagatrayaambaa Jagati jwaalaa jwalita
 lochanaa/ Jwaalini jwalanaabhaasaa Jwalanti Jwalanaatmika, Jitaraati 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 kaarina 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; Jahnvi 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 Juta; 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 samaprakhya 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 Chandraadha or the Half Moon ornamenting 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; Jayaavaasaayai 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; Jwaalinya 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; Jitaaraati 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 Vallabha 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; Kaamya or the One identical to fulfillment; Kamaprada or the deliverer of wishes);

Aim Kleem Kalyani Kamadharini vada vada Vagvaadini Swaaha

*Kamakhya Kamada Kartri Kratukarma Phalaprada, Kritagnaghni Kriyarupaa Karya karana rupini/
Kanjakshi Karunarupa Kevalaamara sevita, Kalyana kaarini Kantaa Kantida Kanti rupini/
Kamala Kamala 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 Hari Krishna Klamaghni Kanjalochana/
Kandarpa janani Kantaa Karuna Karunavati, Kleem kaarini Kripaakaara Kripasindhuh Kripavati/
Karunadra Kamalodbhava Kirtikari Kalmashaghni Kriyakari , Kriyashakti
Kamarupa Kamalotpalagandhini/ Kala Kalavati Kurma kutastha Kanja samsthita, Kalika Kalmashaghni
cha Kamaniya jataanvita/ Karapadma Karaabhishtaprada Kratuphalapada, 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, Kavitwada
Kavyamaata Kavimaata Kalaaprada/*

Om Souh Kleem Aim Tato Vada Vada Vaagvaadini Swaaha

(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 Spirtualism 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; *Kutashta or the Dormant olr Latent Shakti which gets activised at the time of Universal Peril as assured by Lord Krishna stating : *Pavitraanaya Sadhunaam 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 possesor 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; Kavitva 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 Rupaacha Tripada Tridasheswari, Trideveshi Trijanani Trimaataa Trayambakeshwai/
Tripura Tripureshaani Traimbaka Tripurambika, Tripurashrstrayirupa Trayivedya Traishwari/
Traiyantavedini Taamraa Taapatrtaya haarini, Tamaala sadrushya Traatrey Tarunadityasannibha/
Trailokya Vyapini Triptaa Triptikrit Tatwarupini, Turya Trailokyasamstutya Triguna Triguneshwari/
Tripuraghi Trimaataacha Traimbika Trigunaanvita, Trishnaachhedakari Tikshna Tiksha swarupini/
Tulaatulaadi Rahita Tatwa Brahma Swarupini, Traanakartri Tripaapaghi Tripadaa Tridashanvita/
Tatthya Tri Shaktistripadaa Turyaa Trailokyasundari, Tejaskari Trimurtyaadya Tejorupa Tridhaamata/
Trichakra Kartri Tribhaga Turyaatita Phalaprada, Tejaswini Taapaha Taapopaplava naashani/
Tejogarbhaa Tapassaara 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 dashaas 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 Vedyaa or the Exponents of Ruk-Yajur-Sama Vedas; Trayeshwari; Trayyanta Vedita 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 Inanendriyas 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 Karnmendriyas 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; Tripuragani 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; Tripapagani 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 imparter 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; Tejogarbhya 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; Tritiya or the Third Day of each month both in the Shukla Paksha and Krishna Paksha with special significance on Akshaya Tritiya 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 Yagjnenapariपुरita, Yajya Yagnamayi Yakshi Yakshinin Yaksha Vallabha/
Yagnapriya Yagjna pujiyaa Yagnatushta Yamastuta, Yamaniyaprabha Yamyaa Yajaniya Yasaskari/
Yagnakartri Yagnarupa Yashoda Yagjna samstuta, Yagneshi Yagnaphalada Yoga Yoniryajustuta/
Yamisenyaa Yamaraadhya Yamipujya Yameswari, Yogini Yogarupaacha Yogakartru priyankari/
Yogayuktaa Yogamayi YogaYogiswaraambika, Yoga Yagnamayi Yonih YamaadyashataangaYogata/
Yantritaaghouhasamhara Yamalokanivarini, Yashtivyashtishasamstustya Yamaadyashtangayogayuk/
Yogiswari Yogamataa Yoga Siddhaa cha Yogadaa, Yogaaroodha Yogamayi Yogarupaa Yaviyasi/
Yantrarupacha Yantrastha Yantrapuja cha Yantrika, Yuga kartri Yugamayi Yugadharmavivarjita/
Yamuna Yamini Yaamyaa Yamunaajalamadhyaga, Yataayaata prashamani yatanaanaam nikruntani/
Yogaavasa Yogivandya Yattacchabda Swarupini, Yogakshemamayi Yantra Yaavadakshara Matrika/
Yavatpadamayi Yavacchabdarupa Yatheswari, Yattadiya YakshavandyaYadvidya Yati samsthuta/
Yaavadvidyaamayi Yavadvidyaabrinda Suvanditaa, Yogihrudpadma nilaya Yogivaryapriyankari/
Yogivandya Yogi maata Yogisha phaladayani, Yaksha vandya Yaksha pujiya Yaksharaja supujita/
Yagnarupa Yagnatushta Yaayajuk swarupini, Yantraaraadhya YantramadhyaYantrakatrupriyankari/
Yantraarudha Yantrapujya Yogidhyana parayana, Yajaniya Yamastutyaa Yogayukta Yashaskari/
Yogabaddha Yatistutya Yogagjna Yoganayaki, Yoga Yagnaprada Yakshi Yamabaddhaa vinaashani/ Yogi
Kaamyaa pradaatricha Yogimokshapradayani/*

*Iti naamnaam Saraswatyaahasram samudeetam/ Mantratmakam MahagopyamMaha
Saaraswatapradam, YahpathecchrunuyadbhaktiyaTrikalam 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 Praanaaih 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; Yagjna priya or the One who is delighted with Yagjnas or the Sacrificial Offerings to Devas; Yagjna puja or the Goddess worshipped through the medium of Yagjnas; Yagjna Tushta or the Deity who is happy and contented with the performance of Yagjnas; 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; Yaamyia or the One with tolerance and leniency; Yajaniya or Worthy of high worship in the medium of Yagjnas; Yasaskari the awarder of name and fame; Yagjnakartri or the Top Organiser of Yagjnas; Yagjna Rupa or the very appearance of Yagjnas; Yashoda or the contributor of reputation and eminence or alternatively explained the foster mother of Lord Krishna and the wife of Nanda; Yagjna samstuta or She is celebrated by Yagjnas as their Goddess; Yagjneshi or the Presiding Queen of Yagjnas; Yagjna phalata of the provider of the fruits of Yagjnas; Yogayoni or the Mother Goddess of Yagjnas; Yajustuta or the Personification of Yagjnas is never tired of commending and praying to her; Yami Sevya 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 Pratyahra Dharanaa Dhyaana Samaadhyayoshatangavavaani' 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; Yamaadyashta - anga 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 Puja 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; Yaamyia 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 Antarvahini at Prayaga; Yaataayaaa prashamani or the Controller of rapid motion; Yaatananaam nikruntani or the obstrucater 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 Instrumenation 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 Puja; Yaksha Raja Supujita or Devi is worshipped by the King of Yakshas Kubera; Yagjna Rupa; Yagjna tushta or contented by Yagjnas; Yaayayaajaaka 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 Puja 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 pradayani or the final bestower of Moksha to Yogis);

Phala Shruti

Iti Naamnaam Sarswatyaah Sahasram Samudeetam: The above are theThousand 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 pathetcchrnu 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 Sahasranama 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)

Prathamam Bharatinaama 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/

SOURCES FROM PURANAS

BRAHMA PURANA

Brahma outlined some of the other significant Tirthas in the Karma Bhumi of Bharata. Within Himalayas and Vindhyas there were twelve *Deva Sambhava Nadis* of utmost importance which were closely associated with Brahma-Vishnu-Maheswaras-six of them from Himalayas to Vindhyas viz. Bhagirathi, Narmada, Yamuna, Saraswati, Vishoka and Vitasta and six more from Vindhyaparvata to Dakshina Samudra viz. Godavari, Bhimarathi, Tungabhadra, Krishnaveni, Tapi and Payoshni. Of these *Asura-Sambandha Nadis* viz. Gayasura, Kollasura, Vrittha, Tripura, Andhaka, Hayamurtha, Lavanasura, Namuchi, Shrinka, Yama, Patalaketu, Maya, and Pushkarasura. Then there were *Rishi-Sambhava Nadis* viz. Prabhansa, Bhargava, Agasti, Nara Narayana, Vasishtha, Bharadwaja, Goutama and Kashyapa. These Tirthas apart there also were *Illustrious Manushya Sambhava Nadis* in the memory of Ambarisha, Harischandra, Maandhata, Mau, Kuru, Kankhala, Bhadraashwa, Sagara, Ashwayupa, Nachiketa, Vrishaakapi, and Arindama. Countless other Rivers, Sarovaras and Tirthas dotted the length and breadth of Bharata Varsha but Brahma Deva mentioned the more popular ones.

BRAHMANADA PURANA

Kanchipura Mahatmya: Brahmanda Purana, in the Chapter of Lalitopakhayana is quoted as follows: *Rahasyam sampravakshyami Lopamudraa pate shrunu, Netra dwayam Maheshasya Kaashi Kanchipuri dwayam/ Vikhyatam Vaishnavam kshetram Shva sannidhya kaarakam, Kanchi kshetre Puraa Dhataa Sarva loka Pitaamahah/Shri Devi darshanaarthaaya tapastepe sudushkaram, Praaduraasa Puro Lakshmi Padmahasta purassaraa/ Padmaasane cha tishthantee Vishnunaa saha, Sarva shrigaara - veshaadhya sarvaabharana bhushitaa/* (Bhagavan Hayagriva told Agastya Maharshi, the husband of Devi Lopamudra as follows: ‘ May I reveal a secret to you: Shankara always considers that his two eyes are two unique Kshetras viz. Kashi and Kanchipura since they represent a Shiva Kshetra and Vaishnava

Kshetrta respectively. Once Lord Brahma performed a very difficult Tapasya to Maha Devi and as a result Devi Lakshmi appeared before him as seated on a Lotus along with Bhagavan Vishnu and decorated with golden jewellery with abounding grace!') The Purana further proceeds that Hayagriva then confirms to Agastya that Lalitha Devi whom Lakshmi-Gauri-and Saraswati worshipped had the re-appeared as **Devi Kamakshi!** Hayagriva then proceeds to describe Kamakshi as follows further: ‘ Devi Kamakshi is Adi Devata: *Adyanta-anutaraa saasyaat Chitparaatva- adi karanam Ananta*—(Adi Devata Kamakshi is smaller than Atom, Chit Swarupini, Adi Kaarana or the Primary Cause and also the Ananta or the Endless). Kamakshi has a Second Form which has two hands, one with a Book and another with Yoga Mudra or the Symbol of Yoga. Her third Form was pure like snow, a jasmine flower, Chandra and a white pearl; her fourth Swarupa was that of a thousand Rising Suryas with a Chandra Rekha on her head; She is ParaTripura with four hands carrying a paasha, ankusha, Ikshu or Sugarcane and Kodanda: all in the Swarupa of Kamakshi as meditated by Saraswati-Lakshmi and Gauri; She is Maha Devi’s two eyes: one as Shiva Kanchi and another as Vishnu Kanchi. Bhagavan Hayagriva further informed Agastya Muni: ‘All the Shaktis are Kamakshi’s creation. She improvised three eggs and created Tri Murtis entrusting them the duties of Srishti- Sthiti-Samhara to Brahma- Vishnu -Shiva respectively and created Satya Loka-Vaikuntha-Kailasha as also their respective Devis of Saraswati-Lakshmi-Parvati. Vishnu felt that he was the Supreme and as Brahma sat atop the Lotus stem sprouted from Vishnu’s navel and resting on Ksheera Samudra, Brahma claimed superiority and the ensuing fight up as a third entity emerged as a huge Shiva Linga without beginning or end. As Maheswara made his appearance, Brahma still claimed his seniority and out of anger Shiva emerged as Bhairava and snipped Brahma’s fifth head but as Brahma Kapala was not leaving Shiva, he had to undergo the Brahma hatya sin and during his Tirtha Yatra landed at Kanchipura. As he was on a ‘Bhikshatana’ or begging door-to-door with Brahma Kapala as his begging bowl, he encountered Devi Kamakshi who offered Jyotirmaya Bhiksha and Shiva finally got rid of Brahma Kapala that rolled down on earth. The ever grateful Shiva prostrated for her unique benevolence. Kanchi Kshetra is one of the foremost Moksha dayani Sapta puris : *Ayodhya Mathura Maya Kaashi Kaanchiihyavantika, Puri Dwaavati chaiva saptaitaah Moksha daayani/ viz. Ayodhya, Mathura, Maya/ Haridwar, Kashi, Kanchi and Avantika / Ujjain, Puri and Dwaravati. Kanchi is Hari-Haraatmika comprising Shiva Kanchi and Vishnu Kanchi. Shiva Kanchi is stated to be one of the Shakti Peethas as Kamakshi Temple where Devi Sati’s ‘Asthi Panjara’ or skeleton fell down here. Also Ekambareswara Linga is among the ‘Pancha Tatwas’ viz. of Bhumi besides . As a part of Markandeya Purana’s Vidya Khanda as quoted in the Essence of Kamakshi Vilasa released by website of Kamakoti.org/news, Maharshi Markandeya explains that there are Three Outstanding Peethas or Seats of Beeja Mantras in Bharata Desha viz. Kamaraja Peetha called Vaakbhava Kutaa or of Vaakbhava Beeja-*Aim*, which was worshipped by Bhagavan Hayagriva at Kanchi; the second one named Jaalandhara Peetha being the Madhya Kuta or of Manmadha Beeja-*kleem*, which was worshipped by Bhrigu Maharshi called as at Jwalamukhi Kshetra at Assam[or Mannur near Ongole in Andhra Pradesh?) and the third named Odyana Peetha as Shakti Kuta of Shakti Beeja-*Souh*, as worshipped by Veda Vyasa in Kamarupa stated in Assam. Kanchi Kshetra is indeed the hallowed place where Bhagavan Vishnu stayed and Bhagavan Shiva too resided. However Maha Shakti’s prominence is predominant; *Maha Shaktipraabhavaadhy6m Shakti praadhanya vaibhavaat, Vinasha rahitam kshetram tasmaat satyavrataahvayam/* (As Shakti’s influence is paramount, the Kshetra is indestructible and as such is of Eternal Truth and is thus replete with Satya Vrata). Referring to Tripura Dhaarini Kamakshi, a legend explained in Kamakshi Vilasa that Brahma performed Tapasya and Yagna to Devi Kamakshi to secure a*

boon of reviving the dead beings to life and to prevent death to those who lived and the hole of privacy viz. the 'Bilwa' surrounded by the Chatur Vedika as trifurcated with the Gayatri Mantra signifying Aa+Vu+M called Gayatri Mandapa as also Kakaara-Akaara-Makaara or Kamakshi. In order to avoid disturbance and to safeguard the Chakra or the Place of intense concentration, he materialised two Daityas viz. Madhu and Kaitabha from Narayana's ears. After some time, Devi Kamakshi got annoyed with the behaviour of the Daityas and assuming the Form of Narayana nipped their heads. On learning of this development, Brahma got enraged and suspected Vishnu to have killed Madhu-Kaitabhas. Vishnu denied the allegation of his involvement and pointed his fingers at Rudra. Brahma approached Rudra with great anger and the latter looked to release Pashupatastra at Brahma but Rudra meanwhile disappeared and Hari stood there instead. Brahma got utterly confused and left the Place in awe and bewilderment. Then there was an 'Ayakta Jyoti Swarupa' of Shiva assuming 'Chuta Beejaakriti' or of the Form of a Mango Seed with the Symbol of 'Ekaamra', while Vishnu too manifested himself as Varada from the Agni of the Yagna being executed by Brahma as the personification of Fulfillment! Thus Brahma realised as also the posterity that Shiva and Keshava were both of the same Para Shakti Swarupa as asserted by Markandeya; hence that Para Shakti materialised Kanchipura as the Abode of Ekaamra, Varada Raja and Kamakshi as Tripura Dharini! As to the paramount significance of Sri Chakra Puja, Markandeya Maharshi observed that the Worshippers should first pray to one's Guru and initiate the Puja targetting the 'Trikona Poorvaagra' or the top of the encircled Triangle and recite Sri Vidya or Pancha Dashi Mantra at least thousand times. Those who might not be fortunate to visit and possibly approach the Kamaraja Peetha at Kanchi, and even if Anna Daanas etc. are not executed, one might seek pardon from Kamakshi but performing the worship without reciting Sri Vidya is counter productive and derive negative effects! Successful execution of Sri Vidya Chakra Puja offered solution to Brahma's sudden blindness once as he crossed the Kamakoshta where Gayatri Mandapa beneath which Shiva built a Kundalini Griha without performing Shri Chakra Puja; Devi Saraswati explained about this lapse and Brahma made amends by visiting the Kama Koshta and performed Shri Chakra Puja; he then had a glimpse of Hema Kamakshi and restored his eye sight. In the past, Shri Vidya Chakra puja was executed by Devi Lakshmi, Hayagriva, Manu, Dasharatha, Tunda, Kaantaara Vikrama Chola, and so on. At the time of Samudra Mathana, Vishnu who was of a naturally fair complexion turned blue and Lakshmi joked with Vishnu that she would not be fit to be her husband as she was of golden complexion; Vishnu gave a repartee to her that she was old and cursed her to turn of 'Anjana Neela' complexion. Then Lakshmi did 'Shri Vidyopasana' and regained her natural colour. Hayagriva Muni was engaged in continuous meditation of Shri Vidya of Devi Kamakshi when once a Rakshasa named Padma sat on the Muni and forced him to travel to Pataala Loka as a horse; Devi Kamakshi appeared in Pataala to save the Muni by killing the Asura. Hahagreeva assumed Vishnu Swarupa and tricked Rakshasa Guru Shukraachaarya and took away the 'Akshaya Kumbha of Mrita Sanjeevani' kept with the Acharya for the revival of dead Asuras and performed Abhisheka of the Sanjeevini to Devi Kamakshi. Vaivaswa Manu assumed Manvatwa as bestowed by his father Surya Deva but he had no knowledge what so ever about the fine distinctions of Paapa-Punyas and as advised by Vasishtha Muni and visited Kama Koshta; Durvasa Maharshi provided the 'Upadesha' or instruction of Shri Vidya Mantra and the Manu did Dhyana and Tapas to Devi Kamakshi for hundred years. Then Kamakshi arrived near Manu in the Form of a Brahmana Woman and performed Abhisheka to Manu with the Sacred Waters of Pancha Tirtha as a mark of declaring him as a Chakravarti and imparted the Knowledge of Ideal Administration; till date the 'Dharma Smriti' continues as the Guide of Dharma. King Dasharatha was advised by Vasishtha Muni to visit Kama Koshta to perform Shri Chakra Puja and

there was a Celestial Voice assuring the birth of Epoch making sons of Shri Rama and others. In the days of yore, King Aakasha joined some followers of Boudha Guru and as directed by the latter stole considerable money of the Kingdom and mis-spent for wrong purposes and due to this sin became childless. He repented and abandoned the Boudha Guru and approached Gorakshanadha Muni who directed him to worship Kamakshi and taught Shri Vidya. He was then blessed with a boy like Vighneshwara as his son. As the King and Queen continued Devi worship daily, one day after the conclusion of the Puja-Homa-Dampati Puja-‘Brahmana Samaaradhana’, there was a miracle of Suvarna Varsha / Rain of Gold! Although the Brahmanas and Munis at the Bhojanam were unable to explain, the twelve year old son of Akaasha explained the reason: in the meals that were normally served at the daily ‘Samaaraadhana’, there was a golden pebble in the greengram which was also cooked and served from the Bhojan consumed by an elderly ‘Sumangali’ woman who was Kamakshi herself and hence the Rain of Gold! The King’s son ate a portion of the left over remnant of what the Suvasini ate, then he became a ‘Sarva Tantra Visharada’ or an expert of ‘Tantra Gyana’; he was considered as Ganeshwara by those present and was named Tunda and was named the King of Kanchi Kshetra. In the Agneya direction of Kamakshi Temple there was an Idol of King Tunda that called for a Pradakshina lest the Devi Darshana Phala would reach to King Tunda’s account! King Vikrama Chola was dethroned by his younger brother Shalya Chola aided by his schemy friend Parjanya. Vikrama Chola and his wife roamed about aimlessly and luckily reached Kama Koshta and organised a flower garden and supplied excellent garlands to Devi Kamakshi daily. Pleased by their service and devotion, Devi blessed them a female child. As the daughter grew of marriageable age, Kamakshi appeared in a dream to the Pandya King Uddhaajit and asked him to defeat a battle with Shalya Chola and marry the daughter of the latter’s elder brother who presently was supplying flower garlands to her. The Pandya King followed Devi’s instructions and with passage of time King Vikrama Chola retired in favour of his son and devoted his time in the service of Kamakshi. Among various deeds of virtue, he developed gardens by extending them into forests thus securing the epithet of Kaantara Chola. While he was working in the forests, he had a serpent bite and he as well as the serpent attained Moksha by the grace of Devi. In the large expanse of Kamakshi Temple, just before the Main Idol is the Kamakoti Yantra in which are invoked with Nyasa the Ashta Laksmis viz. Adya Lakshmi, Vidya Lakshmi, Santana Lakshmi, Soubhagya Lakshmi, Dhana Lakshmi, Dhanya Lakshmi, Veerya Lakshmi, and Vijaya Lakshmi. Adi Shankaracharya is stated to have revived the Temple. Besides Shasta, Ganapati, Vishnu, Lakshmi and Arupa Devi the precincts of Kamakshi are highlighted.

Ekamreshara Temple: Near Sarva Tirtha Sarovara is the Ekamreshwara Maha Linga being the representation of Bhumi among Pancha Bhuta Lingas within two large enclosures within which the first enclosure itself is the main gopura of ten levels and right before it are the mandirs of Lords Ganesha and Surahmanya. In the second enclosure is the Shiva Ganga Sarovara where Jyeshtha Utsavas are celebrated with the Utsava Vighras are engaged in jala vihara and to the south of the sarovra is Smashana Linga. It is in this enclosure itself is the dwaara of the Sanctum where the Linga Murti is of Shyama Varna and behind it is the yugala murti of Gourishankara. Over the Ekamrehwara Linga abhishekas are not performed with water but with oils of chameli Sugandha. Every Monday there is a ‘Purapadu’ of Utsava Vighras. In the Pradakshina of the first enclosure of the Main Temple are Shiva Bhakta Ganas, Ganesha, 108 Shiva Lingas, Nandeshwara Linga and Chandeshwara Linga; in the second enclosure are Kaliuka Devi, Koti Linga, and Kailasa Mandira besides Utsava Murtis of Shiva Parvati, 64 yoginis, Swarna Kamakshi and Lord Sumbrahmanya with Devi’s Valli and Devasena. Near about the Temple is situated

ancient Ekaamra / Mango Tree commended as the Rasaatala Vriksha that was sprouted from Shiva Rupa Beeja or the Seed of Shiva and vivified by the branches of Vedas. At this Rudra Sthala of what is known as Pandava Tirtha the Ekaamra Vana was maintained by Devi Parvati herself, the daily upkeep safeguarded by Markandeya Maharshi where Sixty Four crores of Shiva Shaktis whom Bhagavan himself was fond of existed; in course of time these Shaktis claimed equality to Devi Parvati herself! Shiva smiled and instantly their clothes slid down and to hide their nudity, Parvati closed Shiva's eyes and even while the Shaktis were trying to dress again, the time of a Muhurta elapsed and Surya Chandraagnis perished, Universe vanished and Charachara Jagat or the Moving and Immobile Beings became extinct and the ensuing darkness led to Maha Pralaya, although Markandeya Maharshi was getting breathless yet surviving! Maha Deva apparently decided to materialise a Mango seed which germinated instantly as Maha Deva assumed the form of a 'Choota Vriksha' or a mango tree; seated on a peacock Shanmukha Skanda atop the tree enjoying ripe mango fruits. When Markandeya was precariously hanging down the tree amid deep waters in darkness, he asked the Six headed boy as who was he, he replied that whenever there was a pralaya likewise situation, he manifests himself by the grace of Maha Tripura Sundari at Kanchipura since named 'Pralaya Jit' or the Conqueror of Pralayas! To signify the unique magnificence of this celestial Tree, Maharshi Markandeya in Kamakshi Vilasa of Markandeya Purana narrated the simple legend of a Vipra named Krouncha who stole a Golden Shiva Linga and made his life by cheating Shiva Bhaktas by performing Abhishekas and eking his life. He begot as many as a sixteen sons but they were all without male qualities. The worried parents made a Tirtha Yatra along with the sons and on way rested under the shade of the Rasatala Vriksha for a while and experienced instant miracle of the sons to gain masculinity and after concluding the Yatra returned the stolen Linga to the original Place! Such was the grandeur of the fabled Mango Tree! Markandeya recalled that after the Pralaya, Devi Parvati installed a Shiva Linga and by assuming the form of a 'Tapas Bala Kamakshi'. Maha Muni Katyayana took affectionate care of the Bala Kamakshi till she attained eight years and after his Moksha, Bala Kamakshi acquired the Maharshi's Yoga Danda / stick, japamaala or counting beads deepas, chamaras or hand fans used for worship, Pustakas or Books of Scriptures, Vyaghraasana or Tiger skin to sit on, Ganga Tirtha and sand and umbrella for meditation to proceed to Koasi and having acquired the epithet of Annapuana Devi travelled and settled at Kanchipura under the Mango Tree. Sage Narada on a Tirtha Yatra reached Bala Tapas Kamakshi and taught her 'Pancha Baana Mantra' and as she practised with great penance the severity created Kaamagni targetted to Shiva which could not be endured by him who instructed Ganga and as Ganga arrived at fury, sound and speed, even Gauri started shouting 'Kampa, Kampa' since the arrival of river groups of Ganga disturbed the Bala Tapaswini; her companions Maha Kali and Durga Devi stood against the Pralaya Pravaha or the Flow of the nature of Great Extermination of Pralaya; Maha Kaali displayed a 'Kapaala' with 'Vishwa Bhakshana Sangjna' or the Signal of Universal Extinction which Gauri appreciated with an encomium of Maha Pralaya Bandhini. But the offended Shiva with anger throw a piece of his 'jatajuta' or the coarsed hair. As the situation was reaching climactic, Gauri prayed to Narayana who responded by assuming a gigantic Swarupa on the Sky wearing Chanda as his necklace named Chandra Kantakya; Gauri shivered with fright as Shiva appeared instead of Narayana; the huge figure of Shiva asked her not to be astonished but he was pleased with the intense Tapasya of Bala Tapaswini even as Gauri got into ecstasy embraced Maha Deva and declared by closing her eyes that after all she was her ultimate point of refuge. Meanwhile Narayana as Chandrakantaaya again appeared in a much smaller form and assured her that she would continue to reside ever before along with Maha Deva, after all the drama of the crores of Shaktis leading to the circle of events from their nudity to

her closing Parvati's childish prank of her closing Maha Deva's eyes, the Pralaya, Bala Kamakshi and her tapasya! The momentous Muhurta of Krita Yuga-Bhava naamaka vatsara-Chaitra Shukla Pournami-Uttara Phalguni Nakshatra Triteeya padaarambha coinciding with the glorious birth of Kumara Swami was chosen for Shiva-Bala Kamakshi Kalyana at Ekambareshwara Temple!

Varada Raja Temple: Encircled by three broad enclosures with its east facing eleven storied gopura with the west facing main entrance, the sanctum of Varada Raja Swami Temple. Its passage from the gopura gate to the sanctum is from the Shata stambha mandapa where the procession of the Utsava Vighras commences. Near to the Mandapa is the Koti Tirtha Sarovara also called 'Anantasara' leading to a bridge and a Madapa and the Temples of Bhagavan Varaha, Sudarshana and Yoga Nara Simha on one side and on the other side is the Ramanujacharya Vighraha and the Vaishnava Peetha Complex, being renowned Eight Maha Peethas like Shri Rangam, Tirukoshti, Melkote, Udipi and so on. Ahead the Guruda Stumbha in the second enclosure is the Lakshmi Mandira of Sri Perum Devi and Vishnu Vahanas like Hanuman, Elephant, Horse, Garuda, Mayura, Tiger, Lion, Sharabha etc. In is in the third enclosure is the Varada Raja Temple within a high rise platform called Hastagiri like 'Iravata' as also Yoga Nrisimha, Vishwakshena. Varada Raja Swami is in the posture of a Sesa Shaayi even as lying on a float of water as presumed. The Sanctum of Varada Raja is called Vimana approachable by a staircase of 24 steps and inside the dwara he is Shyama Varna Chaturbhuj with shalagramas as his garland along with his Utsava Murti also. Having had their darshan, yatis take down the staircase and down the sanctum in a parikrama sight the Idols of Andal, Dhanvantari, Ganesha and others. Detailing the Varada Raja Mahatmya, Maharshi Markandeya recalls in Kamakshi Vilasa that Lord Brahma after the conclusion of his Ashwamedha Yagna at the Hari Kshetra on the Hasti Shaila Shikhira extolled Varada Raja Swami as 'Jagan Mohanaakara' or the Universal Mesmoriser with his 'Chaturbahu' Shankha-Chakra- Gadaa-Padma Mudra with his appearance as 'Jagadarakshra'. Markandeya then narrated a legend about the origin of Varada Raja as quoted: Lakshmi and Saraswati asked Brahma to give his honest opinion as to the superiority between them and almost immediately Brahma favoured Lakshmi Devi. Saraswati was highly disappointed and even annoyed with Brahma and took away the 'danda' or an Insignia that Vishnu once gave to her which was the power of Brahma enabling the latter to undertake Srishti or Creation of 'Charaachara Jagat' or of the Moveable and Immovable Beings. Thus the action of Brahma to create was disabled. Brahma did not wish to entreat Saraswati to return the Srishti Danda but left for Himalayas to perform penance to Vishnu to request for an Emblem with Vishnu Amsha to Create instead of a Saraswati-oriented Crest. Vishnu was pleased with Brahma's Tapas and directed Brahma to perform hundred Ashwamedha Yagnas. Brahma then decided that instead of performing hundred such Yagnas it would be sufficient to execute one Yagna at the Hari Kshetra and asked Vishwakarma the Architect cum Builder of Devas to construct a huge Yagna Shaala right opposite the Idol of Narasimha; he discarded Saraswati as his partner at the Yagna but preferred Buddhi Devi as his 'Yagna Patni' to share the duties of a wife as prescribed. Brahma invited Devas, Devarshis like Narada, besides Gandharva-Yaksha- Kinnara-Apsara; Siddha- Saadhya-Muniganaas and decided to perform a Year-long Yagna; he worshipped Ganeshwara first to facilitate the Yagna without obstacles and then worshipped Yoga Narasimha Swami and initiated the Yagna with formal Mantras by appointing Kumara Swami as Adhavarvu, Maheswara as Udagaata, Varuna as Prastota, Yama Dharma Raja as Hota and Indra who performed hundred such Yagnas in the past as the Yagna Brahma. Since Brahma did not invite Saraswati to participate, she was furious and created powerful flames with her Maya Shakti with a view to destroy the Yagna but the

Saviour of the Hari Kshetra viz. Vishnu arrested the Maya Shakti's both the hands and disabled her. Saraswati took it as a challenge and released Kapalika Shakti but Vishnu in the Form of Nara Simha destroyed the Shakti. Enraged by her discomfiture, Devi Saraswati released 'Daithyaastra' but Daityaari Narayana made the Astra futile. Vagdevi then created 'Karaala Vadana Kalika' and instructed the Maha Shakti to demolish the Yagna but Vishnu assumed an Eight-Hand Swarupa and having suppressed the Shakti sat firm on her shoulders. Finally with all her powers being overcome, Saraswati was humiliated and swooned out of anger and frustration and took the Form of 'Pralaya Swarupi' called Vegavati River with disastrous speed from Brahmaloaka down to Earth heading towards the Hari Shaila. Vishnu sensed the impending danger and decided to resort to her 'maanabhanga' or assault her physically; having become nude he stood before the lightning flash of gushing waters and like a Huge Log lied across against the flow. Saraswati having visioned Narayana's nudity was thus put to shame and without being able to face him entered a 'Bhu bila' or a big fissure of Earth and escaped. Then the Yagna commenced without any hindrance; the Yagna Pashu or the Sacrificial Horse was let loose and returned invincible and at the successful completion of the year long Yagna, the 'Purnaahuti' or the Ultimate Offering to Agni as the climactic Homa of Cow's ghee was accomplished and Brahma visioned a Massive Flood of Illumination on the Eastern Sky and offered wide and palmful of concentrated homage to that Spendour. That was the most awaited Moment of Sweta Varaha Kalpa's Vaivasva Manvantara- Krita Yuga-Nrisimha Bhagavatmika Samvatsara- Vaishakha -Shukla Paksha- Chaturdashi's Hasta Nakshatra Suryodaya when Devadhi Deva the Supreme Lord of the Universe manifested himself from the Yagna Homaagni' as **Varada Raja Swami** and handed over the Insignia of Srishti to Brahma Deva. The latter went into raptures and placed the Insignia on his chest with tears of joy and got non-plussed momentarily. After recovering from the pleasant shock, Brahma Deva installed Bhagavan on the Hasti Shaila on a 'Suvarna Simhasana' or a Golden Throne in the presence of Devas and other Celestial Beings and Maharshis; in order to cool down the charged and excited atmosphere as also to supposedly quench the thirst of Narayana who was just manifested from Agni, Brahma performed 'Abhisheka Snaana' to Varadaraja with potful thousands of Kamadhenu's ghee with chantings of Sacred Veda Mantras and offered 'Shodashopacharaas' or the traditional Sixteen Services such as Aasana- Vastra-Yagnopaveeta-Gandha-Dhupa- Deepa-Pushpa- Phala-Naivedya- Tambula-Mantra Pushpa-Sangeeta-Veda Pathana-Tambula-Chhatra-Chaamaraas. The formal Pujas was followed by bhojanas (Hearty Meals) served to Special Invitees with Bakshya- Bhojya-Lehya- Chokshya-Paneenias to all concerned in the Maha Yagna. Also Anna Santarpana or Free Meals were organised to the entire citizens of Kanchipura. Vishwakarma made a 'Pratibimba Swarupa' or Replica of 'Aalaya'; and 'Nagara' Pradakshinas or Temple wise and Nagari wise Pradakshinaas or circumambulations were done on Elephant-back; in fact daily worships, Bhojanas and 'Gajotsavas' were also organised eversince. Pleased by all these arrangements, Varada Swami addressed 'Brahmaadidevaas' and Munis : *Yathaaham Virajaa teerey mama Vaikuntha pattaney, Jagadvyaapana sheelaavaad Vishnurityabhidhaayutah/ Prasiddho nivasaamyatra tathaa Kaanchi-purottamey, Harikshetram samaashritya Sarvaabheeshta pradaanatah/ Varadaabhidhayaa khyaato nivasaami nirantaram, Sarvey bhavanto madbhaktaassada maddarshaney rataah/ Sarvadaattraiva tishthantu Vaikunthaadati paavaney, Varshey Varshey Meshamaasi mama Janmadiney Shubhey/ Ghrithadhaaraa sahasraabhishechanam mama pujanam, Utsavamcha prakurut Viprabhojana purvakam/* (My Bhaktaas! Just as I had settled in Vaikuntha on the banks of River Viraja and got spread all over the Universe as Vishnu, I will now reside in the Hari Kshetra of Kancheepura; hence those desirous of visioning me could do so with my name as Varada or he who would be the Bestower. In fact I will stay

here for good thus making Hari Kshetra as significant as Vaikuntha if not even better! You may therefore even reside at this Kshetra. Every year on my birthday during Mesha month you should all therefore perform ‘Goghrita dhaaraa sahasra -abhishekaa’ or thousand Abhishakaas of Cow Ghee (bathing) of my Murti and celebrate this day as a Festival and of ‘Brahmana Bhojana.’ Then Brahma Deva addressed all the Invitees of the Yagna to follow the instruction of Varadaraja Swami and assured that those who would participate in the Festival on the lines as instructed would secure ‘Maha Phala’. Maharshi Markandeya narrated to King Suratha one telling instance about a devotee who actually experienced this kind of Maha Phala : In the past, one Vaadaadhyaayi Vipra named Bhanuvarna of Gokula on the banks of River Yamuna visited Kanchipura and happened to perform ‘Ghritaabhisheka’ most coincidentally on the ‘Janma dina’ of Varadaraja Swami at the Hari Kshetra and on return to Gokula after some time passed away; Bhanu varna was being flown to Swarloka by Devaganaas to honour him with the status of Indra but ‘Haridootaas’ intercepted his Soul and took it away to the Everlasting Vishnupada; such indeed was the graceful gesture of Varadaraja Swami! Whoever recites the above account of Varadaraja Swami would certainly secure Varadaraja Darshana, as assured by Maharshi Markandeya.

BRAHMA VAIVARTA PURANA

Saraswati Kavacha

Devi Saraswati’s ‘Puja Vidhana’ and ‘Kavacha’ : Having described that Durga, Radha, Lakshmi, Saraswati and Savitri were the Pancha Prakritis, Narayana Maharshi told Narada Muni that Shri Krishna performed worship to Prakriti’s ‘Amshabhuta Kala Swarupa Devis’ viz. Vaani, Vasundhara, Ganga, Shashthi, Mangala Chandika, Tulasi, Manasa, Nidra, Swadha, Swaahaa and Dakshina. Shri Krishna said that in terms of ‘Teja’ (Radiance), ‘Rupa’ (Form) and ‘Gunas’ (Features), these Eleven Devis were as significant as his own. As the details of worship of Durga, Radha and Lakshmi would be taken up later, Narayana Rishi desired to describe the Puja Vidhana of Devi Saraswati first.

Devi Saraswati’s worship is the most auspicious on *Megha Shukla Panchami* as ordained by Shri Krishna when all over the Universe the Puja as also ‘*Vidyaarambha*’ (initiation of Studies) is performed by human beings, Manuganas, Devatas, Muniganas, Vasus, Yogis, Siddhas, Nagas, Gandharvas and Rakshasas with the traditional ‘Shodashopacharas’ by invoking Saraswati into a Kalasha or a Book. Then puja should be done to six Devatas viz. Ganesha, Surya, Agni, Vishnu, Shiva, and Devi Parvati before performing Puja to Devi Saraswati. For ‘Naivedya’/ Offering, the mix of butter, curd, milk, white sesame, sugarcane juice, jaggery, white rice, ghee, etc. should be the ‘Havishaanna’. White flowers, white Chandana, white Vastra, and white decoratives would all be the inputs for the Puja. Then would be followed Dhyana (Meditation), Kavacha, Mula Mantra and regular puja. The Dhyana would describe the Deity as having Shukla Varna (white complexion) of great beauty and smile, well dressed with white robes, with one hand carrying a Book, both the hands a ‘Veena’ instrument, adorned with jewellery and white flower garlands, with Brahma-Vishnu and Shiva nearby and surrounded by Devatas, Munis, Manus and Manavas executing prostrations. The Ashtaakshara Vaidika *Mula Mantra* is: *Shreem Hreem Saraswatyai Swaahaa*/ Bhagavan Narayana gave ‘Upadesha’ (administering) of this Mantra to Valmika Muni on the banks of River Ganga; Bhrigu Muni gave Upadesha to Shukra during a ‘Surya grahana’ (Solar Eclipse); Marichi’s son Kashyapa Muni gave the Upadesha to Deva Guru Brihaspati during

Chandra Grahana (Lunar Eclipse); Brahma gave the Upadesha to Bhrigu Muni at Badarika Ashram and so on. Without Upadesha, the Mula Mantra is ineffective, but once Upadesha is performed, the Mantra becomes a powerful tool in enhancing thinking capability and widening mental horizons. *Sarasvati Kavacha* titled *Vishwa Vijaya* (as provided by Brahma to Bhrigu) is as follows: *Shrunu Vatsa pravakshaami Kavacham Sarva Kaamadam, Shruti saaram Shruti Sukham Shrutyuktam Shruti pujitam/ Uktam Krishnena Golokey Mahyam Brindaa -vaney Vaney, Raaseshvarena Vibhunaa Raaseyvai Raasa mandaley/ Ateeva gopaneeyam chaKalpavriksha samam param, Ashrutaadbhuta manraanaam Samuhai -scha samanvitam/ Yad dhrutwaa Bhagavaacchhrukra Sarava daityeshu pujitah, Yad dhrutwaa pathanaad Brahman Buddhimaamscha Brihaspatih/ Pathaanaddhaaranaad gaami Kaveendro Vaalmiko Munih, Swaayambhuvo Manuschaiva yaddhrutwaa Sarva pujitah/ Kanaado Gautamah Kanvah Paaninih Shakataayanah, Grandhah chakaara yad dhrutwaa Dakshah Kaatyayanah Swayam/ Shaataatapascha Samvartho Vashishthascha Paraasharah, Yad dhutwaa pathanaad grandham Yagjnyavalkyas -chakaara sah/ Sushyashringo Bharadwajaschaasteeko Devalastathaa, Jaigeesha vyotha Jaabaalir yad dhrutvaa Sarva pujitaah/* (Brahma told Bhrigu that he was giving a Kavacha of Saraswati which was the essence of Shrutis, which was sonorous to the ears, proposed in Vedas and fully approved. Raaseshwara Bhagavan Shri Krishna in Goloka where Raasamandalis were in progress preached this Kavacha which was confidential and unheard by anybody earlier. Shukraachaarya became worthy of worship by all Daityas due to this Kavacha. Brihaspati's mental sharpness came about due to the power of this. Valmiki came to be known as a 'Kaveeswara' only due to the might of this Kavacha. Swayambhu Manu came to be revered due to its constant Recitation. The famous writers viz. Kanaad, Gautam, Kanva, Panini, Shaakataayan, Daksha and Kaatyayana gained reputation due to this Kavacha. So did Veda Vyasa, Shatatapa, Samvarta, Vasishtha, Paraashara, Yaagnyavakya, Rishyashringa, Bharadwaja, Aasteeka, Devala, Jaigeeshya, and Jaabaali scripted their masterpieces by power of the recitation of this 'Kavacha'). *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 Saraswatyai swaaheti shrotrey paatu nirantaram, Om Shreem Hreem Bhaaratyai swaahaa netra yugmam sadaavatu/ Aim hreem Vaagvaadinyai swaahaa naasaam mey sarvatovatu, Om Hreem Vidyaadhishtaatu Devyai Swaahaa oshtam sadaavatu/ Om Shrim Hreem baahvyai swaaheti danta panktim sadaavatu, Emityekaaksharo Manthro 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 Vaagaadhishtaatu Devyai swaaha Sarvam sadaavatu/ Om Sarva kantha vaasinyai swaahaa praachyaam sadaavatu, Om Hreem Jihvaagra vaasinyai swaahaagnidishi rakshatu/ Om Aaim Hreem Shreem Kleem Saraswatyai Budha jananyai Swaahaa, Satatam Mantra raajeyam dakshiney -maam sadaavatu/ Aim Hreem Shreem Trayksharo Manthro Naairyuttyaam 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 sneyhaanmaya khyaatam pravarttavayam na kasyachit/ Gurumabhyarchya vidhivadnaanaalamkaara chanadanaih, Pranamya dandavavad -bhumou kavacham dhaarayet sudheeh/ Pancha laksha japeynaiva siddham tu Kavacham bhavet, Yadi syaat siddha kavacham 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 Adhishthaatri 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 'Agneya' 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!

Yagnavalkya's Stuti to Saraswati and restoration of his lost memory of Yajurveda : The illustrious Yagnavalkya was the disciple of Sage Vaishampayana who taught Yajur Veda and as there were arguments between them about certain interpretations of the Veda, the Guru got furious and demanded that what all was taught should be vomitted in the form of digested food. As the vomit came out, some of the co-pupils of Yagnavalkya took the forms of 'Tittiris' (partridges) and picked up the 'Ucchishtha' and the remains turned out to be the Taittireya Samhita and the Yajur Veda came to be known as Krishna Yajurveda. The disillusioned pupil Yagnavalkya decided not to take up a human Guru and prayed to Surya Deva to accept him as his Guru. Pleased by Yagnavalkya's penance, Surya descended in the form of a horse and disclosed a new form of Veda immortalised as Shukla Yajurveda or Vayajasaneya ('Vaji' being a horse) from his manes, as distinguished from Krishna Yajur Veda, not known to Vaishampayana

too; the Shukla Yajur has the rhythm of a horse gallop! Surya directed Yagnavalkya to worship Saraswati to improve memory and the ‘Stuti’ was as follows:

Yaagnyavalkya vu vaacha: Krupaam kuru Jaganmaatarmevam hatatejasam, Gurushaapaat smritibhrashtam Vidyaa heenamcha dukkhitam/ Jaanam dehi smritam dehi Vidyaam Vidyaabhidevatey, Pratibhaam Kavitaam dehi Shaktim sishya prabhodhineem/ Grandhakartutwa shaktim cha susishya supratishthitam, Pratibhaam Satsabhaayaam cha Vichaara kshamataam Shubham/ Luptam sarvam Daivavashaatraveebhutam punah kuru, Yathaankuram bhasmani chakaroti Devataa punah/ Brahma swarupaa paramaa Jyoteerupaa Sanaatani/ Sarva Vidyaadhi Devi yaa tasmai Vaanyai namo namah/ Yayaa vinaa Jagat sarvam shaswajjeevanmritam sadaa, Jnanaadhi Devi yaa tasyai Saraswatyai Namonamah/ Yayaa vinaa Jagat Sarvam Mookamunmuktavat sadaa, Vaagadhish –tthatru Devi yaa tasyai Vaanyai namo namah/ Himachandana kundendu kumudaam bhoja sannibhaa, Varnaadhi Devi yaa tasyai chaakshuraayai Namonamah/ Visarga bindu maatraanaam yadadhish -thaana meva cha, Ityam twam geeyasey sadbhir bhaaratyai tey Namonamah/ Ya yaa vinaacha Samkhyataa Samkhyam kartum na shakyaatey, Kaala samkhyaa swarupaa yaa Devi Vyaakhyaadhishtaaru Devataa, Bhrama Siddhaanta rupaa yaa tasyai Devyai Namonamah/

Smriti Shakti Jnaana Shakti Buddhi Shakti Swarupini/ Pratibha kalpanaa shaktiryaacha tasmai namonamah, Santkumaro Brahmaanam jnaanam prapacchha yatra vai/ Babhuva jadavat sopi siddhaantam katrumakshamah, Tadaajagaama Bhagavaanaatmaa Shri Krishna Ishwarah/ Uvaacha sa cha taam stohi Vaaneemishtaam Prajaapatey, Sa cha tushtaava twaam Brahmaachaajnyaa Paramaatmanah/ Chakaara twadprasaadena tadaa siddhaanta muktamam, Yadaapyantam prapacchha Jnaanamekam Vasundharaa/ Babhuva mukavat sopi Siddhaantam katrumakshamah, Tadaa twaam sa cha tushtaava samtrastah Kashyapaajnyaa/ Tatschakaara Siddhaantam nirmalam bhrama bhanjanam, Vyaasam Puraana sutram cha prapacchha Vaalmeekam yadaa/ Mounibhutat sa sasmaara twameva Jagadambikaam, Tadaa chakaara Siddhaantam twadvarena Muneeswarah/ Sampraapya nirmalam Jnaanam Pramaada dhvamsa kaaranam, Puraana sutram strutwaacha Vyaasah Krishnakalodbhava/ Twaam sishevey cha dadhyow cha shatavarsham cha Puskarey, Tadaa Tatvo varam praapya Satkaveendro babhuva ha/ Tadaa Vedavibhaagam cha Puraanamcha chakaara sah, Yadaa Mahendrah prapacchha Tatwajnaanam Sadaa Shivam/ Kshanam tatwaameva samchintya tasmai jnaanam dadow vibhuh, Prapacchha Shabda Shaastram cha Mahendrascha Brihaspatim/ Diyam Varsha Sahasramcha sa twaam dadhyouscha Pushkarey, Tadaa Twavatto varam praapya Divya varsha sahasrakam/ Vuvaacha Shabda shaastram cha tadardhyam cha Sureshwaram, Adhyaapitaascha ye sishyaa airadheetam Muneeshwareyh/ Tey cha twaam Parisamchitya pravartantey Sureswareem, Twam samstutaa pujitaa cha Muneerindrai Manu Maanavaih/ Daityendraischa Suraischaapi Brahmavishnushivaadibhih, Jadeebhutat Sahasraasyah Panchavaktraschaturmukhah/ Yaam stotum kimaham stoumi taamakaasyena Maanavah, Iktyuktvaa Yaagnavalkascha bhaktinamraatma kandharah/ Pranamaam niraahaaro ruroda cha muhurmuuh, Tadaa Jyotishwarupaa saa tena drushtaapyuvaacha tam/ Sukaveendro bhavetyuktvaa Vaikuntham cha jagaamah, Yaagnyavalka kritam Vaaneestotrimeytatu yah pathet/ Sa Kaveendro Mahaavaagmi Brihaspatisamo bhavet, Mahaa murkhascha durmedhaa varshamekam yadaa pathet/ Sa panditascha medhaavi Sukavischa bhaved dhruvam/

(Jaganmaata! May you show me mercy as my glow was lost due to my Guru’s curse and eventually my memory power was lost too! I am extremely disheartened as I was misled in my ‘Vidya’. I beseech you

Devi to grant me Jnaana, smriti (memory), Vidya (knowledge), Pratishta (Distinction), Kavita Shakti (Power of Poetry), capacity to convince pupils and capability to produce excellent writings of Grandhas. Side by side, provide me competent 'sishyas'. Mother! Kindly bestow on me the ability to shine in the congregations of learned personalities with my thoughts and expression. Unfortunately, the fund of my knowledge evaporated and I request you to revive and reinforce it in a new and exceptional form. Let my Gyan be refurbished just as a seed hidden in a heap of ash is germinated fast and strong. My sincere obeisances to you Brahma Swarupa, Parama Devi, Jyoti Rupa, Sanatani and the Adhishthaari of all Vidyaas. Vaani! this world is as futile and lifeless as a dumb and mad entity without your benign blessings. Without you as the 'Akshara Rupa' or the Personification of 'Aksharas' or the Alphabets that build up the Great Palace of Literature and Expressions, who is worshipped with Chandana, Hima, Kunda, Chandrama, Kumuda and white lotus, this life is dissipated existence. You are the 'Adhishthaana Devata' or the Reigning Deity of 'Visarga', 'Bindu' and 'Maatra' indicative of a half-word, a nil-word and a measure of a word which constitute the rudiments of a Great Piece of Writing or Speech! You are the basis of 'Sankhya' and 'Ganita' or the numbers and measuring units without which there could be no counting or accounting and the quantification and evaluation. Devi! You are the embodiment of Smriti Shakti (Power of Memory), Jnaana Shakti (Power of Knowledge), Buddhi Shakti (Power of Mind) and 'Kalpana Shakti' (Power of Imagination or Thoughts). You are the Ruler of Tongue, Mind, Thought, Speech and any thing to do with brains. When Sanaka Kumaras desired to establish 'Bhrama' (Improbables) and 'Siddhantas' (Theories and hypotheses), Brahma himself faltered and approached Shri Krishna when the latter asked Prajapati to implore and with your active involvement 'Siddhantas' came into existence! When once Prithvi asked Ananta Deva to reveal the secret of Jnaana, Sesha Deva failed to define the Siddhanta and prompted Sage Kashyapa to commend Saraswati and that was how in response to the Sage the wrong principles about Jnaana were demolished and the Siddhantaas were enunciated. When Veda Vyaasa asked Maharshi Valmiki about 'Purana Sutras', the latter cut a sorry figure and urged Vaani to establish the Sutras for a year at Pushkara Kshetra and by her grace Valmiki explained the same in poetic form and thus Vyasa became a Poet of unparalleled excellence not only to script Puranas but also divisioned Vedas!

When Indra asked Brihaspati about the Principles of 'Shabda Shastra', the latter meditated for long time and was finally blessed by Devi Saraswati and in turn produced several experts in the Discipline of Shabda, besides Indra. Many Manus, Munis and Manavas were able to worship and secure proficiency in several skills. Brahma, Vishnu, Shiva, Devatas and Danavas were of no exception to extol your Virtues. Mata Saraswati! When thousand faced Sesha Deva, the Pancha mukha Shankara, the Trimukha Brahma were all engaged in deep meditations to Devi, of which significance would be a human being in doing so?

Thus Muni Yagnavalkya was exhausted in pleading Devi Saraswati when his shoulders were dropped and eyes were profusely streaming with water. Then a huge fund of Illumination appeared and Devi Saraswati blessed the Muni that he would be a highly renowned Poet whose fame and name would be immortalised. Those who read or recite the above Saraswati Stutis with sincerity would reap the powers of Jnaana, Smriti and Buddhi. Even if a 'murkha' (stupid) or a 'durbuddhi' (evil-minded) reads or recites the Stotra for a year, the person concerned would certainly acquire qualities of an intelligent and erudite scholar and Poet of standing.

Worship of Vidya Devi Sarasvati- 'Puja', 'Kavacha' and Hymn

Sage Narayana described the methodology of worship of Devi Sarasvati, the powerful manifestation of Mula Prakriti, the Goddess of Knowledge, Mental Faculties, Memory, 'Mantras', Literature and Fine Arts. Her symbol is 'Veena'(Lute) and Books; Her 'Vahana'(Vehicle) is 'Hamsa' (Swan) and Her male counterpart is Para Brahma. On every Sukla Panchami of Magha month and on the day of commencing education, the worship of Sarsvati is to be performed as per Kanva Sakha Yajur Veda hymns, if possible. Being clean, wearing white clothes, white flower garlands, white sandal paste and using white conchshell, one performs Ganesh Puja first, 'Kalasa Puja'(Vessel with pure water and an inverted Coconut representing the Deity), then Sarasvati Vandana and 'Shodasa Upacharas' or sixteen types of Services like 'Avahana' (Welcom), 'Asanam'(Seat), 'Padyam'(Sprinkling Holy water), 'Arghyam'(A kind of welcom drink), 'Achamaniyam'(Settling down offer of water), 'Panchamrita Snanam'(mix of milk, curd, butter, honey, and sugar), 'Vastra dvayam' (two sets of clothing), Sacred Thread or 'Yagnopaveetham', 'Abharanam' (ornaments), 'Gandham' (Sandal paste), 'Pushpa Puja'(worship with flowers, preferably white), 'Agarbatti dhoopam' (incense stick burning), 'Deepa darsana'(showing of lights of cow ghee soaked vicks), 'Neerajanam'(Showing of Camphor light), 'Naivedyam'or offerings of eatables including fruits, 'MantraPushpam'(Vedic Chanting) and 'kshmapana'(seeking forgiveness of procedural defects of worship).Devi Sarasvati is pleased with the recitation of the Root Mantra, 'Aim Kleem Sarasvathyai Namah'. Sage Narayana gave this Seed Mantra to Rishi Valmiki on the banks of Ganges and at the time of Solar Eclipse, Sage Bhrgu gave it to Sukracharya at Pushkara Tirtha; Brahma gave it to Bhrgu at Badarika Ashrama, Surya gave it to Yajnavalkya and so on. It is said that any one recites the Mantra four lakh times would attain Siddhas.

Brahma gave the highly energetic Sarasvati Kavacham – kind of defence armour -to a select few and its 'Vidhana' or procedure is also provided by Prajapati Brahma Himself. The Kavacha was composed in Brihti Chhandah and its 'Vinayoga' or application is for acquiring spiritual knowledge and fulfillment of desires. The Kavacha says:- Aim Srim Hrim Sarasvathyai Svaha: May my entire head be protected; Srim Vagdevathyai Svaha: my forehead; Aim Hrim Sarvasvatyai Svaha: to protect my ears always; Aim Srim Hrim Bhagavatyai Sarasvathyai Svaha: to protect my eyes; Aim Hrim Vakvadinyai Svaha to protect my nose always; Aim Hrim Vidyadhistratri Devyai Svaha to protect my lips always; Aim Hrim Brahmayai Svaha to protect my teeth; Aim-a single word, to protect my neck; Aim Srim Hrim to protect my throat; Srim to protect my shoulders; Aim Hrim Vidyadhistratri Devyai Svaha: my chest; Aim Hrim Vidyadhiswarupaya Svaha: my navel; Aim Hrim Klim Vanyai Svaha: my hands; Aim Sarva Varnatmikayai Swaha: my feet; Aim Vagadhistratri Devyai Swaha: my body; Aim Sarva Kantha Vasinyai Svaha:my east; Aim Sarvajibhraga Vasinya Svaha: my South East; Aim Hrim Klim Sarasvathyai Budha jnanayi Svaha : my South; Aim Hrim Srim Svaha : my West; Aim Sarvam bikaiya Svaha:my North West; Aim Srim Klim Gadya Vasinyai Svaha : my North; Om Hrim Sarva Pujithayai Svaha:my Top; Aim Pusthaka Vasinyai Svah: my Below; Aim Grantha Bija Svarupayai Svaha:my Sides.

Sarasvathi Stotram was performed in all earnestness by Sage Yajnavalka as he was cursed by his Guru Sage Vysampayana; the Guru committed a serious crime of killing a Brahmana and was atoning for the sin for long time by paying penance and Yajnavalka offered to perform the penance all by himself, and

the Guru became furious and asked him to vomit all the Mantras of Yajurveda and quit his Ashram. Yajnavalka prayed to Surya Deva who no doubt gave back the same Veda Mantras but asked to pray to Devi Sarasvati to return his memory. It was in this context that the Sage meditated the Devi by various hymns that She affixed to Vedas the three significant letters ‘Anusarga’, ‘Visarga’ and ‘Chandravindu’; He recited as per this Substance: “She is the ‘Vyakhya’(exposition) of all ‘Sastras’ and the Presiding Deity of the annotations of these Shastras; that She is the Super Mathematician and invented the count of Numbers and Time; that She is responsible for finalising ‘Siddhanthas’ (Definite Conclusions) in guiding enlightened Rishis and Human experts); that She is the mammoth Sakti to provide Memory, Knowledge, Intelligence and Imagination and power of Speech; that She resolved arguments of Bhu Devi and Anantha Deva, the doubts of Maharshi Veda Vyasa and Sage Valmiki about certain doubts of ‘Purana Sutras’, guided Indra and Deva Guru Brihaspati on some critical explanations about ‘Sabda Sastra’; that Vishnu, Mahesa and Brahma prayed to Her and so did Devas, Manus, Maharshis, and of course innumerable humans for their own advantages.” As Yajnavalkya thus meditated and sang potent Hymns to Devi Sarasvati, She blessed him with sharp memory and Spiritual Knowledge to and he became an Illustrious and erudite Sage remembered for ages for his contribution of fifteen solid chapters of Vedas called ‘Vajasnaya Samhitas’! Even if an ignoramus prays sincerely the Goddess Sarasvati for a year regularly, he or she would turn intelligent for sure; a dumb person would gain power of speech and an illiterate would secure the capacity and strong will to get educated.

DEVI BHAGAVATA:

Devi Bhagavati Explains about Her Vibhutis (Manifestations & Powers):To the pointed queries expressed by Lord Brahma, Maha Devi gave clarifications in no uncertain terms that Maha Purusha and Herself was just the same as a lamp and reflection in a mirror and that She was neither a female nor a male, but a Unique Genderless Nirguna. Any changes witnessed are due to the interplay of ‘Antah Karanas’ or natural instincts like Mind, Buddhi, (Mental Power) and ‘Ahankara’(Pure Ego) on the one hand and ‘Maya’(Illusion) on the other. At the time of Creation following the Great Dissolution (Pralaya), the dissimilarities occurred as Gender, ‘Karma’ (Fate) and ‘Anthah Karanas’ all created by ‘Maya’. It was at that time of Creation, that The Supreme Energy assumed various ‘Vibhutis’ or Manifestations like Sri (Prosperity), Buddhi(Brainpower), Daya (Compassion), Dhriti (Tolerance), Smriti (Memory), Shraddha (Conviction), Medha (Acumen), Lajja (Shame), Shanti (Peace), Nidra (Sleep), Pipasa (Desire), Vidya (Comprehension), Spriha (Awakenness or Alertness) and Shakti(Power). Maha Devi continued to state that She was the Para, Madhyama and Pasyanti (Mystic expressions of the Supreme Power indicating the Stages of Manifestations of the Eternal Force); She was Para Shakti beyond one’s Comprehension, Madhyama Shakti who was both Expressed and Unexpressed (Vyakta – Avyakta) and Pasyanti Shakti who was Fully Manifested and recognisable with Physical Form or Sakara Shakti; She was also present in thirty five million ‘Nadis’ through out a human body (the tubular organs of the body like arteries, veins, intestines, blood vessels, pulses etc. She was in Vasa (fat), majja (marrow), Tvak (skin) and Drishti (eye sight) clearly present in each and every part of ‘Samsara’. So was the case of non moving objects of Creation either animate or inanimate. Maha Devi further affirmed that She was seen as Brahmi or Sarasvati, Vaishnavi or Lakshmi, Eswari as Gauri, Indrani as Indra, Varuni as Varuna, and so on whose formations were all Hers, making the counterpart Purushas perform their tasks as the Maha Devi’s agents or instruments of action. She was the Gunas of Satva, Rajas and Tamas; Ahamkaras-Jnana Sakti (the Power of Knowledge), Kriya Sakti (The Power of Action) and Artha Sakti

(The Power of Wealth or Maya the Illusion); The various Tatvas and Maha Tatva; and the interplay of Five Tanmatras or Subtle Elements viz. (Touch, See, Breathe, Hear and Taste) and Five Basic Elements (Earth, Air, Water, Fire and Sky) known as the Process of ‘Panchee- Karana’ resulting in Five Causes. This was made into a Jeeva (Living Entity) and the Cosmic Totality of That would be Brahma, stated Devi Bhagavati!

Now, the ‘Gunas’ (Attributes) and their Characteristics: Further to Lord Brahma’s conversation with Maha Devi, the features of the Three ‘Gunas’ or attributes were explained to Narada. Normally, Faith is known to exist in the form of three Gunas viz. Sattva Guna, Rajas Guna and Tamas Guna. Sattva is described as the fountain of Goodness and happiness in a pure form. Its colour is stated to be white standing for purity, integrity, happiness, contentment, forgiveness and faith. The Rajas Guna is stated to be red in colour and is featured as false pride, deceit, avarice, hatred and selfishness. The Tamo Guna standing for black colour is stated to feature ignorance, lack of resources, anger, fear and quarrelsomeness. There is no set identity of the Gunas but are intermingled and rapidly changeable. A person who is Good basically might spurt out into anger and pride and change over in the same breath to fear. But surely the resultant impact would be disastrous. As, Lord Krishna stated in Bhagavad Gita: *Dhyayato vishayam pumsaha sanghas theshupa jayate /Sangat sanjayatey kama kamakrodhobhi jaaythey / Krodhaha bhavati sammohaha, sammohat smriti vibhramaha / Smritir bhramsaha buddhi naso buddhi nashoth prayatyati.* ‘ An unfulfilled desire would lead to anger. Anger leads to obsession. Obsess leads to failure of memory (focussed thinking) and lack of memory leads to mental balance! Narada reacted instantly to the Principles of ‘Gunas’ saying that normally one felt that Lords Vishnu, Brahma and Siva represented Satvic, Rajasic and Tamasic Gunas respectively but the description was not fully represented in their cases. Brahma replied that the predominance of their Gunas was described but there was no water-tight segregation possible in their cases too as in the case of human beings. He gave the illustration of a lamp, but the wick, the oil and the flame together provided light. The three materials denoted the Rajas, Satvik and Tamas Gunas, just as each or any living being could –and normally did- synthesise the Gunas. In this connection Brahma gave the example to Narada of an illiterate Brahmana, Satyavrata who turned out to be a Learned Sage, by the Grace of Maha Devi Sarasvati.

Vision of Maha Bhagavati by Trimurtis : King Janamejaya asked about the significance of ‘Maha Devi Bhagavati Yajna’ from Veda Vyas, since he felt confused as to who should be targeted to put one’s whole hearted devotion, as multi-dimensional attention to Gods might get diffused even to StarYogis, let alone normal human beings, especially because concentration in human mind is highly erratic and fluid against the powerful pull of material distractions. The normal belief had been that one could anchor on either Brahma the Creator, Vishnu the Preserver or Mahadeva the Destroyer, each representing the Rajas, or Satvik, or Tamas Gunas respectively, but to say that an amalgam of all the Gunas as Devi Bhagavati was perhaps an oversimplification! Even Sun God whose visibility was a clear phenomenon, is directly perceptible before one’s own vision. Veda Vyasa replied that this question was no doubt revelant but was replied in the past by the Trinity themselves. At the stage when Maha Vishnu killed Madhu Kaitabha by expanding His thigh space, the Trinity had clearly comprehended that Devi Parasakti who had no form nor dimension and was the endless and unique energy. There were heavenly directions to the Trinity at the time of Universal Destruction to perform ‘Tapasya’ or meditate, to Create, to promote and destroy Illusion. As the Trinity themselves got no leads to create what and how, to promote which, and where, that was the Illusion or Maya! The Trinity wondered that as there was no earth but a huge Ocean, no five

elements of Nature (Earth, Light, Air, Sky and water), no five ‘Tanmatras’ or the causative rudiments, (viz. ‘Sabda’ or Sound, ‘Sparsa’ or Touch, ‘Rupa’ or Sight, ‘Gandha’ or Smell and ‘Rasa’ or Taste), no sensual organs, and no Gunas or Saguna, Durguna or Nirguna – Goodness, Evil, or Equanimity. How could the process of Creation be initiated! In reply, a ‘Vimana’ or an Airfloat was sent to carry the Trinity towards the Sky and landed at a place where was no water but ground. The Place looked like a beautiful City with well laid buildings, gardens, water fountains, trees with ripe fruits and splashes of flowers with divine fragrances, conditioned air and lighting—apparently the gate way to Heaven. The aeroplane was lifted up again and flew low to let the Trinity watch the Nandana Garden, Surabhi the Cow, Parijata the Celestial Tree, the Iravata the Divine Elephant, a bevy of Beautiful Apsaras at dance, Gandharvas on singing, and finally the High Throne with glittering gold and jewellery with Indra and Sachi, encircled by Planetary Heads like Varuna, Agni, Surya, Moon and a host of Devatas and their Devis. Further on the Trinity witnessed the Brahma Loka, the Vaikuntha and Kailasa and discovered original Trinity with their wives and accompaniments. Finally, the aeroplane reached ‘Sudha Sagar’ (The Ocean of Nectar) and in its midst they found the ‘Mani Dvipa’ or the Island of Gems in which a Cot with the four legs represented by Brahma, Vishnu, Mahaswara and all other Demi-Gods was sighted. The Trinity then had the Super Vision of extraordinary radiance, twinkling flashings of a physical manifestation of MAHA DEVI BHAGAVATI ! The top portion of the Cot represented Sada Siva in the form of a colourful rainbow with a red carpet bejewelled and spread over. She sat gracefully smiling wearing a red garment, a garland with red flowers and red sandal paste on her forehead with black eyes and red lips, four hands wearing a noose, a lotus, a goad and an ‘Akshaya Patra’ (an eternally filled vessel) as though She was about to give away boons. Even the birds around were chanting mystic incantations of ‘Moola Mantras’ like ‘Hrim’.

[Examples of Moola Mantras (Seed Mantras) are: Om Aim Hreem Srim; Om Ka-A- E- La Hrim, Ha-Sa-Ka-Hala-Hreem, Sakala Hreem; Om Aim Kleem Sauh Sauh Kleem Aim; Om Aim Hreem Kleem Chamundaya Vicchey; Aam Heem Krom Aim Kleem Sauch; Etc]. Her ear-rings were of the shape of ‘ Sri Chakra’. She was surrounded by Devis like ‘Hrillekha’ and others like ‘Anga Kusuma’. She was seated in a ‘Satkona’(seven angled) Yantra format. Lord Vishnu of the Trinity recognised Her as He saw her in the same physical manifestation when He was a toe-sucking boy on a banana leaf floating on a massive water surface and blessed Him to create Brahma and Maheswara and advised that the process of Creation be taken up as soon as possible. Lord Vishnu said that the Trinity was fortunate with their vision of Maha Devi and the ‘Tapasya’ (meditation) that was performed by them all through the duration of Yugas had succeeded. As He stated like that, Lords Brahma and Eswara were choked with emotion and endless joy and prostrated before the Unparalleled Vision with humility and gratitude. As soon as the Trinity entered the Entry Point of the Sanctum Sanctorium where Devi Bhagavathi was seated smilingly, the three—some of Brahma, Vishnu and Eswara were converted into stunning feminine forms. Another astonishing miracle was that the entire Universe was witnessed on her toe nails including the Trinity and their Abodes, the Pancha Boothas, Indra, all other Devas, Gandharvas, Apsarasas, the humanity, Oceans, Mountains, Sages like Veda Vyas, the Galaxy, view of Sisumara, Asvinis and so on.

Trinity’s Prayers to Maha Bhagavati and Sixteen ‘Tatvas’ :Completely overcome by awe and humility, Lord Vishnu addressed Maha Bhagavati that He was amazed to witness the entire Universe on Her toe nails including Himself and He was but a miniscule reflection of Herself. Nobody knows how many such Vishnus were created and that She was ‘ Karanguli nakhotpanna Narayana Dasa Kritis’ or She created Ten Incarnations of Narayana by touching Her hand nails! She was ‘Om, Hreem and Srim’, ‘Moola

Prakruti' and 'Moola Mantratmika'. She was 'Niradhara' (Foundation less), 'Nitya' (Eternal), 'Nirguna' (Without Characteristics), 'Nirvikara' (Changeless) and 'Dhyana Dhatru Dhyaya Rupa' (The Meditation, The Meditator and The Meditated). She was the material Cause of Prakriti (Nature) , Maya (Illusion) and the 'Tatvas'*. She was the Super Power but yet She bestows Kindness readily and spontaneously (Avyaja Karuna Poora Purita)! [**Tatvas** *: 1) 'Jnanendriyas': Five of sense organs, viz, Eyes, Nose, Tongue, Mouth, and Skin; 2) 'Karmendriyas': or Five Organs for Action viz: mouth, feet, hands, genital and anus; 3) Five 'Tanmatras' or inner basics of elements or light, sound, taste, smell and consciousness; 4) Five 'Antahkaranas': Mind or thought, Buddhi or Understanding, Siddha or Power of mind leading to Jayam or success and Angaram or Excitement; 5) Six 'Adharas' or Foundations: Muladhara, Svadhistana, Manipura, Anantha, Visuddhi and Angana; 6) 'Dhatus' or Seven Body Constituents: Serum, Blood, Semen, Brain marrow, Flesh, Bone and Skin. 7) Ten 'Vayus' or Vital Airs: Prana (Near Heart), Apana (Top to bottom), Samana (Near Throat), Vyana (Total Body), Utthana (near navel), Nahana (movements and speech), Koormana (causing disgust or dismay), Kiriharana (facial), Devadatta (exhaled by yawning) and Dhanajaya (remaining in the body after death) 8) Five 'Kosas' or body parts: Annamaya (food body), Manomaya (Composed of mind), Pranamaya (the force holding body and mind), Vijnanamaya (body of intellect) and Anantamaya (the body of Bliss); 9) 'Nava Dvaras' or Nine Doors : two eyes, two ears, two nostrils, mouth, genital and excretionay channel. 10) Eight 'Vikaras' or Vices: Lust, meanness, anger, carelessness, showiness, ferocity, haughtiness, and jealousy. 11) Three 'Mandalas' or Body Regions : Agni Mandala or the fire place in lower abdomen, Aditya Mandala or the Place of Sun in stomach, and Chandra Mandala or the Region of Moon in head and shoulders. 12) Three Temperaments viz. flatulency or excessive self importance, melancholy or pensive sadness, bilous temperament or irritability, Phlegmatic temperament or indifference. 13) Three 'Gunas' or attributes: Satva (Goodness), Rajas (Passion) and Tamas (Ignorance). 14) Five 'Avasthas' or Inner Soul abodes in body parts viz. 'Sakiram' or Fully Alive and Vigilant connected to forehead, 'Svapnam' or dormant soul in a state of dream connected to neck, 'Sujjuti' or insensibility of soul connected to breast, 'Turiyam' or abstraction of mind while soul is connected to navel and 'Turiyathitam' or a state of death when the soul is sunk into mooladharam. 16) Ten 'Nadis' or nerve connections viz. Idakala or the nerve beginning from big toe of right foot to left nostril, 'Pinkala' nerve connecting the big toe of left foot to right nostril, 'Kantari' or nerves beginning from navel to neck assuming seven folds of seven tones of human voice, 'Suguva' or the optical nerves interconnecting ten branches, 'Purudan' or the auditory nerves linking one hundred twenty lines, Guru beginning from navel to flat stomach, 'Sangini' on flat belly, 'Suzi Muna' the nervous link connecting Adharas like Mooladhara, Svadhishtana etc.and Atti and Alambuda connecting miscellaneous body parts.]

Lords Brahma and Siva also paid their reverent prayers to Maha Devi Bhagavati and She bestowed Her blessings to them to dutifully discharge their respective duties to Her entire satisfaction, as they had raised queries before their departure by airflight; She commanded them to initiate the fulfillment of tasks assigned to them forthwith. She obliged Lord Maheswara by repeating the nine lettered Mantra to be repeated by them as often as possible viz. 'Om Hrium Srim Chandrikayai Namah' along with the Moola (Seed) Mantra. Brahma too was extremely ecstatic with the mind-boggling Darshan (Vision) and most of His doubts appeared to have been cleared excepting one however that still remained with him. He wondered whether what Vedas affirmed again and again that the Maha Purusha was the one and only Super Evergy beyond comprehension and if so, whether that Incomprehensible Power was Herself! In

that case, whether Maha Purusha and Maha Devi Bhagavati were just the same? Was Maha Purusha a Feminine Shakti or a Male Supreme Force?

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Devi Saraswati blesses Satyavrata an illiterate Brahmin turn to a Learned Sage : The description about Maha Devi’s appearance to Trinity and the explanation provided to them by Her about Herself was given to Narada by Lord Brahma. This was handed over to Veda Vyasa by Narada and down the line to Suta Muni and in turn to the King Janmejaya as to how Devi Sarasvati interpreted the foolish Brahmana boy’s ignorant chatter noise as Her Bija (Seed) Mantra and blessed him. In Kosala Desa of Lord Rama, there lived a Virtuous Brahmana named Deva Dutta desirous of begetting a Son performed ‘Puttreshti’ Yagna with great devotion. Suhotra acted as the Brahma of the Sacrifice, Sage Yagnavalkya as ‘Athurv’, Brihaspati as ‘Hota’, Paila as ‘Prastotha’, Govila as ‘Udghata’ and many learned Brahmanas as the Key Assistants. There was a Superintendent Brahmana too for the Soma Sacrifice who was to measure the Principal Area for the Yagna, collect the Sacred Vessels, fetch the Sacrifice Animal and manage the Function all through. Rig Veda and Yajur Vedas were rendered and Govila as Udghata being an expert of Sama Veda initiated its recital. But, Deva Dutta became restless since Govila was taking deep breath in the Sama Veda rendering in accented voice, viz. ‘Uddhata’, ‘Anuddhata’ and ‘Svarita’ and finally ‘Ratantara Sama’ in seven tunes. Govila’s rendering was objected by Deva Dutta; he shouted on Govila and said : “you are rendering the Veda in bits and pieces as an ignorant and dumb person!” This insinuation in the open house angered Govila and he cursed as follows: “ Your son will be ignorant and dumb too”! Deva Dutta regretted his remarks and begged of Govila’s pardon. Govila in turn excused Deva Dutta and lightened the curse to say: “ Although your son will be initially stupid and dumb, later in life will be a Learned Sage by the grace of Maha Devi Sarasvati.” As Deva Dutta was blessed with a son in due course, he was named Utathya. But, he had indeed turned out to be a stupid and dumb boy attracting his parents’ frustration and disgust for him. One day, the boy disappeared as he was harassed too much and went into a dense forest without aim. He was surviving with fruits and sitting under a tree took a resolve that he would never tell a lie, come what might. In course of time, he built a hermitage with the help of villagers nearby and gradually came to be known as Muni Satyavrata as a person who always spoke truth. One day, a hunter passed by and asked the so-called Muni whether a boar passed by; actually the boar which was wounded by the hunter’s arrows had indeed taken refuge in his own hermitage and while entering the abode it gave a very pitiable look as though it entreated him not to inform the hunter that the animal was hiding in his own hermitage. Satyavrata being a truth stating person was in a dilemma. Somehow, he did not tell the truth as he felt that the hunter had his selfish reason to catch and kill the boar whereas the boar deserved mercy since it was hurt and gave a frightened and mercy seeking look. So he replied the hunter saying ‘aim, aim and aim’, without meaning any thing. The hunter knew that the Muni had the name for telling the truth only and left away. Meanwhile, the boar left the place into

the forest thus rescued. Eversince then he kept repeating the word 'aim', aim,'aim' for everything. Indeed the word was the first letter of the Seed Mantra of Devi Maha Sarasvathi viz. Om **Aim** Dheem Kleem! Maha Devi Sarasvathi was pleased with the continuous repetition of only one word of the 'Moola Mantra' untiringly and gradually he pronounced the word OM also by the grace of Maha Devi Herself! Eventually Satyavrata became a renowned Sage as per the blessing of the Sage Govila and a proud son of Deva Dutta and his virtuous wife. Apparently, there were many factors working in favour of Satyavrata to transform himself from an illiterate to a Sage: the immediate blessing was by Sarsawati Herself as he was persistent in his dedication to speak the truth always and reciting even one word of the Seed Mantra out of sheer ignorance though, the blessing of Sage Govil who diluted the curse into a favour, the forest life and sense of renunciation, the act of mercy shown to the hurt boar vis-à-vis the selfish hunter who might have hurt Satyavrata too but for his weighing the pros and cons in his cool judgment and finally, his own 'Karma' as 'Prarabhda' or 'Sanchita' actions of the past as carry forward were all the beneficent causes.

Navavarana Puja- Names of Devis in Nine Enclosures- Devi Saraswati in the Saptama aavarana

'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 Matraka, Maheswari Matraka, Kaumari Matraka, Vaishnavi Matraka, Varahi Matraka, Mahendri Matraka, Chamunda Matraka, and Mahalakshmi Matraka.

Third Line: Sarva Sankshobhini Devi, Sarva Vidravini Devi, Sarvakarshini Devi, Sarva vashankari Devi, Sarvonmadini Devi, Sarva Mahankusa Devi, Sarva Khechhari Devi, Sarva Beeja Devi, Sarva Yoni Devi, Sarva Trikhandha Devi, Trilokya Mohana Chakraswamini 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.

'Triteeya 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): Sarvakshobhini 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): Sri Sri Bhattarika, Sarvanandamaya Chakraswamini and Parapara Rahasya Yogini.

Conclusion of Navavarana Puja: Tripura Devi Namah: Dhyayami; Tripuresi 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:Osatham 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; Sarv 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 Samragni 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]

Maha Bhagavati’s ‘Virat Swarupa’: Maha Vishnu and Devatas were in raptures when Himavanta’s request to Maha Bhagavati to display Her Collossal Form was granted. Her upper portion of the head is Satya Loka, Sun and Moon the eyes, Vedas Her utterances, the entire Universe is Her heart, Earth is Her loins, Bhuvarloka is the navel, Maharloka is the neck, Janarloka Her face, Tapoloka the lower part of Her head, Indras and Devathas in Svarloka are Her arms, sound emerges from Her ears, Aswini Twins Her nostrils, fire is within Her face, eye brows represent Brahma, water Her stomach, Lord Yama the Demi-

God of death Her larger teeth, smaller teeth Her affection, Her Maya or Illusion is Her bewitching smile, Her side looks is Creation, Her lip is modesty and lower lip is materialism, unfairness is Her back, Prajapati is Organ of creation, Oceans are Her bowels, mountains are bones, veins are rivers, body hairs are trees, hairs on Her head are clouds, Her clothings are twilights, Her mind is Moon, Vishnu Her Vijnana Shakti, and Her destroying Shakti is Rudra. Bhagavati's magnified appearance was at once awesome and frightening, pleasing and alluring, cruel and kind, smiling but haughty. She is exceptionally radiant like several Suns and remarkably spic in Her highly gorgeous form.

Portrayal and manifestations of Prakriti: Maha Muni Narayana, the son of Dharma, explained the broad outline and features of 'Prakriti' to Maharshi Narada. Of the word Prakrit, the prefix 'Pra' stands for Superior or Excellent and 'Kriti' denotes Creation. A closer focus on the word reveals 'Pra' for Satva Guna, 'Kri' Rajo Guna and 'Ti' for Tamo Guna. Satva is pure and transparent; Kri for Rajo Guna or of mixed quality and Tamo Guna, the hider of Real Knowledge. The act of creation was the product of 'Paramatma' the Super Energy, one side of that being Prakriti and the other side is 'Purusha'. Paramatma by His Yoga or Maha Shakti (the Holy Ghost) divided Himself into two parts, one a Purusha and another the Prakriti. The 'Mula Prakriti' which emerged thus manifested into five major Forms, viz. Durga, Radha, Laxmi, Sarasvati and Savitri. **Durga** or the better half of Siva is the Highest Shakti, Narayani, Vishnu Maya and Parabrahma, worshipped by Brahma, Devas, Siddhas, Sages and devotees, being the Prime Energy, the Omni Fire and the Omni Light. She is praised by Vedas and Shastras as the Maha Maya, the Cause of Causes. The second among the Shaktis is **Lakshmi**, who is of 'Suddha Tatva' which is far superior to Satvika Guna, and is the bestower of prosperity and happiness. She is indeed the source of life, free of greed, anger, meanness, vanity and lust. She is the strength of Maha Vishnu, Rajya Lakshmi for Royalties and Griha Lakshmi for Householders, representing 'Ashta Lakshmis' viz. Adi Lakshmi, Dhana Lakshmi, Dhanya Lakshmi, Dhairya Lakshmi, Santhana Lakshmi, Vidya Lakshmi, Gaja Lakshmi, Vijaya Lakshmi. She is also the embodiment of 'Soundarya' (Beauty), 'Aishvarya' or Great Prosperity, 'Kirti' Lakshmi (Fame), 'Sahasa' Lakshmi (Enterprise), 'Vanijya' Lakshmi (Business and Trade) and 'Daya' Lakshmi. The third manifestation of Shakti is **Sarasvati**, the Goddess of 'Vidya' (Learning), intelligence, memory, ingenuity, wisdom, literature and poetry, Music and fine arts, argument, Vedas and Vedangas, Vyakarana or Grammar, Mantras and Tantras, Gayatri, mental faculties, discipline, knowledge, devotion, and anything to do with Godliness. **Radha** is another manifestation of Shakti, who is a symbol of pure love, dedication, high quality of devotion and infatuation. She is the queen of Ras Leelas (Group dances) with several Gopikas and as many Krishnas with ecstatic singing and body movements, quite unaware of public gaze; but the Ras Leelas are hall marks of bhakti and Krishna consciousness, of Sankhya yoga or practice of Dvaita the essence of which sums up the union of 'Atma' and 'Paramatma' or Praktiti - Purusha and of the confluence of Mula Prakriti and Shiva Shakti. Prakriti Radha is far beyond the Gunas of Sattva, Rajas and Tamas verging on Nirguna or the reality position of 'Thaadatmya' (oneness). She has no 'Ahamkara' whatsoever as even remote traces of egoistic nature would rapidly erode the purity and sincerity of selfless attachment, let alone the feelings of bliss. The next Shakti is **Savitri or Gayatri**, who is essentially based on 'Japam' or repetitive recitation of Short Mantras to attain concentration and mental fixation on the part of Devas, other extra-territorial beings, Sages and humans. Residing in Brahma Loka and being an embodiment of Suddha Tatva, Her demeanor is of crystal clear nature and is the bestower of power of mind; She is the Sarva Siddhi Pradayani and contributor of happiness in the current life and sponsor of bliss thereafter. She also provides

Saubhagya and Good Fortune to those who pray to Her on lasting basis. Apart from these basic Shakties, Marshi Narayana gave very many other Shakties like **Tulsi Devi** who is the consort of Vishnu, the Shakti of sin-burning nature and bestower of well deserved boons; **Mansa Devi**, the daughter of Ananta Deva and disciple of Shankara, a noted Siddha Yogini, a Great Tapasvini and devotee of Lord Vishnu; a sixth part of Mula Prakriti and hence called **Shashthi Devi**, being the leading of Sixteen Matrikas who is celebrate, protects every child from Evil forces at the time of birth as an invisible Yogini and is worshipped on the sixth day after birth (hence the name of Shashthi Devi) and again on the twenty first day; She is also worshipped in Vaisakha Month for the continued protection of a growing child. **Mangala Chandi** is another extension of Mula Prakriti who visits each and every household always and is pleased with worship on Mangalavar (Tuesdays). In the forms of Durga and Kali, She killed the evil brothers of Sumbha and Nikumbha, as the foolish Demon brothers who did severe Tapasya to secure boons of longevity, except from Women; little did they realise that Shakti is the eternal source of strength and the Primeval Energy unparalleled. **Vasundhara Devi** or Earth too is a manifestation of Mula Prakriti, bearing the entire burden of humanity and sourcing countless boons even without asking for. She is the Great Provider including food, shelter, water, fruits, flowers, gems and jewels,metals, and the greatest support for all. Her patience is eternal and distinctive. Indeed, existence is indeed impossible for any activity and the bounty of Nature is an inborn boon to humanity as a whole. There are other ramifications of Prakriti, viz. **Svaha Devi** the wife of Agni or Fire without whom no Rituals, Yajnas are possible nor Dikshas and Dakshinas; the name of Deva Pitr's husband **Svadha Devi's** has to be used in every Homam by all Sages and humans as the Sacrifices are rendered futile otherwise. **Svasthi Devi** , wife of Vayu Deva, has to be remembered at any function to ensure its fulfilment as also to bless the persons responsible for performing the function; **Pushti** the wife of Vighnewara and the Goddess of nourishment to ensure strength of humans; **Tusti** the wife of Ananta Deva to safeguard health; **Saptati** wife of Isana Deva to save from the pangs of poverty; **Dhriti** wife of Kapila Deva to develop the quality of patience; **Sati** the wife of Satya Deva to ensure the bonds of affection of every household; **Pratishtha**, the wife of Punya Deva to distinguish a person from the normal beings to a celebrity; **Kirti Devi** the wife of Sukarma to bestow fame and name; **Kriya Devi**, and the Goddess of action and endeavour the wife of Udyoga or enterprise. Besides there are parts of Mula Prakriti like Dharma Devi, Niralamba or without support, Priti or (contentment), Sukha (Happiness), Sraddha or faith, and Bhakti or devotion. Prakriti's manifestations also included Rohini wife of Moon, Sajna of Sun, Satarupa of Manu, Sachi of Indra, Arundhati of Vasishtha, Devahuti of Kardama, Prasuti of Daksha and so on.

Mani Dvipa the Abode of Devi Bhagavati

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 Dvipa 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 Chitrugupta; **Nirrti in the South West** with his axe and wife representing Rakshshasas'; **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 Muktheadhari; **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 Attendants 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 Iccha 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 KAAMAKSHI VILASA

Triteeyodhyaaya-Hasti Shaila Mahima: Markandeya Maharshi described the **Significance of Hasti Shaila** to King Suratha : Hasti Shaila was an ornament of Hari Kshetra and was famed among the Punya Koti Kshetras of Bharata where Mahendra became an Elephant as a victim of Devi Saraswati’s ‘shaapa’(Curse). At one stage, Saraswati assumed self-pride and arrogance that she was the Goddess of Learning in the whole Universe. Similarly, Devi Lakshmi felt egoistic that she was the root-cause of Wealth and Prosperity par excellence. Both Saraswati and Lakshmi entered into arguments claiming mutual seniority of status and importance and reached Mahendra to decide. Indra replied that Lakshmi was indeed superior since not only because he was the consort of Narayana but also because she was the Root Cause of ‘Bhoga Bhagyas’ or of Wealth and Fulfillment and moreover she was the mother-in-law of Saraswati. On hearing this Saraswati got furious and became highly critical of Mahendra as characterless as ‘Ahalyaachaara’ or the Spoiler of Ahalya Devi, arrogant, partial-minded and power monger and as such cursed him to turn out to be an elephant. Devi Lakshmi was ever-merciful and understanding ; she assuaged his hurt feelings with the curse and stated that none could cross the lines of Fate or ‘karma praarabdha’. She counselled Indra that on descending from Swarga to Bhuloka he should as an Elephant serve and worship at Simhachala Kshetra near Dandakaaranya to worship Nrisimha Deva as also commend Prahlada; seek from Prahlada the ‘Naarasimhaanishtubha Maha Mantra’ to qualify for entry into Hari Kshetra in Kanchipura and meditate the compassionate Hari. Indra followed the precise advice of Maha Lakshmi; *Samgruhya Mantraraajaanam Naarasimha mahamanum, Tadeka Dhyaanatasshakra Divya Jnaanamprajaayatey/ Tadjnaana kushalatwam hi Harikshetra praveshadam, Avashaaccha bhavetatra Mantramadhaanumuttamam/* (After securing the Maha Mantra, Indra entered Hari Kshetra and performed concentrated Dhyana on a mountain) Then Narakesari witnessed Indra in the Form of an Elephant, pierced his sharp nails through its thick skin , broke into his heart with his Yoga Shakti by assuming a ‘Bimbaakaara’ when Indra was engrossed in deep Dhyana. While seeing the Bimba, Indra was surprised to see two Brahmana Boys on the mountain. Indra asked as to who they were; they replied that they were the sons of Shringabheri Muni of Shandilya Gotra, that they were named Hema and Shukla, that their Guru was Gautama Maharshi who instructed them to fetch water from Bhadra River, that while bringing the pots of the water they kept the pots down and went up a tree to cut ‘Samidhas’(twigs), that a lizard fell in the pot of water and that one Yaksha cursed the boys to become lizards. The lizards fell on the back of the Elephant while they were cutting the twigs and that elephant was none other than Indra! The boys then said that per chance, they as lizards fell on the back of the

Elephant who entered Hari Kshetra. Indra who too got relieved of the Saraswati Shaapa touched the lizards who became Brahmana boys again and thanked Indra profusely. Indra in turn commended the Hasti Shaila as the most Sacred Mountain and blessed it: *Mudaa Shailaaya Devendro Dattavaanvaramutthamam, Ekaadashyamahoraatram Vishnossankeertanena cha/ Yatphalam Tatphalam Nrinaam Hasti Shailasya Darshanaat, Iti datwaa Varam Shakro Gatasswabhavanam Mudaa/* (Those ‘Maanavas’ who visit the Hasta Giri and worship it day and night on Ekadashaas by fasting and singing ‘Harinaama’ would indeed reap memorable fruits).

One instance of the Experience of **Ganu Brahmana** would suffice to amplify the significance of Hasti Giri told Markandeya Maharshi to King Suratha: There was a Brahmana named Ganu of Bhardwajasa Gotra and an Expert in Shukla Yajurveda living on the banks of River Sarayu; he was also an adept in Dhanurveda or a Dhanur Vidya or the Art of Archery! But this Brahmana misused his expertise in Archery and cheated the tourists and travellers by frightening them and earning enormous money. On learning of the dirty ways of Ganu Brahmana as a menace to the travellers, one strong and valiant hero overpowered the Brahmana, tied him up, shaved his head, insulted him and threw him in a gutter. Ganu Brahmana was put to shame and while travelling for some time reached Kanchi Kshetra providentially and went up the Hasti Giri and out of exhaustion collapsed and died. Surprisingly, ‘Vishnu Dutaas’ were waiting Ganu Brahmana to lift him by Vimana to Vishnu Loka! Maharshi Markandeya assured that whoever would read out or hear the account of ‘Kari Giri Darshana’ should be rewarded with Hasti Shaila Darshana Phala!

Chaturdhyaya- The Splendour of Varadaraja Swami: Sincerely greeting that Paramatma acclaimed as **Varada Raja Swami**, Maharshi Markandeya revealed the Glories of that Jagatsrashta who appeared in Kanchipura following the successful conclusion of the famed Ashwamedha Yagna executed by the Chaturmukha Brahma. *Atha tatra Nripa Shreshtha Hari Kshetra dharaataley ta Vaarana Shailasya shringey Devaadhiraajakah/ Vartatey Varadastatra Jaganmohana Vighrahah, Shankha Chakra gadaabheetirdadhaanassyaamalaa krtih/ Sarva bhushaa bhushitaango Neela maanikya sundarah, Divya Padmadalodbhaasinayana dwaya shobhitah/ Shri Vatsa Shri Dharashyashriman Shringaara rasa shevadhih, Sachaamararamaa bhubhyaam Savya dakshinayoryutah/ Padmanaabho Ratna garbhah Kiriti Kundaloojjwalah, Punya kotathyaam nivaasena Punyakoti Padaanvitah/ Abheeshta Varado Vishnuh Puraa Padmaasanaaya cha, Srishti danda pradaataa cha Sarjana hetavey/ Sadaham Sampravakshyaami Puraavrittam Charitram, Tasya Shravana maatrena Sarva Paapaih pramuchyatey/* (Shri Varada Raja Swami excelled himself in the Hari Kshetra on the Hasti Shaila Shikhira bestowing desired boons to humanity as Devadhi Deva, ‘Trijaganmohanaakaara’ or he who mesmerised Trilokaas with his strikingly charismatic Form, as the Holder of Shanhka-Chakra-Gadaabhaya mudra, with his Indra Nila/ Blue Sapphire coloured Body, with lustrous Lotus Eyes, ornamented with a wide ranging variety of jewellery, adorned with Kaustubha Mani on his chest, hand fanned for mild coolness by Ramaa and Bhumi Devis, as the Epitome of Shingara Rasa or Romantic Classical Love, wearing a Nine Gem studded Golden Headgear of brilliance, earlobes decked with Mani Kundalas, and in all as an exotic and enchanting Figure ‘par excellence’! He was the Cause of Creation and Extermination. Indeed hearing about his splendours itself would destroy one’s sins and blemishes!).As in the previous Adhyaaya, Lakshmi and Saraswati asked Brahma to give his honest opinion as to the superiority between them and almost immediately Brahma favoured Lakshmi Devi. Saraswati was highly disappointed and even annoyed with Brahma and took away the ‘danda’ or an Insignia that Vishnu once gave to her which was the power of Brahma enabling the latter to undertake Srishti or Creation of ‘Charaachara Jagat’ or of the Moveable and Immovable Beings. Thus the action of Brahma to create was disabled. Brahma did not wish to entreat Saraswati to return the Srishti Danda but left for Himalayas to perform penance to Vishnu to request for an Emblem with Vishnu Amsha to Create instead of a Saraswati-oriented Crest. Vishnu was pleased with Brahma’s Tapas and directed Brahma to perform hundred Ashwamedha Yagnas. Brahma then decided that instead of performing hundred such Yagnas it would be sufficient to execute one Yagna at the Hari

Kshetra and asked Vishwakarma the Architect cum Builder of Devas to construct a huge Yagna Shaala right opposite the Idol of Narasimha; he discarded Saraswati as his partner at the Yagna but preferred Buddhi Devi as his 'Yagna Patni' to share the duties of a wife as prescribed. Brahma invited Devas, Devarshis like Narada, besides Gandharva-Yaksha- Kinnara-Apsara; Siddha- Saadhya-Muniganaas and decided to perform a Year- long Yagna; he worshipped Ganeshwara first to facilitate the Yagna without obstacles and then worshipped Yoga Narasimha Swami and initiated the Yagna with formal Mantras by appointing Kumara Swami as Adhavarvu, Maheswara as Udagaata, Varuna as Prastota, Yama Dharma Raja as Hota and Indra who performed hundred such Yagnas in the past as the Yagna Brahma. Since Brahma did not invite Saraswati to participate, she was furious and created powerful flames with her Maya Shakti with a view to destroy the Yagna but the Saviour of the Hari Kshetra viz. Vishnu arrested the Maya Shakti's both the hands and disabled her. Saraswati took it as a challenge and released Kapalika Shakti but Vishnu in the Form of Nara Simha destroyed the Shakti. Enraged by her discomfiture, Devi Saraswati released 'Daithyaastra' but Daityaari Narayana made the Astra futile. Vagdevi then created 'Karaala Vadana Kalika' and instructed the Maha Shakti to demolish the Yagna but Vishnu assumed an Eight-Hand Swarupa and having suppressed the Shakti sat firm on her shoulders. Finally with all her powers being overcome, Saraswati was humiliated and swooned out of anger and frustration and took the Form of 'Pralaya Swarupi' called Vegavati River with disastrous speed from Brahmaloaka down to Earth heading towards the Hari Shaila. Vishnu sensed the impending danger and decided to resort to her 'maanabhanga' or assault her physically; having become nude he stood before the lightning flash of gushing waters and like a Huge Log lied across against the flow. Saraswati having visioned Narayana's nudity was thus put to shame and without being able to face him entered a 'Bhu bila' or a big fissure of Earth and escaped. Then the Yagna commenced without any hindrance; the Yagna Pashu or the Sacrificial Horse was let loose and returned invincible and at the successful completion of the year long Yagna, the 'Purnaahuti' or the Ultimate Offering to Agni as the climactic Homa of Cow's ghee was accomplished and Brahma visioned a Massive Flood of Illumination on the Eastern Sky and offered wide and palmy of concentrated homage to that Spendor. That was the most awaited Moment of Sweta Varaha Kalpa's Vaivasva Manvantara- Krita Yuga- Nrisimha Bhagavatmika Samvatsara- Vaishakha - Shukla Paksha- Chaturdashi's Hasta Nakshatra Suryodaya when Devadhi Deva the Supreme Lord of the Universe manifested himself from the Yagna Homaagni' as **Varada Raja Swami** and handed over the Insignia of Srishti to Brahma Deva. The latter went into raptures and placed the Insignia on his chest with tears of joy and got non-plussed momentarily. After recovering from the pleasant shock, Brahma Deva installed Bhagavan on the Hasti Shaila on a 'Suvana Simhasana' or a Golden Throne in the presence of Devas and other Celestial Beings and Maharshis; in order to cool down the charged and excited atmosphere as also to supposedly quench the thirst of Narayana who was just manifested from Agni, Brahma performed 'Abhisheka Snaana' to Varadaraja with potful thousands of Kamadhenu's ghee with chantings of Sacred Veda Mantras and offered 'Shodashopacharaas' or the traditional Sixteen Services such as Aasana- Vastra-Yagnopaveeta-Gandha-Dhupa- Deepa-Pushpa- Phala-Naivedya- Tambula-Mantra Pushpa-Sangeeta-Veda Pathana- Tambula-Chhatra-Chaamaraas. The formal Pujas was followed by bhojanas (Hearty Meals) served to Special Invitees with Bakshya- Bhojya-Lehya- Chokshya-Paneenias to all concerned in the Maha Yagna. Also Anna Santarpana or Free Meals were organised to the entire citizens of Kanchipura. Vishwakarma made a 'Pratibimba Swarupa' or Replica of 'Aalaya'; and 'Nagara' Pradakshinas or Temple wise and Nagari wise Pradakshinaas or circumambulations were done on Elephant-back; in fact daily worships, Bhojanas and 'Gajotsavas' were also organised ever since. Pleased by all these arrangements, Varada Swami addressed 'Brahmaadidevaas' and Munis : *Yathaaham Virajaa teerey mama Vaikuntha pattaney, Jagadvyaapana sheelaavaad Vishnurityabhidhaayutah/ Prasiddho nivasaamyatra tathaa Kaanchi- purottamey, Harikshetram samaashritya Sarvaabheeshta pradaanatah/ Varadaabhidhayaa khyaato nivasaami niranantaram, Sarvey bhavanto madbhaktaassada maddarshaney rataah/ Sarvadaattraiva tishthantu Vaikunthaadati paavaney, Varshey Varshey Meshamaasi mama Janmadiney Shubhey/ Ghrithadhaaraa sahasraabhishechanam mama pujanam, Utsavamcha prakurut Viprabhojana purvakam/* (My Bhaktaas! Just as I had settled in Vaikuntha on the

banks of River Viraja and got spread all over the Universe as Vishnu, I will now reside in the Hari Kshetra of Kancheepura; hence those desirous of visioning me could do so with my name as Varada or he who would be the Bestower. In fact I will stay here for good thus making Hari Kshetra as significant as Vaikuntha if not even better! You may therefore even reside at this Kshetra. Every year on my birthday during Mesha month you should all therefore perform ‘Goghrita dhaaraa sahasra -abhishekaa’ or thousand Abhishakaas of Cow Ghee (bathing) of my Murti and celebrate this day as a Festival and of ‘Brahmana Bhojana.’ Then Brahma Deva addressed all the Invitees of the Yagna to follow the instruction of Varadaraja Swami and assured that those who would participate in the Festival on the lines as instructed would secure ‘Maha Phala’. Maharshi Markandeya narrated to King Suratha one telling instance about a devotee who actually experienced this kind of Maha Phala : In the past, one Vaadaadhyayi Vipra named Bhanuvarna of Gokula on the banks of River Yamuna visited Kanchipura and happened to perform ‘Ghritaabhisheka’ most coincidentally on the ‘Janma dina’ of Varadaraja Swami at the Hari Kshetra and on return to Gokula after some time passed away; Bhanu varna was being flown to Swarloka by Devaganaas to honour him with the status of Indra but ‘Haridootaas’ intercepted his Soul and took it away to the Everlasting Vishnupada; such indeed was the graceful gesture of Varadaraja Swami! Whoever recites the above account of Varadaraja Swami would certainly secure Varadaraja Darshana, as assured by Maharshi Markandeya.

Panchamaadhyaya-Vegavati Prabhaava: Markandeya Maharshi greeted Devi Saraswati who was frustrated and as Vegavati merged with River Payoshni but having departed from the latter after fifteen yojanas made her Sangama (final fusion) with the Eastern Ocean; Vegavati was also reputed as ‘Punya koti’ since she entered the Punya Koti Kshetra. As she had the ‘Maanabhanga’ by her view of Vishnu’s nakedness, she went to Paataala and resorted to a highly austere Tapasya to Narayana with the request to him to absolve her from the sins of disrupting her ‘Pativratya’ and ‘Maanabhanga’ and purify her body and mind; she prayed to Vishnu to give her the boons of ‘Pavitra Tatwa’ and attainment of normalcy in her strained relationship with her husband Brahma. The ever-merciful Narayana assuaged Saraswati’s wounded feelings and stated that she should leave her ego and repent for her arrogant deeds of fighting with Brahma and even himself, that she was after all of his ‘Amsha’, that she should merge with the Saagara and at that very time she would be blessed with his boons so that Chaturmukha would possess her back as his own and everything would be a closed Chapter. Thus Saraswati secured the pardon of Brahma and Vishnu and they both gave boons to Vegavati as whosoever bathed and swam in that River would pave their paths to Moksha eventually.

An illustration was narrated by Markandeya Maharshi to King Surata about a Brahmana named Dhoumya of Gangaapura on the banks of Ganges who no doubt was an erudite scholar of Sama Veda and rich but was a womaniser and a victim of venereal diseases; eventually he changed his life-style out of remorse and came to know that a visit to Hari Kshetra and bathing in the Sacred Vegavati River would cure him of his diseases and destroy his sins. Accordingly he undertook a journey to Hari Kshetra for a holy dip in the River Vegavati and darshan of Varadaraja Swami. On his return to Gangapura he was a fully transformed person physically and mentally and at the termination of his life secured Vishnupada. Markandeya recommended to the devotees of posterity that recitation of the following Dwadasha Slokas while taking bath in the Sacred Vegavati River followed by Hari Kshetra Darshana would readily obtain ‘Baahyaantara Shuchi’ (physical and internal cleanliness): *Gangaayaa Dakshiney bhaagey yojanaanaam Shatadwaye, Pancha yojana maatrena Purvaambhodeshtu Paschimey/ Vegavatuttarey theerye Punyakotyam Hariswayam, Varadassarvabhutaanaa madyaapi paridrasyatey/ Vapaa parimalollaasa Vaasitaadhara pallavam, Mukham Varada Raajasya Mugdhasmitamupaasmahey/ Yo dadaati Harikshetrey daanam yaadharthya bhavatah Koti Yajna phalam labdhwaa Vishnulokam sa gacchati/ Yo Vasey Harikshetrey Kshaanaarthwam vaa tadarthakam, Muktassa Sarva Paapebhyassaakshaat Vishnurnaraakrutih/ Punyakoti vimaanaankam Tatwa Sopaana bhushitam, Nrisimhaadhishtitaguham Hastishailam Namaamyaham/ Ekaadashyaamahoraatram Vishnossamkeertanenacha, Yatphalam*

tadbhavey Nrunaam Hasti Shailasya darshanaat/ Brahmayajna samudbhutam Divya Maanikya Sundaram, Jagadaadi Gurum Devam Varadam ta Maham bhajey/ Harijanmadineya kaamच्याam Ghrita dhaaraa sahasrakaih, Varadam yobhishimcheta Koti Yajna phalam bhavet/ Koti Brahma pratishthaayaam yat phalam labhatey nara, Tatphalam samavaapnoti Sakrudvarada sevayaa/ Namastey Brahma Patni! Twaam Saridrupaam Sarasvateem, Sarva paapa prasamaneem Vegavatyabhidhaam stumah/ Yah Pumaan Praatarutthaaya Snaana Kaaley Pathecchhuchih, Shloka dwaadasha paathena taduktaphalamaapnuyaat/(Whosoever would recite or hear the 'Vegavati Prabhaava' as above would secure the 'Vegavati Nadi Snaana phalam'). [Shri Kamashi Vilasa as sourced from Markandeya Purana]

KURMA PURANA

Pushkar (Rajasthan): Kurma Maha Purana in its 24th chapter on Tirtha Mahatmya narrates: *Tirtham Tri-Loka vikhyatam Brahmaanah Parameshthinah, Pushkaram Sarva paapaghnam mritaanaam Brahma lokadam/ Manasaa sasmared yastu Pushkaram vai dwijottamah, Puyare paatakaaih sarvaih Shakrena saha modate/ Tatra Devaah sugandharvaah sayakshoragaa raakshasaah, Upaasate siddha sankhaa Brahmaanam Padma sambhavam/ Tatra snaatvaa bhavecchudro brahmaanam parameshthinam, Pujayitwaa dwijavaraan Brahmaanam samprapashyati/ Tatraabhigamya Devesham Puruhutam - aniniditam, Sarupo jaayate martyah sarvaan kaamaanavaapnuyaat/ (Parameshthi Brahma's Pushkara named Tirtha is popular all over the Tri-Lokas, as that outstanding Tirtha is at once sin destroying and to those who die there bestows Brahma Loka. Those Dwijottamas sincerely memorise the name of Pushkar are blessed with instant relief of blemishes and enjoy celestial happiness along with Indra the King of Devas. This Pushkar Tirtha is such as worshipped by Gandharva-Yaksha- Naaga-Rakshasa-Siddha companies worship the Lotus seated Brahma directly and to the distinguished Brahmanas who sincerely venerate him so in his presence with Bahyaantara Shuchi or Internal and External cleanliness, 'Brahma Saakshatkaara' does happen in reality. Having undertaken a sincere and faithful Yatra to this Pushkara and secure the celestial vision of blemishless Indra too, then fulfillment of one's desires and aspirations is very easy to obtain indeed.) Both Padma Maha Purana and Maha Bharata asserted: *Dushkaram Pushkaram gantum Pushkare tapah, Dushkaram Pushkare daanam vastum chaiva sudushkaram/ Treeni shringaani shubhraani treeniprasavanaani cha, Pushkaraanyaadi siddhhaani na vidyastatra kaaranam/* (Pushkar Yatra is indeed troublesome and is available by one's own good luck; Residing-giving away daana-performing meditation etc. at Pushkar too are rather difficult to accomplish. Yet visit to Pushkar the enlightening 'Tirtha Traya' where Sarasvati River too flows is indeed a Siddha Maha Tirtha for reasons yet unknown) *Yathaa Suraanaam sarveshaamaadistu Purushottamah, Tathaiva Pushkaram Raajastirthaanaamaadirupyate/ Yastu Varsha shatam Purnamaadagnihotramupaacharet, Kartikaam vaa vasedekaam Pushkare samameva tat/**

(Just as among Devas Purushottama Vasudeva is the most superior, Pushkara is the unique among all the Tirthas. [Pushkar, Kurukshetra, Gaya, Ganga, Prabhasa are the Pancha Tirthas and Manasarovara in Tibet, Pushkar, Bindu Sarovara in Siddhapur, Narayana Sarovar in Kutch Region and Pampa sarovara near Hospet are the Pancha Sarovaras]. The outcome of hundred years of Agnihotra Upasna on the one hand and residing and worshipping at Pushkara Tirtha on a Kartika Purnima night are near equivalent.) Padma Purana explains the legendary background of the Pushkara Tirtha: At very beginning of 'Vishwa Srishti' of Universal Creation, there was a Rakshasa named Vajra naabha who was engaged in the most cruel and reckless activities; Brahma meanwhile emerged from the Naabhi (Navel) of Vishnu and the latter's first wish was to perform Yagna and landed at Pushkar even with a part of the stem of the Padma /

Lotus with which he killed Vajra naabha. As the lotus was discarded by him, there got a Lake manifested on the banks of which Brahma performed the first ever Yagnya. He carved out a Yagna Vedi in the vacant plot between three Holy Areas viz. Sarasvati in the west, Chandra nadi in the North and Nandana sthaan in the East and the region in between as the Yagna Vedi; he created three Pushkar Tirthas viz. Jyeshtha-Madhyama-Kanishtha. All the Maharshis who made their Ashrams and Devas arrived and Bhagavan Shankar as Kapaladhari too arrived. But Devi Savitri delayed and since the Muhurta to commence the Yagna was round the corner, Brahma created Devi Gayatri and married her as meanwhile on noticing Gayatri left in an angry huff to a nearby mountain and performed another Yagna on the mountain top. It was stated that Lord Varaaha got manifested from Brahma's nostril top. Thus, at the present Pushkar Tirtha, besides Brahma, Gayatri, Varaha Bhagavan, Kapaleshwara Shiva, Savitri on the Mountain top, and Agastya Maharshi continue to stay at Pushkar Tirtha till date.

Pushkar's cynosure is the Brahma Temple, not far from Pushkar Tirtha, and Brahma's right side is Savitri Mandir and to the left is the Gayatri Mandir; besides the Chaturmukha Brahma are the Idols of Sanakaadi Munis; in a small Mandir is Narada and in another small Mandir are the idols of Kubera seated on elephant. Another Mandir of Pushkar is dedicated to Badari Narayana, but an ancient Varaha Mandir was destroyed and since got re-built. Yet another Mandir of the Tirtha is that of Atmeshwar Maha deva, also called Kapaleshwar or Atapateshwara Maha deva. Near by Pushkar there is a Shuddha vaapi named Gaya Kund where Pitru shraddas are performed. There is a Savitri Devi Mandir on a nearby mountain top. Yet on another hill top is the famed *Gayatri Mandir reckoned as one of the Shakti Peethas* where Devi Sati's Manibandha or wrist ornament fell. In Pushkar Tirtha, there is also 'Yagna Parvata' where Brahma performed his illustrious Yagna; there is also the Agastya Ashram and Agastya Tirtha; it is stated that besides Pushkara Snaan, the snaana of Agastya Kunda would only complete Pushkar Yatra, since the Kunda snaan is a total wash off of one's sins. The most essential snaana of Pushkar is in any case is that of Sarasvati River which is called 'Praachi Saraswati' also addressed by five names viz. Suprabha, Kanchana, Praachi, Nanda and Vaishalika. Pushkara's bathing on Kartika Pournami is stated to be of paramount significance. Some 8 km. away from Pushkar Tirtha is the Sangama of Praachi Sarasvati and Nandaa River. Near by the Sangama, the Naga Parvat has several caves including Bhartruhari Cave and Shila named after him. Incidentally, the most popular among Muslim Yatris not only in Bharat but among the visitors from the Muslim World, especially in West Asia, Indonesia, the neighbouring countries is the Darga of Md. Chishti at *Ajmir*, which is a few Km away from Pushkar.

MATSYA PURANA

SARASVATHA VRATA: Matsya Deva described to Manu about the importance of this Vrata to be observed by persons for 'Sowbhagya' (great propitiousness), high intelligence, expertise in 'Vidyas', excellent relationship between husband and wife, affection with relatives, long healthy life, and contentment in life. Devi Saraswati is pleased even by taking her name. Men and women may observe this Vrata any 'Panchami' day or any Sunday when 'Tara' (Star) and 'Graha' (Planets) are in order, as decided by Brahmanas. After performing puja by way of 'Shodasopacharaas' or the Sixteen Services to Gayatri with devotion including 'Avahana', 'Snaana', 'Vastra', 'Sweta / white Pushpa mala', 'Phala,

‘Chandana’, ‘Dhupa’, ‘Deepa’ and ‘Naivedya’, the following be recited: *Yathaa na Devi Bhagavan Brahmalokey Pitamahah, Twam parityajya samtishthet tathaa bhava Varapradaa/* (Devi! just as Brahma never leaves you in Brahmaloaka alone, bestow to me the same kind of boon); *Vedah Shastreena Sarvaani Geeta nrityaadikam cha yat, Na viheenam twayaa Devi tathaa mey santhu siddhaayah/* (Devi! Just as Vedas, Shastras in totality, all the fine arts including Geeta-Nrityas never exist without you, do favour me the same way to provide fulfillment to me also) *Lakshmi Medhaa Dharaa Pushti Gauri Tushtih Prabhaa Matih, Etaabhih paahi Ashtaabhistanubhimaam Saraswati!* (Kindly provide me protection from the Ashta Murtis viz. Lakshmi, Medha, Dhara, Pushti, Gauri, Tushti, Prabha, and Mati). This way, Gayatri who wears Veena, Rudraaksha Maala, Kaandalu, and Pustak, should be addressed to her and give away to a Brahmana as ‘daan’ including rice, milk, ghee, Suvarna /gold and bell and treat him to Bhojan (Meals) to secure the blessing of Gayatri Devi. Those who perform the Vrata with devotion and humility shall bestow smartness and attractiveness as also stay in Vidyadhara loka and Brahmaloaka in three ‘Kalpanta’.

PADMA PURANA

Significance of Pushkara Tirtha and ‘Muni Ashramas’ in the vicinity

Materialised from Bhagavan Vishnu’s navel, a Lotus stem sprouted and on top of the lotus was seated Brahma; Pushkar Tirth is stated to be the personification of the Lotus top. Brahma decided to perform an unprecedented Maha Yagna on the banks of Pushkara Tirtha, which was situated not far from ChandraRiver and SaraswatiRiver. The inhabitants of the Pushkar from times immemorial were Brahma Bhaktas in various disciplines of Bhakti like Manasa, Vaachika and Kayaka formats as also of Loukika, Vaidika and Adhyatmika methods. Manasa Bhakti seeking to hold Buddhi by way of ‘Dhyana’ (meditation) and ‘Dharana’ (sustenance) was very dear to Brahma Deva. Mantra Japa and Veda Paatha known as Vaachika Bhakti were equally dear to Brahma Deva. Kayaka Bhakti encompasses performance of Vratas underlining mental restraints and physical Controls, Upavasas (fastings), ‘Niyamas’ or the Strict Regime of Regulations, Sacrifices, etc. Brahma Deva liked this kind of Bhakti also as it involved difficult means of penance. Brahma liked Ritualistic Bhakti in a typically Loukika manner by worshipping him with milk, Deepa and Dhupa, Kusha, water, chandana, ornaments, precious metals and stones, nrithya, Vaadhya, Sangeeta, Naivedya of Bhakshya, Bhojya and such other food specialities. Brahma is also pleased with Vaidika Bhakti by way of Veda ‘Pathana’ (recitation), Manana (Cogitation) and Shravana (Listening) and Agni-Sambandhi Karyas. Adhyatmika Bhakti of Saankhyaja or Yogika methods viz. Saankya Shastra based on Tatva Gyana ;or Yoga Practice of Yama, Niyama, Pranayama, Pratyahara, Dharana and Samadhi are yet other methods of seeking Brahma. Thus Bhaktas observing one form of Bhakti or another with the underlining touchstones of sincerity and total dedication are all dear to Brahma, be it a man, woman, or of any Varnas or species!

When Brahma commenced the Maha Yagna, all the Saptarishis bent down their heads to Brahma’s feet; twelve Adityas, Eleven Rudras, two Ashvani Kumars, Eight Vasus, Forty Seven Marudganas were all present in reverence. Maha Nagas like Vasuki, Tarkshya, Arishtanemi, Garuda, Aruna and Vinati Kumars were there too. Daitya, Danava and Rakshasas were in full attendance. Maha Narayana Himself was present and requested Brahma to initiate the proceedings. Maha Deva too arrived at the right time. Danavas assured the Tri Murthis that during the Yagna, there would not be any bickerings with Devas!

Brahma was particularly happy to hear the declaration. Meanwhile, whoever witnessed one's own reflection in the sacred waters of Pushkarini looked quite handsome and the Sages stated that Pushkarini Tirtha was 'Mukha Darshan Tirtha'. After taking bath in the Tirtha, the 'Tapasvis' performed Agni Karyas and proclaimed that the Sarovar was the 'Sreshtha Pushkar'. As Brahmanas received a number of gifts at the Yagna, quite a few of them desired to take bath in Saraswati River; many of them stayed on the banks of the River where Swadhyaya Mantras resounded. In the Pushkara Tirtha, the River Sarasvati surged in Five 'Dharas' (Streams) viz. Subrabha, Kanchana, Praachi, Nanda and Vishaal. In the Yagna of Brahma, Brahmanas fulfilled every wish of theirs including those which were subdued in the corners of their hearts and minds. As Sarasvati arrived at the Yagna Region, the happiness of Brahmanas and others was maximum; when Devas were present, Gandahravas sang and Apsaras danced, then the atmosphere was sublime! A strong belief till date is that whoever dies at the banks of the River in the Pushkar Tirtha would have no birth again. Whoever performed Suvarna Daana with Sesame seeds and water was as good as Meru Parvata Daana itself! Again Shraddhas performed at the Pushkar Tirtha tantamount to attainment of salvation by twenty one previous generations. This Tirtha is in fact the most beloved one to Pitras as Pindapradan would yield complete Satisfaction to them. It is further believed that bathing in the evening/nights in the Pushkar and giving away 'daan', bestowed lasting happiness and contentment. After the Yagna by Brahma, River Saraswati disappeared in its full form and travelled west ward into the Sea, but reappeared as River Nanda.

While describing the 'Mahatmya' of Pushkar Kshetra, Sage Pulastya explained that there were three parts viz. Jyeshtha Pushkar, Madhyama Pushkar and Kanishtha Pushkar. Pushkar Tirtha was full of countless Rishis spread over a large area of two and half Yojanas of length and half Yojana of width. Even a single entry into the Tirtha bestows the result of performing Rajasuya and Ashwamedha Yagnas. On Chaitra Shukla Chaturdasi, it is believed that Brahma, Devas, Maharshis and Siddhas as well as Pitras descend from their respective Regions. Worship of Devas and Pitras by way of Tarpanas and Pujas on this day, especially at Jyeshtha Pushkara would prove highly fruitful. In fact, during the Pratahkal, Madhyahna and Sayamkaal on any day, the belief is that ten thousand crores of Devas especially, Adityas, Vasus, Rudras, Saandhyas, Marudganas, Gandharvas, and Apsaras turn out here. Even a sincere and purified thought in mind to travel to Pushkar could vanish. sins, and staying there for as many days as possible would yield proportionate fruits. Organising bhojans at Pushkar as charity would result in immense and far reaching returns. Bathing at Brahma Pushkar Sarovar Tirtha and worship at AdiVaraha Temple as well as at the unique Brahma Temple are to provide enormous advantages, especially on Kartika Purnima days.

Prayaaga Mahima (Allahabad): Maha Padma Purana eulogizes Prayaga in Uttara Khanda as follows: *Jahnvi Ravisutaa Parameshthiputri Sinndhutrayaabharana Tirthavara Prayaga, Sarvesha maamanugrahaana nayaswa chordhwamantastamo dashavidham dalaya swadhaamna/* (Prayaga Tirtha Raja which wears the ornament of three Unique Rivers of Ganga from Vishnu paada-Yamuna the daughter of Surya-Saraswati the daughter of Brahma! Sarveswara! Be very kind to me and lift my stature and demolish the ten folded 'Avidyaandhakara' or the Darkness of Ignorance and enlighten me into knowledge of brilliance!) *Vaageesha Vishnaveesha Purandaraadyaah Paapapranaashaaya Vidaam Vidopi, Bhajanti yatteerameela neelam sa Tirtha raajo jayati prayaagah/* (Victory to you Prayaga Tirtha Raja! You are so illustrious that Brahma-Vishnu-Shiva- Indraadi Devas as also Rishi-Maharshis vie with each other to rejoice the Pure White and Blue waters of three Maha Nadis converging together!) *Kaalindajaa sangamavaapya yatra pratyagataa swargadhuni dhuneti, Adhyaatma taapatrayam janasya*

sa TeerthaRaaajo 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 !) Padma Purana further states: Victory to you Prayaga Tirtha! You assume bright blue colour and its varying shades which indeed do pacify human beings from the cyclical tribulations of deaths and births. Victory to you Prayaga Tirtha Raja! Brahma and all the Devatas do frequently take reprieve from their own duties only to enjoy your comforting diversion and even Yama dharma Raja too sometimes frees himself from wielding his ever whipping ‘danda’ just to refresh and rejuvenate himself with the tranquility of the Sangama Raja. Victory to you Prayaga Tirtha Raja! Those persons who dive and bathe in this Sangama of three illustrious Rivers viz. ‘Brahminaputri Tripatha-striveni’ would reap the ‘Akshata Yaga Phala’ and make way to Brahma Loka! *Lokaanaam akshamanaa –naam Makhakritushu Kalou Swargakaamair japastutyaadi shtotrairvachobhik kathamamarapada prapti chintaaturaanaam/ Agnishtomaashwamedha pramukhamara phalam samyagaalocchhya saanga Brahmaadyaisteertha rajobhimatada upadishtoyameva Prayagah/* (In Kaliyuga, human beings no doubt are desirous of attaining Swarga but are unable to execute Yajna-Yaagaas but could resort to Japa-Stuti-Stotra-Paatha and the like; at same time they are desirous of achieving Ashwamedhaadi Yajna phala too; so Brahma and Devatas thought over and materialised Prayaga Tirtha Raja to achieve the similar phala by merely but sincerely observe the bathing regulations and secure Salvation). *Grahaanancha yathaa Suryo Nakshatraanaa yathaa Shashi, Tirthaanaamuttamam tirtham Prayagaasyamanuttamam/* (Just as among the Grahas Surya is the outstanding and among the Stars the Moon, Prayaga indeed the the Unique among the Tirthas) *Prayage tu Naro yastu Maagha snaanam karoti cha, Na tasya phala samkhyasti shrunu Devarshi sattama/* (Those who perform Maagha Snaana at Prayaga, they have no measure of Phala sampatti!) To know about the further ‘mahima’ or Unique significance of Prayaga, one might refer to Matsya, Kurma, Agni Maha Puranas also! The very fact that there is a Sangam of three Maha Nadis lends the credential of Prayaga to be the King of Tirthas in Bharat. As there are three distinct river flows have their confluence, this Tirtha rightly designated as Triveni distinguishes itself as Agni Swarupa or of Yajna Vedi; the intermediate region of Ganga-Yamuna is of ‘Garhapatyagni’; where as the region beyond Ganga viz. Pratishtanpur-Jhansi is of ‘Ahavaniyaagni’ and the Region beyond Yamuna ie. Alarkapura and Araila is to be considered as ‘Dakshinaagni’. Hence those who decide to stay at Prayaga for three nights representing the Three Rivers signified as three types of Agni, would derive the benefit of three Sacred Rivers and three forms of Agni! There is a Magha month celebration at Prayaga and those visiting the Maha Tirtha are in this month are designated as Kalpa Vasis! Several such Kalpavasi Yatris residing at the Triveni Sangama make it a point to reside here during Soura Maasa Makara Samkranti upto Kumbha Sankranti and as per Chandramaana stay right up to the end of Maagha Month. Now every twelve years there is a Maha Kumbha at Prayaga when Brihaspati is in Vrishabha Raasi and Surya is in Makara Raasi; every such six years, Ardha Kumbha is observed and then again there is a srting arrival of yatris and a big Mela is organised at Prayaga. Duties at Prayaga: Yatris to Prayaga Tirtha are expected to observe Upavasa or fasting, Japa, Daana, and worship. ‘Mundan’ is a normal duty for males and widows whereas for married women, ‘Veni daana’ or cutting of long head hair edges duly tied together smeared with Mangala Dravyas like turmeric powder and scented sindura powder are to be slashed with scissors and the hair pieces so cut along with recitation of Mantras blessing long marital life with longevity of husbands; there after ‘Mangala Snanas’ or Sacred and auspicious bathings are performed again with Mantra recitals while leaving the discarded pieces of their hair edges so slashed formally to the flows of

Holy Triveni Sangam. The concerned husbands who would have already bathed earlier should once again perform three dips in the flow by holding the shoulders of their wives. There after at the designated Sangama Sthala where the confluence of Ganga and Yamuna waters of brightness and blueish hues and distinct temperatures of coldness and mild warmth-with Saraswati as the under current, puja is to be performed with three dips again possibly or if travelling by boat, by sprinkling of the Sacred Sangam flows on heads. Pinda Puja/ Tarpana and Pinda daana in favour of Pitru Devas would be the next duty to be observed on banks of Prayaga Sangam. Main Devasthaanas at Prayaga: *Trivenim Madhavam Somam Bharadwaajam cha Vaasukim, Vandekshaya vatam Shesham Prayagam Tirtha naamakam/* (Triveni, Bindumadhava, Someshwara, Vaasuki naaga, Akshya Vata, and Sesha Naaga or Baladeva are the principal Tirthas worthy of including in the Prayaga Yatra itinerary. Veni Madhava is a renowned Vaishnava Peetha nearby Triveni Sangama adjacent to Akshaya Vata. This Bindu Madha in water form comprises twelve Madhavas viz. Shankha Madhava, Chakra Madghava, Gada Madhava, Padma Madhava, Ananta Madhava, Bindu Madhava, Manohara Madhava, Asi Madhava, Sankashtahara Madhava, Adi Venu Mahava, Adi Madhava, Shri Veni Madhava; these Madhavas are either Murtis, or Sacred Rocks or of Jala Swarupa Sthanas. Akshaya Vata is near Patalapura Cave as a dry tree bush on Yamuna River bank where several Murtis are on display like Annapurna, Maha Lakshmi, Gauri Ganesha, Bala Mukund, Maha Deva, Saraswati, Vishnu, Nrisimha, Rama Sita Lakshmana Hanuman etc. Besides these, the other Mandirs are Mankemeshwar Mandir of Shiva and Somanatha reachable by boat, Bindu Madhava already mentioned, Naga Vasuki and Bala Deva or Shesha Mandir, Shiva Kuti or Koti Tirtha, Bharadwaja Ashrama, all on Ganga Banks. Lalitha Devi Mandira as mentioned in ‘Tantra Chudamani’ is one of the Shakti Peethas at Prayaga where Devi Sati’s right hand finger fell following her mortal body parts slicing off by Vishnu Chakra and Devi’s name is called Alop Devi. Prayag’s Antarvedi Parikrama is stated to take a couple of days commencing from Triveni sangama Snaana and Bindu Madhava worship followed by Yamuna bank’s Paapa vimochana Tirtha, Parashurama Tirtha, Govardhana Tirtha, Pischacha mochana Tirtha, Manah Kameshwara Tirtha, Kapila Tirtha, Indreshwara Shiva, Takshaka Kunda, Takshakeshwara Shiva, Kaaliya hrada, Chakra Tirtha, Sindhu Sagara Tirtha near Kakaraghaat, and on the road to Pandava Kupa, Varuna Kupa in Gadhayi Sarai, Kashyapa Tirtha, Dravyeshwara nadha Shiva, Surya Kunda and so on. There after, Hanumam darshana and Triveni Snaana would terminate the Antarvedi Parikrama. Bahir Vedi Parikrama is stated to be taken up about ten days but after this one has to undertake Antar vedi parikrama too. Kurma Purana details an account of Prayaga Mahatmya by narrating of Yudhishtara’s remorse and anguish on the conclusion of the Kurukshetra Battle where not only Kaurava cousins but even Bhishma, Karna his own elder brother, several uncles, Gurus and associates were killed; as he desired to perform ‘Prayaschitta’ or formal atonement/ expiation the Vedic way, Maharshi Markandeya suggested Prayaga Titha darshana and penance., since this Kshetra was protected against Evils by some sixty thousand bows and arrows in favour of Ganga and Sabita Deva riding seven horses protected River Yamuna, while Devi Saraswati flowing under ground has the protection of Brahma himself; Indra and Devas kept constant vigil, Vishnu is ever protective and Maha Deva resides on the Vata Vriksha / banyan tree on the banks of the Sangama. The Purana is quoted: *Prayaagaam smaranaamasya sarvamaayaati sankshamam, Darshanaat tasya Tirthasya mnaamasamkirtinaadapi, Mrittikaa labhanaad vaapi Narah paapaat pramuchyate/* (The very thought of Prayaga would suffice to destroy sins; Prayaga darshana and naama samkirtana or even the touch of Prayaga sand would evaporate all sins). Along with the banks of Yamuna and Ganga are countless Tirthas each of which has a description; Kurma Purana highlights Yamuna’s southern side two Maha Nagas

Kambal and Ashwatara who were great devotees of Parama Shiva stayed at that Tirtha and Snaanas there would ward off 'sarpa badha' forever. Another Tirtha named 'Hamsa prapatana' near Pratihsthaanapura and the belief is that Apsara landed there by Hamsa/ Swan and bathing there enriches beauty of body and heart; Koti Tirtha bathing and possibly death is stated to ensure Swarga nivasa for crores of years. On Ganga's eastern side is Sarva Samudra Gahvara or Cave and stay there for three days and nights observing fast and celibacy and mental control performing meditation would fetch Ashwamedha Yagna phala. Sangama snaana in Maagha month for three days ensures enormous material fulfillment and at the termination of life the assured passage to higher Lokas. Those who could perform 'karishagni seva' or tapasya within a circles of flames of dried cow dung on the banks of the Sangama Place would bestow and preserve diseaseless body and physical fitness. Yet another Tirtha on the northern side of River Yamuna ensures Runa Vimochana or freedom from indebtedness.

SKANDA PURANA

Birth of Viswamitra, cause of his rivalry with Vasishtha and his curse to Saraswati

Pursuant to Indra's boon to Himalaya's son to Raktashringa [See the reference of the 'Origin of Nagara' afore-mentioned] that Chamatkarपुरी would be donated to Vidwan Brahmanas, the Township banished one of the Brahmanas called Chanda Sharma because of difference of opinion about the manner of worship and he had to leave the Town, settled on the banks of River Saraswati and built an Ashram along with his wife called Shakambhari. Chanda Sharma made and worshipped to Twenty Seven Siva Lingas regularly and pleased Maha Deva who appeared before him and materialised a Sacred Linga and a Temple which became very popular eventually far more than Chamatkarपुरी. Sakambhari too worshipped Devi Durga, day and night, and blessed her that whoever worshipped the Idol of Durga on Aswin Shukla Maha Navami would attain boons both materailistic and spiritual. Devi Durga also granted a boon to Sakambhari that the Sixty Four Matruginas would be also present in the same Durga Temple. Since the appearances of Maha Deva to Chanda Sharma and Durga Devi to Shakambhari, the Place became extremely popular as Brahma Nagar in the banks of River Saraswati, where among many other Sages, Viswamitra stayed for long till such time that he cursed Saraswati and shifted to the Ashram of Sage Markandeya on the banks of River Narmada; the curse was that the River Saraswati would flow blood and not clear water! Sage Vasishtha reversed the curse of Viswamitra. The episode of Viswamitra's curse to River Saraswati is as follows:

In the days of yore, Sage Bhrigu's son Maha Muni Rucheek was on 'Tirtha Yatra' and reached a Place called Bhojkat on the banks of River Kaushiki, ruled by King Gaadhi. As the Muni was at the River for taking his 'Snaan', he saw an extraordinarily pretty girl and on enquiry came to learn that she was the daughter of the King named Tribhuvan Sundari who arrived there to worship Devi Gauri in the Temple there with the desire to secure a suitable husband. Sage Rucheek approached King Gaadhi with a proposal to marry his daughter and the latter did not relish the offer since the Sage was old and none too handsome but could not directly convey the negative reply as the Sage might curse either the King or his daughter. He had indirectly suggested that he would expect 'Kanya sulkam' or dowry as per the Royal Tradition and the dowry would be seven hundred white horses with black ears which could run as fast as wind; the King felt that this kind of difficult demand would surely dissuade the Sage. On the other hand, Sage

Rucheek prayed to Devatas and recited sixty four Ruchas (stanzas) in Chanda or symmetry invoking seven hundred mighty horses coloured white with black ears along with strong riders who could run like wind! That specific Ghat of Ganges was thus known as 'Ashva Tirtha'. As per the earlier understanding the King could not wriggle out and had to marry off the daughter to the Muni. Almost after the wedding, the Muni told the bride that he was going off for performing Tapasya and asked her for a boon. The bride's mother advised the daughter to ask the Sage for an excellent boy full of Brahmana's virtues for herself and for a brave Kshatriya boy for the Queen. The Sage performed 'Putreshtu Yagna' to fulfill the desires of the daughter and her mother, viz. a boy of great Brahmanik radiance and another boy with unusual Kshatriya's vivacity respectively and gave away two seedlings one for herself and another for her mother. He instructed that his wife should embrace a Pipal Tree and her mother should embrace a 'Bargad' Tree after consuming the respective seedlings. But the daughter and the mother wanted to test the Sage and thus exchanged the seedlings and the trees. The Sage discovered that exchanges of the seedlings and the trees took place and got quite angry, but the young wife sincerely begged the husband to conceive a boy with Brahmanic qualities although he might have the Kshatriya background. The Sage replied that there could not be a reversal of the situation, yet the boy born of Kshatriya origin might however be an illustrious Sage or a Rajarshi. Thus were born Vishwamitra to Tribhuvansundari and Jamadagni to the Queen. Jamadagni begot Parasurama who not only destroyed King Kartaviryarjuna for killing Sage Jamadagni but also wiped out Kshatriyas in a series of twenty one battles and uplifted the supremacy of Brahmanas as a race. On the other hand, Viswamitra became a Rajarshi with the qualities of a Brahmana. After Gaadhi, Viswamitra became the King and once went on a hunting spree; as he was tired he approached the Ashram of Maharshi Vasishtha who gave him the honours as a King. Vasishtha made the offer of hosting a lunch not only to Viswamitra but his entire entourage comprising a large army, elephants, camels, horses and bullock-carts. He invited a Kamadhenu (Cow which fulfils all desires) named Nandini which materialised a grand and tasty lunch comprising 'bhakshya' (sweets and savouries), 'bhojya' (Cereal preparations), 'Lehya' (tongue teasers), Choshya (intakables), and 'Paneeyas' (liquids) all ready within minutes. King Viswamitra was highly impressed and desired to possess it at any cost in exchange of chariots, elephants, horses or any other material. Vasishtha politely declined the offer to exchange and said that he could not sell his mother-like cow. No amount of persuasion helped and finally Viswamitra resorted to force. Being helpless, Vasishtha implored Nandini to protect herself; Nandini too failed in her self-protection despite her divinely efforts. Viswamitra raised his sword to kill Nandini and then Vasishtha with his Mantrik-power paralysed the raised hand. The utterly confused entourage of army, elephants, horses etc. ran helter-skelter as the normally composed Vasishtha was provoked and might destroy everybody with his mantras. King Viswamitra's raised hand was stuck for long; he realised his folly stating that Vidya without politeness and prosperity without avarice were his ruin and being highly remorseful made a desperate appeal to the Sage to free the arrested hand. The kind Vasishtha warned Viswamitra not to enter into problems with Brahmanas and Sages out of ego and bravado any longer. The King who was put to shame by a Brahmana realised that Brahmanic Strength was far more effective than Kshatra Might; having installed his son as the King went away to perform rituals, worship, homas, and severe Tapasya for thousands of years, some time eating fruits, later on dried leaves, subsequently water only and finally without any intake. Lord Brahma was contented with the Tapasya and Viswamitra requested for securing 'Brahmanatva'. Brahma conferred the Title of Brahmarshi but Vasishtha protested and having shifted to the banks of Sarasvati River, built an Ashram at Shankha Tirtha in Haatakewara Kshetra to perform Tapasya there. Meanwhile Viswamitra invoked a 'Maarana

Shakti' to kill Vasishtha who noticed certain change in the Climate and by his Sacred Vision came to realise that Viswamitra was despatching a Maarana Shakti against him. He also deduced that Viswamitra used Sama Veda Mantras to create the Shakti and as such strengthened himself with the antidote Mantras from Atharva Veda. The Shakti touched Vasishtha and became ineffective, although he had severe sweat from his body which created a stream which eventually turned out to be a Sacred Kund whose 'Snaans' conferred the power of prosperity, longevity, good progeny and satisfaction in life. Since the River Sarasvati took a pro-active role in protecting Vasishtha from the 'Maarana Shakti', Viswamitra cursed the River that its flow would carry blood and not water, thus causing many Sages and the Virtuous shifting away as its purity vanished instantly and none came forward to bathe in it. Even Vasishtha shifted away to Arbudachal and Viswamitra settled at Haataka Kshetra performing very rigorous Tapasya as a result of which, Parama Siva gave the boon of making parallell Srishti as against the creation by Brahma in the normal way! Devi Saraswati approached Vasishtha crying away; Vasishtha went to the Place of Sarasvati's origin, obtained a branch of the Tree and concentrated on the Bhumi reciting Brahma Mantra whereby the waters of the River turned normal and in fact became fresher, tastier and rejuvenated.

VAAMANA PURANA

Kurukshetra: *Kurukshetram gamishyaami Kurukshere vasaamyaham, Ya evam satatam bruyat sopi Paapaih pramuchyate/ Paamsavopi Kurukshetre Vaayuna samudiritaah, Api dushkrita karmaanam nayananti paramam gatim/ Dakshinena Saraswatyaa drushadvidyuttarena cha, ye vasanti Kurukshetre te vasantib trivishtape/Manasaapyabhikaamasya Kurukshetram Yuddhishtara, Paapaani vipranashyanti Brhama lokam cha gacchati/ Gatwaa hi shraddhayaa yuktah Kurukshetram Kurudvah, Phalam prapnoti cha tadaa Rajasuyaasshwamedhayoh/* (Even the mere resolve of visiting and staying at Kurukshetra would demolish sins and the dust carried by the winds from there shall indeed purify sinners and lead them to higher planes of virtue. Kurukshetra sprawls all over the region from Rushadwiti from the north to Saraswati River in the south and blessed are those who reside in this are considered to be in heavenly surroundings. The thoughts of undertaking dutiful yatra to Kurukshetra by themselves evaporate blemishes while those who actually complete the yatra as per the regulations specified would have reaped the fruits of executing Rajasuya and Ashwamedha Yagjnas-Shatapata Brahmana Upanishad). It is stated that Maharshis most initially pronounced VedaMantras at this hallowed banks of Saraswati River and it was this very tirtha that Brahma and Devas performed Maha Yagjnas and indeed it was this Sacred Land where Maharshis like Vasishtha and Vishwamitra attained Brahma Jnaana. It was this very Place that the Dharma Kskhetra of Kurukshetra fought Dharma Yuddha for eighteen long days and Virtue triumphed against Viciousness and vindicated Adharma for good. It was this very Place again where Lord Srikrishna delivered the eternal message of Bhagavad Gita to posterity as the Quintessence of Veda Shastra Purano - panishads put together!

Maha Muni Markandeya prayed to *Kurukshetra: Kurukshetram gamishyaami Kurukshere vasaamyaham, Ya evam satatam bruyat sopi Paapaih pramuchyate/ Paamsavopi Kurukshetre Vaayuna samudiritaah, Api dushkrita karmaanam nayananti paramam gatim/ Dakshinena Saraswatyaa drushadvidyuttarena cha, ye vasanti Kurukshetre te vasantib trivishtape/Manasaapyabhikaamasya Kurukshetram*

Yuddhishtara, Paapaani vipranashyanti Brhama lokam cha gacchati/ Gatwaa hi shraddhayaa yuktah Kurukshetram Kurudvah, Phalam prapnoti cha tadaa Rajasuyaasshwamedhayoh/ (Even the mere resolve of visiting and staying at Kurukshetra would demolish sins and the dust carried by the winds from there shall indeed purify sinners and lead them to higher planes of virtue. Kurukshetra sprawls all over the region from Rushadwiti from the north to Saraswati River in the south and blessed are those who reside in this are considered to be in heavenly surroundings. The thoughts of undertaking dutiful yatra to Kurukshetra by themselves evaporate blemishes while those who actually complete the yatra as per the regulations specified would have reaped the fruits of executing Rajasuya and Ashwamedha Yagnas-Shatapata Brahmana Upanishad). It is stated that Maharshis most initially pronounced VedaMantras at this hallowed banks of Saraswati River and it was this very tirtha that Brahma and Devas performed Maha Yagnas and indeed it was this Sacred Land where Maharshis like Vasishtha and Vishwamitra attained Brahma Jnaana. It was this very Place that the Dharma Kskhetra of Kurukshetra fought Dharma Yuddha for eighteen long days and Virtue triumphed against Viciousness and vindicated Adharma for good. It was this very Place again where Lord Srikrishna delivered the eternal message of Bhagavad Gita to posterity as the Quintessence of Veda Shastra Purano -panishads put together!

Maha Muni Markandeya prayed to Devi Sarasvati flowing in the form of the illustrious River obliged the Muni to accompany him wherever he wished him to lead and the Muni requested her to link up Brahmasira to Ramahlada to Kurukshetra and thus the latter assumed further significance; In the Kurukshetra Tirtha thus one secures the ‘maha phala’ of bathing and worshipping in Seven Vanaas viz. Kaamuaka Vana, Aditi Vana, Vyasa Vana, Phalaki Vana, Surya Vana, Madhu Vana, and Sheeta Vana; besides nine Sacred Rivers viz.Sarasvati, Vaitarani, Aapaga, Mandakini Ganga, Madhstra, Vaasu Nadi, Koushiki, Drushdyati or Kaggar, and Hiranyavati. Kurukshetra Thirtha Yatra needs to be initiated by obtaining the permission of the Yaksha called Rastuk, proceed to Aditya Vana where Devi Aditi was stated to have performed her Tapasya in favour of her sons viz. Devataas; proceed to Vishnu Sthaan called ‘Savana’, visit VimalaTirtha to worship Vimalaswara to reap the fruit of attaining Rudra Loka; Kaushiki sangama to wash off the blemishes stored thus far; Dharani Tirthato seek relief for ‘Aparadhaas’ of devotees; Daksheswara Shiva in Dakshaashrama to attain the fruit of Ashvamedha Yagna; Shalukini Tirtha ; then move on to Saptirdadhi to thrash up fears of serpents; then worship Rastuk Dwarapal for an overnight stay there for Kshama Prarthana and Abheestha Siddhi; then visit Panchanaada Tirtha, Koti Tirtha, and Jwaala Maheshwara. Pilgrims to Kurukshetra are advised to definitely perform ‘Pitru Devaarchana’ at the famed Pushkara Tirtha which was constructed by Parashurama Deva and it was believed that worship there would bestow fulfillment of wishes sought by the devotees. Surya Grahana Snaana at the nearby Sarovara called ‘Saannihitya’ is stated to provide access to Swarga after one’s life. Essentially, Brahmasara Sarovara and the adjacent Sannithisara are deemed as Kurukshetra. Puranas clarify that far well before Maha Bharata Battle, King Kuru built Brahmasara and Sanniti sara Sarovaras. However, there is a misconception that Dwaipayana / Parashara Sarovar is Kurukshetra itself as that sarovar was actually where Duryodhana and Bhima fought the last leg of Maha Bharata Battle. Factually speaking, Brahma sara and Sannihitisara are at Thanesara township off Kurukshetra by a mile. Brahmasara Sarovara and the adjacent Sannithi sara are approx. 5 km wide and as much of length each. Parashara Sarovara is approx 13km from Thanesara. Surya grahana snaanas are normally performed at Thansara Sarovaras or specifically at Jyoti sara where Lord Krishna along with Yaduvamsheeyas arrived from Dwaraka as per the Dashama Skandha of Maha Bhagavata before the Maha Bhrata Battle. It is said

that apart from Surya Grahana days, Somavati Amavasyas also yield Maha Phala on performing Snana-Dana-Puja to Surya Deva. Incidentally, portions of Bharata Pita Magatma Gandhi's ashes were formally immersed in the Kurukshetra Sarovara in 1948. The Sannihita besides Brahmasara has special significance for Pitru Tarpanas: Vishnu Dharmottra script underlines: *Punah Sannihityaam vai Kurukshetre visheshatah, Archayeccha Pitrustatra sa putrastwanrunobhavet/* (At the Sannihita Tirtha inside Kurukshetra, whatever Pitru Tarpana and Shraddhas are dutifully executed are highly fulfilling in reducing 'Pitru Runa' or the indebtedness to Pitru Devatas.) Also Vamana Dwadashi, Krishna Janmashtami, Vijaya Dashami of Navaratri are noteworthy for worship at this Tirtha. Thaneshwara or Sthaneshwara Tirtha already referred to in the earlier pages on Kedarnath where Shiva-Vishnu Identity was established is so significant that even sprinkling of water on one's head, let alone a snana, would demolish bodily ailments; in fact, *King Vena the erstwhile form of Prithu Chakravarti of Dhruva's lineage was cured of his leprosy by such sprinkling of this water! [* King Vena was an evil doer and Maharshi of the day forcibly churned his body to destroy the evil in it and Prithu Chakravarti the epoch making Conquerer of the entire Universe emerged and eventually he controlled Bhudevi who ran away from his control in the form of a cow but Prithu subdued her and forced her to yield that kind of milk as various beings ranging from Devas to all celestial beings, Danava-Rakshasa- Daithyas, Rishis, humans, Nagaadi Patala vasis etc in the form that they desired like Devas sought Amrita, Danavadi desired blood, Manushyas asked for foodgrains, Nagas wanted poison and Rishis opted for Tapas! Hence Bhudevi is since named as Prithvi after Prithu Chakravarti!] Pandavas worshipped Sthaneshwara before Maha Bharata battle for victory. *Chandra Kupa* (well) is in the midst of Brahmasara Sarovara land where Yudhishtara installed 'Vijaya Stambha' after the victory at the Battle. *Bhadra Kali Mandir* not far from Sthaneshwara's Shiva Mandir is one of the 51 Shakti Peethas aforementioned as at Kurukshetra where Devi Sati's right ankle bone fell. *Bana Ganga Tirtha* some kilometer from Brahmasara is the Place where Arjun of Pandavas hit his arrow to let a flow of water spring from Earth to quench the thirst of Bheeshma Pitamaha the grand father of Kaurava Pandavas. Quite near to Thaneshwar is *Naabhikamal Tirtha* where Brahma was materialised from the Lotus top that emerged from Lord Vishnu's navel where Brahma's one of rare temples in Bharat besides a Vishnu Mandir too are situated. From Kurukshetra by a less than a km are *Karna Kheda* where Dana Karma gave away considerable charity to Brahmanas before the Great Battle of Kaurava Pandavas of Maha Bharata. From Karna Kheda is the *Aapaga Tirtha* where Pitru Tarpanas are performed especially on Bhadrapada Krishna Paksha Chaturdashi afternoon. In the adjacent neighborhood of Kurukshetra are *Narakataari* where Bhishma the grand father of Pandavas and Kaurava cousins was laid down on Shara Shaya or bed of arrows awaiting the arrival of Uttarayana to end his life as he had the boon of so doing by his mother Ganga Devi. *Kubera Tirtha* is on the banks of Saraswati River where Kubera the Lord of Wealth performed a famed Yajna. *Markandeya Tirtha* near Kubera Tirtha again on Saraswati River Banks performed worship to Surya Bhagavan and attained final Salvation after living through 'Yugaantaras' and beyond Kalpas. *Dadhichi Tirtha* near Markandeya Ashram is the illustrious one where Maharshi Dadhichi- the son of Bhrigu Maharshi the Brahma Manasa Putra or the mind born son of Brahma gave away in charity to Deva Chief Lord Indra Deva the Maharshi's backbone from which Devas materialised Vajrayudha to destroy Vritrasura the most invincible Demon Son of Vishwarupa Maharshi the son of Twashata in a Brahma Yajna. Dadhicha mastered the Narayana Kavacha. *Aditi Kunda* was the Ashram of Devi Aditi the wife of Maharshi Kashyap the mother of Devas who gave birth to Vamana Deva the Avatar of Vishnu. Besides, there are also Soma Tirtha, Karna Vadha Tirtha, Jayaghara where Arjuna killed Jayadratha who killed the famed Abhimanyu and took his revenge

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REFERENCES FROM UPANISHADS

AITEREYA UPANISHAD

Invocation: *Vangme manasi pratishtha, Manome vaachi pratishtham; aaviraavirmaa edhi: Vedasya maa aanishthah; Shrutam me maa prahaashih/ Anenaadhetenaahoraatraan samdaadhyaadhaami, Ritam vadishyaami Satyam vadishyaami/ Tanmaan avatu tad vaktran avatu, avatumaam avatu vaktaaram avutu vaktaaram/Om Shantih Shantih Shantih/* (Speech is firmly set in Mind, Mind is well set in Expression; May my expression be well positioned in the framework of Vedas and Learning as embedded in Truth; indeed let this be sustained always irrespective of day or night; let me think of, speak of and feel of Truth alone which should protect the Speaker, Thinker and Doer forever; indeed let Peace, Peace alone and Peace always prevail)

Various Devas entered respective stations like **Agni in mouth's Speech**; Vyayu as nose's Praana; Surya in Vision and Eyes; Dishas as ears and hearing; Vanaspati in skins and touch; Chandra in heart; Mrityu in Out Breath and Jala Deva as excretions and progeny!) I.ii.4) *Agnir vaak bhutwaa mukham praavishad, Vaayuh praano bhutwaa naashike pravishad, Adityah chakshur bhutwaakshini pravishad, Dishah shrotram bhutwaa karnou praavishann, Aoushadhi vanaspatayo lomaani bhutwaa twascham praavishaamsh Chandramaa Mano bhutwaaa hridayam praavishan, Mriyur apaano bhutwaa naabhim praavishad, aapo reto bhutwaa shishnam praavishan/* (Agni Deva entered the mouth of the Beings in the form of Voice or Speech; Vayu Deva made his entry into the nostrils and not only as Praana or Life but also as the capacity to smell; Surya Deva entered the eyes and afforded vision or the sense of sight; Dasha Disha Deva or the Lord of Directions entered the ears and bestowed the sense of hearing; Vanaspati Deva or the Lord of herbs, plants and trees entered the pores of skin and hairs and granted the sense of 'sparasha jnana' or that of touch and absorbing power; Chandra Deva firmly entered into the heart and mind to control the psyche and of reactive mode of behaviour; Mrityu Deva the God of Death entered the navel in the form of Apaana or the compressed air which indeed is the control of Life Force and of out-breath. And finally Jala Deva or the God of Water, as also of the urge of urination of the generative organ and passion that results in the discharge of semen through it.)

BRIHADAARANKYKA UPANISHAD

Vaak Brahman highlights speech signifying Vedas and Scriptures screaming loud about Truth / Untruth!V.viii.1) *Vaacham dhanumupaaseeta;tasyashchatvaarah stanaah; Swaahaakaro Vashatkaaro hantakaarah; tasyai dvau stanou Devaa upajeevanti- Swaahaakaaram cha Vashatkaaramcha Hantakaaram Manushyaah; Swadhaakaaram Pitarah; tasyaah Praanarushabhah, Mano Vatsah/ Ityashtamam Brahmanam/* (Another facet of meditating Brahman is through 'Vaak' or Speech, meaning Vedas and Scriptures. This highly specialised means of praying to the Lord viz. Speech or Vedas is likened to a Cow. This most auspicious component of Dharma or Virtue and Justice embodied as a cow which possesses four teats of meditation akin to what calves suck are known as the sounds of Swaaha, Vashat, Hanta and Swadha! Swaha and Vashat are the sounds signifying the oblations to Agni targetted to Devas; hanta is meant for human beings as the food for them, literally meaning; 'if required'; swadha denotes the sound of the utterance of the mantra used for offerings to Pirtu Devas / manes as Shraaddhiya Vasthus or offerings in Shraddha Karmas. In this context, speech is likened to a bull which indeed is the

Vital Force or Praana, while calf is the mind which stimulates the flow of milk. In other words, one who meditates Brahman uses speech the Cow and mind as the calf and bull as the vital force!)

CHHANDOGYA UPANISHAD

Extols Vaak /Speech_ by Saama Veda Chanting bestowing Life's fulfillment: II.viii.1) *Atha sapta vidhasya, Vaachi sapta vidham Saamopaseeta, yat kim cha Vaacho hum iti sac himkaaro, yat preti sa prastaavah, yadeti sa aadih/* (The seven folded chanting of Saama Veda in the form of 'Vaak' or the nuance or tone of Vaak / Speech is detailed: whatever is 'hum' in the Speech is 'humkaara' of the Saama Song; 'indeed the concept of humkaara' is that of 'Prithvi' - which refers to Sapta Dwipas of Jambu, Plaksha, Salmaali, Kusha, Krouncha, Shaka and Pushkala and Sapta Samudras of Lavana, Ikshurasa, Sura, Ghrita, Dahi, Ksheera, and Suswaada. Further, the concept of 'Prastaava' includes Speech, 'pra' meaning speech. Hence the expression of Seven Folded Saama Veda. The total meaning of 'Saptavidham Saama' chant includes 'Speech or Humkaara, Prastava, aadi, Udgita, pratihara, upadrava, and nidhana'!) II.viii.2) *Yad uditu sa udgeethah, yat prateeti sa pratihaarah, yad upeti sa upadraavah, yanneeti tan nidhanam/* (That which sounds as 'Ut' is stated to be Udgitha. That which sounds as 'prati' is pratihaarah. Which ever sounds as 'upa' is upadrava and that which sounds as 'ni' is nidhana) II.viii.3) *Dugdhesmai Vaak doham yo vaacho dohonnavaan annaado bhavati, sa etad evam vidwaan vaachi sapta vidham Saamopaaste/* (Thus a Vidwaan who is aware of the import of the Sevenfold Saama Veda as Vaak or Speech, should indeed secure the boon of plentiful milk and food, being the most significant pre requisites of contentment of life!)

_Chhandogya Upanishad seeks explanation of Narada's attainment of knowledge and approaches Sanat Kumara to realise Brahman: VII.i.1-5) *Adheehi, Bhagavah, iti hopaasasaada Sanatkumaaram Naaradaah ,tamhovaacha:yad vettaa tena mopaseeda, tatasta urthvam vakshyaameeti sa hovaacha// Rigvedam, Bhagavah, adhyemi yajurvedam Saamavedam Atharvanam chaturtham, itihaasa puraanaam panchamam vedaanaam vedam, pitryam, raashim, daivam, nidhim, vaakovaakyam, ekaayanam, deva vidyam, brahma vidyam, bhuta vidyam, kshatra vidyam, nakshatra vidyam, sarpa-devajana-vidyam, etad, bhagavah, adhyemi// Soham,bhagavah, mantra vid evaasminaatma vit; shrutam hyevame bhagavad druishebhyah, tarati shokam aatma vit iti; soham, bhagavah, shochoami, tam maa, bhagavaan, sokasya paaram taarayatva iti; tam hovaacha yad vai kin chaitad adhyaageeshthah naamaivaitat// Naamavaa Rig vedo Yajur vedah Saama veda atharvanaschaturtha itihaasa puraanaah panchamo vedaanaam pitro raasir daivo, nidhir vaakovaakyam, ekaayanam, deva vidyaa, brahma vidyaa, bhuta vidya, kshara vidyaa, nakshatra vidyaa, sarpa-devaajana-vidyaa naamaivaitat naamopaassveti// Sa yo naama brahmeti upaste yaavan naamno gatam, tatraasya yathaa kaamchaaro bhavati yo naama brahmeti upaste: 'sti, bhagavah, naamno bhuya ti; naamno vaava bhuyisteti; tan me bhagavaan braveetviti/*

(This is a key Chapter of the Chhaandogya Upanishad being the conversation of Brahmarshi Narada and the illustrious Sanat Kumara of the Brahma Maanasa Putras of Sanaka-Sanandana-Sanatana Sanat Kumaras. As Narada approached Sanatkumara to teach him about the Unity of the Self with Existence, the latter asked Narada to first describe as to what all was learnt heretofore so that he could then deduce as to how other things of inferiority to Existence were known and what kind of vision was required in the context. The Kumara further desired to ascertain as to what level of understanding Narada had to define the Supreme Reality called Infinity, for instance like showing the Moon on the branch of a tree to a child through the leaves of a near by tree! Indeed knowledge of the Self would be in the realms of the

possibility only when seeking to locate the best goal of life! Then Narada narrated that he read Rik-Yajur-Saama-Atharvana Vedas, Itihasa Puranas as the Fifth Veda, Vyakarana, Rites for the Pitru ganas, Ganita, Astrology and Astronomy, Natural Sciences, Menerology, Logic, Sciences of Archery, Military Tactics, Science of Poison Cure, Fine Arts of Music, Poetry, Dance and of Sounds! But Narada confessed that he had only textual knowledge except a few of practical applications. Even what all he learnt was by way of subjects and names and that his objective was specific viz. know of Self beyond sorrow and that his request too was specific viz. To take him beyond sorrow to Eternal Bliss! Sanat Kumara replied that indeed what all he acquired was by way of titles of texts and of learning, but the real learning was far more specific namely meditation on an Image, indeed that of Vishnu who was Unknown, being ‘Avyaktam Shasvatam Vishnum Anantam Ajam Avyayam’! Any one who meditates on the name of that Reality called, say, Brahman, would acquire freedom of barriers of space, time, distance and knowledge! Now, a systematic analysis of natural features and their magnificence vis a vis the supreme self is attempted step by step like the power of Speech, the might of Mind, the strength of will and thought and the effectiveness of prayers and concentration to discover Brahman! He explains that the significant tools are indeed, **Speech** is most certainly far more significant than being a mere name of a particular regulation of thought, be it Vedas, Itihasa Puranas, or several other media of expression and the deep and endless mine of disciplines that Narada mentioned about ranging from truths and untruth, good and bad, pleasant and unpleasant. If there is no speech, there would be no knowledge, thought, fact, reality or otherwise or truth and falsehood, thus making the line of distinction too thin and vague as distinct among humans from an animal, bird or an insect! Hence Knowledge and Virtue are the very fundamentals of Existence and so is the expression of that fund of awareness as in the medium of Speech that occupies primacy to realise what Brahman is all about! Those who meditate Speech as Brahman thus acquire freedom of expression about him and vindicate our realisation of Him for sure! Sanatkumara stated that while knowledge and speech were important no doubt, but **Mind** and its clarity signifying maturity of judgment would be in fact be of greater consequence. Mind being an internal organ would be a tested companion and like two juicy fruits of speech and mind would further add to double power of meditation. For example knowledge and speech coupled with thinking and discretion would have double advantage to chant mantras, to perform rites, to take up tasks and accomplish fruits of success! This is how meditation of Brahman by utilising mind becomes doubly constructive and fruitful! Even if one’s knowledge base is strong and his Vaak or speech be of impeccable quality, his mind is to be attuned enough to seek Brahman and his **Sankalpa** or determined **Will** would need to be fine-tuned in an effort to seek Brahman! A firm will power is indeed very significant while inclination, capability to recite the Mantras and perform Rites as backed up by comprehension of the empirical data are essential too. Indeed application of appropriate Mantras to the Rites as aimed at is no mean task any way, but as is said the horse have to be taken to the tub of water and more importantly would have to be made to drink! Thus the where-with-all being in perfect placement, meditation being a highly subjective motivation, has to emerge by buttressed Samkalpa! No doubt, he who meditates on Brahman would attain the world of Truth and Lasting Joy but the samkalpa has to be reinforced! Sturdy Self Belief, **Will Power**, Application of Mind to situations demanding dynamism of thought and action should make realisation possible: Having made the Sankalpa or a firm decision, then the perseverance and staying power of what has been resolved would be the sustenance that needs to be followed up; the chitta or the intelligence to hold despite obstacles is thus superior to the will. As one deserves and desires, he wills, decides and ascertains as how to give a practical shape to the realisation of the goal; in the process he resorts to think, propel the organ of

speech to utter mantras and perform the rites. It is possible that there might be shortcomings and the application of intelligence would need to be supplemented from other sources; in other words, one needs to meditate on the thought process and wherever felt necessary make amendments as rigidities should be softened. Indeed, all possible omissions and commissions in the approach be incorporated and the modus operandi be revised as felt needed on a dynamic graph. The proverb states that most of the sections of the Society never even launch a project as they are basically diffident and know of their limitations; some handful of these do launch the project but as several hindrances crop up somewhere on way give up as tension overtakes their strong-enough will; but those very very few in millions face all the obstacles and finally reach the goal dropping many on the sideways! All these actions of perseverance emerge from thought and practical application of intelligence! Thus he who may be literally solitary to seek Brahman ought to contemplate and reflect deeply on intelligence in the form of Will Power to attain the absolute and unqualified world of Brahman as far as Will Power prevails! **Meditation** and Contemplation are superior to Will Power : Dhyaanam' or meditation is more effective than the consideration of Will Power since after all the Self Determination has to pave way for Meditation. The process of meditation to Brahman is not a simple task! Primarily, one has to conquer the material world centering the Earth. Then the contemplation needs to surmount 'Dyauh' or the Intermediate Space. It is not an easy task to overcome the pulls and pressures of the Swarga by 'dhyana'. Then meditation of the glory of water and the high mountains needs to be prevailed upon. Then comes yet another intensity of humanity and divinity which has such a strong pull that is simply unimaginable and that complexity of that tough intensity is a near impossibility! Those among human beings who had already scaled the dizzy elevations and summits of glory in the pursuit of Brahman are not only few and far between but even of the stature of Naradas and Maharshis slip down the valleys of failures out of jealousies and pettinesses. Such situations abound when meditation becomes warranted against pinnacles of meditation! It is stated that he who meditates on Meditation, he who is identified with what Meditation is all about, he attains freedom of movement of thought, action and deed; and he who is identified with meditation is indeed the Reality of Meditation itself!) Vigjnaanam or **Enlightenment** as facilitated by the fund of knowledge takes a further step forward to realise Brahman: Reverting back to basics, Sanat Kumara did appreciate the fund of extraordinary Vigjnaanam of Brahmarshi Narada, which indeed was the breaking point of the quest of Brahman! Indeed, dhyanam or contemplation is possible on the strength of knowledge and **enlightenment!** Knowledge is amassing huge funds of empirical information and facts, while Vijnanam is the capacity for assimilation and understanding which is the bottom of **Critical Analysis!** Now, he who meditates on such deep and close assessment of Brahman, might be able to understand the range and depth of Brahman! But alas, none is sure to gauge the range and depth of Brahman as the proverbial origin and depth of Shiva Linga remains enigmatic! He who meditates Brahman might have a hope on the understanding of what kind of Truth that he is! With all the faculties of mind and related factors enabling the exploration of Brahman, where is the physical **strength**, without which the energy level of body is absent and missing! Balam or Strength is the derivative of **Food** and indeed Annam is stated as Paramatma! Then the help of **Pancha Bhutas** of Prithivi-Aapas- Tejas- Vaayu- Akashas would indeed have to cooperate too besides Memory Power, Hope or Aspiration, Praana, Self Consciousness, Firm Faith, Karyacharana, Nishtha, and Commitment and then the Path of Self -Realisation!

ISHOPANISHAD

Pursuit of the ways of Vidya and Avidya or Knowledge and Ignorance

IX.) *Athah tamah pravishanti yevidyaamupaasate, Tato bhuya eva te tamo ya u vidyaayaam ratah/* Indeed one when enters the screen of darkness or ‘Avidya’ and perform rites without the purport or objective of what are the rites intended for, then that act is of no value, especially without faith. That kind of Avidya begets further Avidya and might even be retrograde! In other words, Vidya and Karma are to worshipped being hand in hand; that kind of darkness is characterised as blindness while those in knowledge are normally prone to karma accompanied by worship and meditation; complimentarity is certain in respect of Vidya and Karma! Brihadaranyaka Upanishad (IV.iv.10) makes this point amply clear: ‘Andhah tamah pravishanti ye vidyaam upaasate, tato bhuya te tamo ya u vidyaayaam rataah’ or those who practise Avidya or ignorance enter into the dark portals of rites, rituals and sacrifices, or those who blindly get involved in ‘karma kaanda’ or performing rituals without basic understanding and enlightenment of the Supreme tend to distance from the Reality and near the zone of Falsity) !Fruits of Vidya and Avidya are indeed distinct as the path of ascent by work and wisdom or meditation and karma / rites are well defined X) *Anyad evaahur Vidyayaa anyad aahur avidyaayaa iti shushruma dheeraanaam ye nastadvichakshire/* (It is normally emphasised that Vidya and Avidya lead to different paths all together in human life, even as faith without works is dead and those learned Pundits define the Paths clearly: Brihadaranyaka Upanishad (I.v.16) explains: ‘Atha trayo vaava Lokaah: Manushya loka pitru loka devaloka iti; soyam manushya lokah putrenaiva jayyah; naanyena karmanaa, karmanaa pitrulokah, vidyaa deva lokah, devaloko vai lokaanaam shreshthah, tasmaad vidyaam prashamshati’; in other words: there are three worlds that are attainable by Scriptures and these are the world of human beings, the Pitru loka and the Deva loka. The Manushya loka is attainable by one’s own son alone and not so much by rites alone as by the Agnihotra by meditation; the Pitru Loka is attainable by rites only but Deva Loka is attainable by intense meditation. Indeed Deva Lokas accomplishable by meditation alone is the best that one could aspire for! While stating so, Pundits avow that knowledge by description and knowledge by experience and works are clearly distinguishable!) Ishopanishad further explains :Knowledge and Ignorance both cross life and death but since theformer might lead to Eternity the latter brings one back to Existence for sure!

XI) *Vidyaam chaavidyaam cha yastad Vedobhayam saha, Avidyayaa mrityum teertvaa vidyayaamritam ashnute/* (Normally a person is differentiated by his nature and nurture. These tendencies tend to influence the proclivities of Vidya and Avidya or Ignorance and Knowledge. Even as both have to cross the gates of death, one prepares for crossing it with not much of concern to other worldliness but of material ends while others due to Vidya or Awareness of higher worlds seek to resort to work and wisdom. Now these tendencies are the follow-up of the previous lives called ‘Prarabdha’ or the carry forward. That indeed was the nature of a person who has just transmigrated with the load of his ‘paapa punyas’ or merits and demerits at the termination of the previous life. Bhagavad Gita in Shraddhaa Traya Vibhaga Yoga, chapter 17-2 ,Lord Krishna explains to Arjuna: ‘Trividhaa bhavati shraddhaa dehinaam saa svabhaavajaa, Saatviki Raahasi chaiva taamasi cheti taam shrunu!’ or there are three types of features that human beings are moulded in the three classes of Satvika- Raajasika-Taamasika tendencies; those with ‘satvika guna’ worship Devas; those with ‘Raajasas’ features tend to worship Yaksha Raakshasas and ‘Taamasikas’ pray to ‘Bhuta pretas’. Referring to Rites or other kinds of sacrifices, the Satvika Guna persons perform

the deeds as duties and without returns of fruits, while those with Raajasiha mentality perform the Sacrifices either seeking returns of for satisfying their own egos; the third category of ‘Taamasikas’ perform worship, if at all, without faith and as a formality. Having detailed the three categories of Satva-Rajasa-Tamasa gunas, Lord Krishna affirms vide chapter 17-28: ‘Ashradhayaa hutam dattam tapastaptam kritamcha yat, Asadityachyutchyate Paarthah! na cha tatpretyano iha/’ or ‘Paartha! Homa karyas without mental application and faith, charity for bravado and so called meditation to please others with motives are all called ‘Asatkarmas’ or works and deeds are negative acts with neither faith nor application! Having thus described in Gita, one should also realise that various deeds of virtue by themselves would not by themselves provide ‘mukti’ from the cycle of births and deaths but would be a step forward to cleanse the mind and hearts. On the other hand, it might be interesting to note that Avidya needs to be recognised its due role since in its absence, how could Vidya flourish and be an instrument for Realisation just as when one always lives in darkness would there be a comparison possible for enlightenment! After all in the absence of Aditya what would be the reason and incentive for an individual’s freedom from the bondage of mind, panchendriyas and the thick screen of ‘Maya’!)

KATHOPANISHAD

Defines Saraswati and Her Counterpart viz. Vidya and Avidya as the identity of Brahman:

I.ii.1-6) Anyacchreyo anyadutaiva preyaste ubhe naanyarthe purusham sineetah, Tayoh shreya aadanaa –nasya saadhu bhavati, heeyaterthaad ya u preyo vrineete//Shreyascha preyascha manushyametastou sampareetya vivinakti dheerah,Shreyo hi dheerobhi preyaso vrineete, preyo mando yogakshemaad vrineete// Sa twam priyaan priyarupaamscha kaamaan abhidhyaayan Nachiketo, tyasraaksheeh,naitaam srinkaam vittamaemavaapto yasyaam majjanti bahavo manushyaah// Duramete vipareete vishuchi Avidyaa yhaa cha vidyeti jnaataa, Vidyaabheepsinam Nachiketasam manye na twaa kaamaa bahavololupanta// Avidyaamantare vartamaanaah swayam dheeraah panditam manyamaanaah, Daridramanya maanaah pariyanti moodhaah, andhenaiva neeyamaanaa yathaandhaah/ Na saamparaayah pratibhaati manyamaanaah,Dandramyaa maanaah pariyanti moodhaaha andhenaiva neeyamaanaa yathaandaah/

(After comprehensively testing Nachiketu, Yama then decided to explain the tenets of Brahma Vidya. There are two ways of human aspirations viz. ‘Shreya’ or Vidya and ‘Preya’ or Avidya and the paths of Pleasure and Sacrifice are distinct and divisive as the evil go to hell and the virtuous have their destination as heaven; this is the simple but definite explanation of existence of the Self after death. As both the preferable and pleasurable paths are open to a Being, the person of knowledge selects the ways of virtue and sacrifices while the ignorant one opts of the body pleasures. While knowledge and ignorance were contradictory, Yama appreciated Nachiketa who scrupulously avoided the diversity of pleasures and temptations of life and followed a unified and well defined route of virtue. Indeed while existing in the midst of ignorance and darkness, the majority of persons assume that they are intelligent and enlightened and move fast round and round following curved and twisted means of existence, just like blind leading blind. Not realising the means of attaining a long term perspective, the one with no discrimination blunders into pitfalls by being fooled by the lure of the lucre!)

Kathopanishad further explains about Vidya: I.iii.14-17) *Uttishthat jaagrat prapya varaan nibodhita, Kshurasya dhaaraa nishitaa duratyayaa, Durga payastatkavayo vadanti//Ashabdam asparsham arupam*

avyayam tathaa arasam nityam agandhavacchayat, Anaadyanantam mahatah param dhruvam nichaayya tanmrityu mukhaat pramuchyate// naachiketamupaakhyaanam mrityuproktam sanaatanam, uktvaa shrutvaa cha medaavi Brahma kote mahiyate//Ya imam Paramam guhyaam shraavayed Brahmasamsadi, Prayatah shraaddjha kaale vaa tadaantyaaya kalpate, Tadaanangyaaya kalpat iti/ Iti Shri Kathakopanishad pradhamaadhyaaye triteeha valli//

(This is a clarion call to all the creatures sleeping in ignorance: you must soon arise, awake and get alert from the seeds of evil! Indeed, the wise and knowledgeable must soon tread the sharp and slippery path of the dangerous razor's edge which could be hurting mortally, yet would be so worthwhile attempting the hardest as the termination point is bliss itself! The end of this arduous journey would free from the jaws repeated deaths and births. While attempting this the operational maneuvering has to be performed with extraordinary dexterity: the mission to Reality is truly subtle; it is subtle as one has to manage Pancha Bhutas or Five Elements and their extensions; earth is possessed of smell, taste, vision, touch and sound while water of the four of the preceding; Agni the last three or colour, touch and sound; Air of smell and sound and Akasha the sound as its quality. The Mission is subtle due also to gradual elimination of the sway of Panchendriyas. The grossness of wrong signals of Indriyas be therefore softened as one proceeds on the razor's edge! The essence of Upanishads thus exhorts to distance from the jaws of death and seek proximity to what is titled as 'Ashabdham-asparsam-arupam-avyayam' or the soundless, touchless, formless- and endless Truth which also is 'Arasam-Nityam-Agandham-Anaadyantam-Mahatam-Param-Dhruvam or respectively the Tasteless, Constant, Odourless, devoid of Origin and Termination, Truly Distinctive and Superior and Changeless. The exhortation of Upanishads to the Creatures of Knowledge and Intellect is to detach from the tight and merciless grasp of the jaws of death comprising ignorance, desire and misleading actions away from the Reality and Truth! Lord Yama related to Nachikea the eternal Truism that a 'Medhavi' or a person of quintessential intellect is always acclaimed and glorified only for his endeavors to draw himself to the regions of Brahman the Truth! Truly enough, should a Vidwan after his own purification recite this Eternal Truth at an assembly of Brahmanas observing a death ceremony about this Highest Secret of Existence and its Aftermath!)

KENOPANISHAD

I.6) Yanmanasaa na manute yenaahur manomatam, tadeva brahmatvam viddhi nedam yadidam upaasate/

('Manas' or mind, which too is among the body organs representing thoughts, intellectual power and depth of comprehension is no doubt different from speech as described above. Yet as in the case of speech is also disabled to visualise about the Inner-Self. It certainly does control all the limbs and senses of the body regime like speech, but is not what Brahman nor its alternate version of the Conscience that could replace even certainly the ability of speech. May it be that mind in the driver's seat of the limbs and senses that might coordinate the body functions but in the context of bodily instincts alone it is unable to see, hear about, feel, smell and speak of Brahman nor is qualified to reach the Inner Consciousness. Brihadaraanyaka Upanishad vide I.v.3 describes vividly about mind, speech and the life force and the comparative virtues of these major players in Life: *Triney atamaa kuruta idi- mano vaacham praanam, tanyaatmane kurutaa; anyatra manaa abhuvan naadarshanam, anyatra manaa abhuvam naashrousham iti; manasaa hi eva pashyati manasaa shrinoti, kaamaah sankalpo vichikhsaa shraddhaashraddhaa, dhrutiradhrutir dheeraadheeryeti sarvam manasaa eva/ tasmaadapi pratishthaaprapratiseesh pushtat upaspushtho manasaa vijnaanaati/* or Prajapati designed three items viz. the mind, the organ of speech and praana the vital force; normally it is stated by many that they are absent minded, or that they have not noticed, or they have not properly heard; thus it is through one's mind that one hears, notices or sees.

Mind is the deposit of desire, resolve, doubt, faith or want of these faculties, steadiness or wavering, sense of shame or shamelessness, intelligence or dullness, fear or courage and so on. Mind reacts if one is touched or sees or hears and so on. Notwithstanding the high status in the context of body based faculties, mind is indeed however not qualified to think deep about Brahman)

To know one does not know but desires to know yet remains unknown is all what all one knows!

II.1) *Yadi manyase suvediti daharamevaapi nyuunam tvam vettha brahmano rupam, yadasya twam yadasya deveshu atha nu meenaasyameva te manthe viditam/* (The teacher poses a question to the student whether he knows much about Brahman and exclaims that the latter might perhaps realise an outline but not in depth; the student said that he knew not much that he claims that optimal knowledge might still delude him; the student might have to deliberate to further perfect the Realisation. Indeed, as in Brihadaranyaka Upanishad vide III.viii.11, Maharshi Yagnyavalkya instructs Gargi: *Tad vaa etad aksharam, Gargi, adrushtam drushtar, ashrutam shrutur, amantam mantar, avijnaanam vijnaatur, naanyadatosti drashtu, naanyadatosti shrotru, nanyadastoti mantru nanyadatosti vijnaastru; etasminnu khalvakshare Gargya aakaash atascha protashcheti/* or ‘Gargi! this Absolute Power is never seen by anybody as it is not a sense object and as such, it is its own evidence since it is the ability of vision by itself; similarly It is never heard as it is not an object of hearing but is the Singular Hearer and the embodiment of hearing itself; It is never the Thought as the object of Thinking Ability but the personification of Thought and Intellect by itself; It is this Absolute Power that the unmanifested Ether is permeated all over. Brahman or the Supreme Energy is indeed the direct and instantaneous Self within all the species and yet, is beyond and afar the attributes of hunger, thirst, desire, lust, anguish, envy etc. That Reality is the Ultimate Goal and the Truth of the Truth!’)

II.2-3) *Naaham manye suvedti no na vediti veda cha, yo naastadveda no a vediti veda cha/ Yasyaa matam tasyaha matam yasya na veda sah, anijnaatam vijaanataam vijnaatamavijnaantaam/* (The disciple agrees that he does not know about Brahman, but that he does not consider that he does not know either; since he who claims that he knows indeed does not know. It is known to him to whom It is unknown; he does not know to whom It is known. It is unknown to those who know well and known to those who do not know! The Supreme is not an object even of extraordinary knowledge but of intense introspection and Self Realisation; it is neither by perception nor comprehension but of intuition alone. Brihadaranyaka Upanishad III.iv.2 : *evam evatad vyaapadishtam bhavati, yadeva saakshaad aparokshaad Brahma ya aatmaa sarvaanatah/ Na drishter drashtaaram pashye, na shrute shrotaaram shrunuyaat, na maater maantaram manaveetaah na vijnaater vijnaataram vijaaneeyaah, esha ta atmaa sarvaantarah, atonyaad aartam/* or Brahman is present in every Being; ‘ you cannot see the one who enables you to see things, since vision enabled normally is different from that particular ‘Self’ enabling to see everything as different. Similarly what one hears or thinks or hears or knows by way of vision, capacity to hear, the thoughts and the knowledge are all self sourced; thus one’s Self within is that very Self; everything else perishable ; this gross body consisting of organs and senses is perishable but the ‘Antaraatma’ or the Consciousness is imperishable and everlasting’. Mundaka Upanishad vide III. ii.3-4 is emphatic in stating that the Self is not attained by one who has no strength and determination and that the Source of Brahman is unattainable except by the ‘paripaktvata’ or climactic fruition of yoga, karma, tapasya and truthfulness. Further: *Naayamaatmaa pravachanena labhyo namedhaayaa, na medhaayaa na bahinaa shrutena, yamevaisha vrinute tena labhastasyaisha aatmaa vivrinute tanum svayam/ Naayamaatmaa balaheenena labhoy na cha pramaadaattaapasos vyapyalingaat, etairupaayair yasyate yastu vidvaamstashaisha aatmaa*

vitae Brahma dhaamaa/ or the Self is not possible of accomplishment either ‘pravachanena’ or by sermons, nor ‘adhyaaya’ or extensive and intensive study, nor even by ‘bahudha shrutena’ or by way of extensive teachings of Vidvans or Learned ones of knowledge and erudition; this is available by passionate thirst and unique dedication as a Singular Mission of Life! ‘*esha atmaa tasya vivrinute svayam tarunum*’ or Self Revelation is possible by one’s own gift. All kinds of spiritual disciplines including knowledge, absence of delusions as created by Maya, high level of abstinences are no doubt the pro-active factors, but the Will of Almighty would be the Supreme factor!)

IV.9) *Yo vaa etamevam vedaapyahatya paapmaanamante svarge loke jyeye pratishthati, pratishthati/*(Whoever knows all this- as knowledge indeed is the basis- and has dispersed blemishes and sins, as also ‘preshitam’ or willed and decided by Him, would thus be able to be firmly seated in the boundless bliss called Brahman! The pre- conditions prescribed are: a) knowledge b) sin- lessness and c) Will of Brahman. As regards Knowledge is concerned, Mundaka Upanishad details Para Vidya and Aparaa Vidya. Para Jnaana is the essence of Four Vedas viz. Rig-Yajur-Saama-Athatvanas; Six Vedangas of Shiksha-Kalpa-Vyakarana- Nirukta-Chhandas-Jyotisha, besides Karma Jnana encompassing Sacrifices, Charities, and so on besides Aparaa Vidya essentially about the Role of Maya, Cycle of Births and Deaths, Trans- migration of Souls by way of Dakshina-Uttara Marga, Paapa Vimukti and finally the Will of Brahman towards Atma Sakshatkaara or Self Realisation. Besides the Knowledge detailing the Para and Aparaa Vidyas and the climactic sinlessness and even the magnificent input of Brahma Vidya, indeed the Will of the Supreme reflected in one’s own Inner Consciousnes would prevail finally; indeed the will of the Final Bliss would prevail!)

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MAHA NARAYANOPANISHAD

Prayers to Medha Devi

1. *Medhaadevi jushmaanaa na aagaad vishvaachi bhadraa sumanasyamaanaa, twayaa jushtaam jushmaanaa durustaan berihadvadema vidhate suveeraah/* We solicit the Medha Devi, with Her all-penetrating knowledge and bevelence be disposed favourably to us and delight us to get further attainment of ‘jnaana’ or knowledge and wisdom to explore the Eternal Truth of Paramatma, besides blessing us with excellent progeny and disciples. Taittireeyopanishad is quoted to emphasise the need for blessings to secure ‘Medha’ with material happiness too: Liv.1-2) *Yas chandasaam vrishabho vishvarupah chhandobhyodhyamritaam sambabhuva sa mendro maddhhyaa smrunot/ Amritasya Devadhaarano bhuyaasam, shariram mevicharshanam, jihvaa me madhuttamaa, karnaabhyaam bhuri vishruvam, brahmanaah kososi medhaayaapihitaah shrutam me gopaayaa Aavahanti vitanvaanaa// Kurvaanaacheeramaatmanah vaasaamsi mama gaavascha anna paanecha sarvadaa, tato me shriyamaavah lomaashaam pashubhih saha svaahaa/ Aavaayantu brahma-chaarinah svaahaa, vi maayantu brahmachaarinah svaaha, pramaayantu brahmachaarinah svaaha, damaayantu brahmachaarinah svaaha, shamaayantu brahmachaarinah svaaha/* (May Indra, the representation of the Pranava-akshara ‘Om’ the quintessence of the immortal Vedas, bestow intellect and prosperity to me . Let my physique be strong and fit like a bull due to its might and alertness! May my tongue be sweet and convincing speech and may my ears hear about the magnificence of Brahman ever. May he grant me affluence to flourish with fulfillment of material wealth, food, clothing , cattle, and so on: ‘Svaaha’; may

Brahmacharis surround me for guidance: ‘Svaaha’; may Brahmacharis as of the prospective generation be imbued with morality, self control and sound knowledge: ‘svaaha’; in short, let me and my followers strictly adhere to the principles of Dharma and to constantly remind us so by oblations to Agni with the unique and repetitive facility of Mantras.)

2) *Twayaa jushta rishirbhavati Devi! Twayaa Brahmagatashriruta twaya, twayaa jushtaacchinnam vidvanate Vasu saa no jushaswa dravinena Medhe/* Devi Medha the personification of Intellect; one might be a Rishi, an outstanding Veda Brahmana, one well equipped with attaining Brahma Jnaana but at the same time, he be endowed with fortune and materialistic fulfillment too!

3) *Medhaam ma Indro dadaatu, Medhaam Devi Saraswati, Medhaam me Ashwinavubhaa baandhattaam pushkarasrajo/* We seek Indra Deva to bestow Medha or intellect and acumen. May Devi Saraswati the personification of knowledge. May the two Ashvini Kumars too generate intelligence.

4) *Apsaraamsu cha yaa medhaa Gandharveshu cha yanmanah, Devi Medha Saraswati saa maam Medhaa surabhirjushataah swaaha/* May Apsaras the Celestial Angels of dance and Gandharvas the Celestial Singers of music as also the seat of high intellect too bestow Medha or Brain Power of Vedic Lore of fragrance that spreads far and wide aplenty!

5) *Aa maam Medhaa Surabhivishwarupaam Hiranyavarnaa jagati jagmayaa, Urjaswati payasaa pinvamaanaa saa maam Medhaa suprateekaa jushataam/* We beseech Devi Medha to arrive with fragrance and happiness and establish Herself as the with critical and analytical sharpness and imprinted Golden Vedic Syllables and Stanzas besides bestowing flavoured nourishment of milk with health and lasting wealth.

6) *Mayi Medhaam mayi Prajaam mayyagnistejo dadhaatu, mayi Medhaam mayi Prajaam mayeenraya dadhatu, mayi Medhaam mayi prajaam mayi Suryo bhraajo dadhaatu/* We worship Agni Deva to render Medha, unending link of excellent progeny, virility, and brilliance of Vedic knowledge. May Surya Deva bless me with Medha, well read progeny and physical courage and energy to destroy malignant forces!

MUNDAKOPANISHAD

Two distinct approaches towards Brahma Vidya-the Paraa and Aparaa or Karma and Vairaagya Maarga
I.i.4-5) *Tasmai sa hovaacha, dvai vidye veditavye iti ha sma yad Brahma vido vadanti Paraachaiva - aparaacha/ Tatparaa Rigvedo Yajurvedah Saamavedorvedah Shikshaa Kalpo Vyhakaranam Niruktam Chhando Jyotishamiti, atha paraa ayaa tadaksharamadhigamyate/* (The ‘Para-jnaana’ or the ‘Aihika Jnaana’ of somewhat inferior approach to Brahma Vidya- in contrast to ‘Apara-Jnaana’ or Amushmika Jnaana- is through acquisition of knowledge of Veda Vedangaas and the system of Rituals, Regulations and conventional set of Rules that the knowledge of Scriptures so prescribe. The other Superior approach of higher learning without resorting to karama kaanda is of Self Realisation through total Control of Panchendriyas viz. the Karmendriyas or the Action-oriented organs and Jnaanendriyas or the sensory organs and mainly of Mind in essence. The former route is detailed as the knowledge of Rik-Yajur-Saama-Atharva Vedas and the Shadvedangas of Shiksha, Kalpa, Vyakarana, Nirukta, Chhandas, Jyotisha. [As Narada Purana explains in extensive details, Shiksha refers to ‘Ucchhaarana’ or Pronunciation, Sangeeta, Nritya, Naataka, Chitralkhana and other Fine Arts. Kalpa Grandha comprises Nakshatra-Veda-

Samhita-Angirasa-Shanti-and Griha Kalpas; in the Nakshatra Kalpa the Study of Chandra and Stars is described; in the Veda Kalpa, the methodology of accomplishing the ‘Chaturvidha Purushardhas’ or the four major human objectives of Dharma-Artha-Kaama-Moksha are detailed. In the Samhita Kalpa the guai dance of ancient Rishis to ‘Tatva Darshi’. In the Angirasa Kalpa, Lord Brahma himself is stated to have described about the Abhichaara Vidhi Vidhaana Mantras regarding the procedures of magical-charm-benevolent as also malevolent karmas like Vasheekarana, Mohana, Ucchhatana and Unmada disciplines. In the Shanti Kalpa, Mantras and Procedures to ward off dangers and usher in good tidings from Celestial, Terrestrial and Extra-Terrestrial Sources have been detailed. The Griha Kalpa details Homa Karma, Mudra Vidya of Mrigi, Hamsi and Suukari or Abhicharika Karmas, Abhishekas in favour of Varuna-Surya-Indra-Vayu-Sapta Rishiganas and of course of Rudra Deva, Devis as also of Nava grahas. Griha Kalpa also encompasses Vriddhi Karyas, Grahana ‘daana-abhisheka- pujas’ and so on.

Vyakarana or Grammar constitutes Veda Mukha or the face of Vedas encompassing Pratyayas or Prefixes and Suffixes, Vibhaktis or Cases of: Pradhama / Vachanas-Dviteeta /Accusative of Objects-Triteeya / Instrumental- Chaturthi / dative- Panchami / ablative or where action is involved-Shashthi/ possessive-Saptami/ locative of action-and Sambodhana / demonstrative or addressing some one. Vyakarana also refers to Subhaanta prakarana or Mangalaacharana; Naama/Sarva naamaas; Taddhita pratyayanta shabdas or noun form suffixes; Dhatus or tissues or elements of Sanskrit language; Samaasas or Compound nouns and Kaaraka prakarana. The last mentioned is as follows: (i) Karta Kaaraka or first vibhakti / nominative case or Subject used with Verb- (ii) Karma Kaaraka or second vibhakti / accusative case denoting the object-(iii) Kaaraka Kaaraka or third vibhakti / instrumental case denoting agent and action- (iv) Sampradana Kaaraka or fourth vibhakti / dative case denoting object and action- (v) Apaadaana Kaaraka or fifth vibhakti / ablative case denoting seperation or division (vi) Genitive Kaaraka or sixth vibhakti/ possessive case denoting noun to noun- (vii) Adhikaara Kaaraka or seventh vibhakti / Locative case denoting the place of action and finally (viii) Sambodhana Kaaraka or the eighth vibhakti as in the prathama Kaaraka addressed to a person.

Nirukta or the etymological or derived-rhetoric-artificial interpretation which is essentially an extension of Vyakarana aiming to bring out the hidden meaning of Vedas and Scriptures like Upanishads not fully expressing the total intent, interpretation and and implication; the word ‘nir’ connotes the comprehensive sense that is sought to be conveyed and ‘ukta’ states what is expressed but pointing out a lot that is not revealed. Nirukta as far as ‘karnarupa’ or of ear form is concerned besides the ‘mano rupa’ or of the Understanding and Absorptive is concerned is stated to be classified in five basic Varnas or classsifications / forms: Aagama, Viparya, Vikara, Vinaasha and Uttama Yogas. The famed Yakshacharya who followed the Great Grammarian Panini is stated to have explained the Implicit Undertone of Nirukta succinctly: ‘if a blind person happens to stumble a pillar, is the fault of a pillar!’

Chhando Shastra or the Science of Prosody is a highly significant component of Vedangas as *Chaandaha paadau tu Vedasya* or denoting the fifth division of Vedangaas. Chhandas is of two kinds one for Vaidik or related to Vedas and another for Loukik or of general use. Vaidik Chhanda is for three major applications: *Anushtup Yajati, Brihatya Gaayati, Gayatrya Stoutatii* or Anushtup is used for Yagnas, Brihati is used for singing and Gayatri Chhandas is for Stutis. The Loukika Chhandas is used for Puranas, Itihasas, and Kavyas in poetical forms. Both the Vaidik and Loukik chhandas are Matrik or and Varnik or based on Matras and and Varnas or of Units or Quality. The Chhando Shastra is fundamentally based on

Ganas or groups of three Aksharas or Letters, some being Guru or Big and Laghu or Small; for instance **Ya-Maa-Taa** or a combination of hrasva-deergha-deergha is called Yagana; **Maa- Taa- Raa** comprising Deergha-Deergha- Deergha is called Magana; **Taa-Raa- Ja** or Deergha- Deergha-Hrasva is Tagana; **Raa- Ja-Bhaa** or Deergha-Hrasva- Deergha is Ragana; **Ja-Bha-Na** or Hrasva-Deergha-Hrasva is Jagana; **Bhaa-Na-Sa** of Deergha-Hrasva-Hrasva is Bhagana; **Na-Sa-La** or Hrasva-Hrasva-Hrasva is Nagana and finally **Sa-La-Gaah** or Hrasva-Hrasva- Deergha summarising **Ya-Maa-Taa-Raa-Ja-Bhaa-Na-Sa!**The Ruling Deities are Ya gana- Jala, Ma gana-Prithvi, Ta gana-Aakasha, Ra gana-Agni, Ja gana-Surya, Bha gana-Chandra, Na gana (Aayu or Life and health) and Sa gana (Vayu). The Gana Phala is Vriddhi and Abhyudaya or Development and Progress for Ya gana; Lakshmi or Wealth for Ma gana, Dhana Naasha for Tagana, Vinasha for Ra gana, Roga or Ill-health for Ja gana, Su Yasha for Bha gana, Ayu for Na gana, and bhramana or travel for Sa gana. These are but the preliminaries of Chhando Shastra: there is a frighteningly huge phraseology of concepts of Karna, Karatala, Payodhara, Vasu charana and Vishta depending on the Laghu-Guru words; Padya or Stanza; Paada or Line consisting of the number of lines; Yati or the pausing point; Praasa or the last words with rhythms of specified lines; Vrittas or circles like Samavritta, Artha vritta, Vishama vritta depending on the deergha-hrasva aksharas. There are also types of Chhandas ranging from one to twenty six lettered lines such as Ukta, Ayukta, Madhya, Pratishta, Supratishtha, Gayatri, Ushnik, Anushthup, Brihati, Panklti, Tishthup, Jagati, Ati Jagati, Shakvari, Ati Shakvari, Ashti Atyashti Dhriti, Viddhuti, Atidhruti, Kriti, Prakriti, Aakriti and so on and on. The ming boggling multitude of Chhandas or Poetic Structures in Sanskrit Language is a standing proof of the eloquence and magnificence of its 'Vaangmaya' or Literature!

The Sixth Vedanga is by far the most complicated and exhaustive one viz. the Jyotisha Shastra, specialising in which asks for several births of human lives of virtue with cumulative knowledge of excellence! The relevant Skandhas or Chapters are stated to be of high significance in this extraordinary Vedanga viz. Ganita Siddhanta, Jaataka / Hora Siddhanta, Samhita, Panchanga Saadhana, Grahana Sadhana of Lunar and Solar Eclipses and Dik Sadhana. In Ganita there is parikrama of Yoga, Antara, Gunana, Bhaajana, Varga, Varga mula, Ghana, Ghanamula, Gaha Maadhyama, Anuyoga or te knowledge of Desha, Disha and Kaalamaanana or Place, Direction and Time; Udaya-Astama-Chhaadhikara or Rise-Setting-Dusk, Grahayuti or Graha Yoga etc. In Jaataka Skandha, descriptions are given in Jaati Bhedas, Graha Yoni or the details of Jati, Rupa, Guna; viniyonija or janma phala according to human beings, Garbhaadhaana, Janma, Arishta, Ayuraadaaya or Life Span, Dashaa Krama, Karmaajeeva, Ashtaka Varga, Raja Yoga, Naabha Samyoga, Chandra Yoga, Raasi Sheela, Stree Jataka Phala, Mrityu Vishaya Nirnaya, Muhurta Nirnaya, Gochaara, Grahachaara, Varsha Lakshana, Tithi-Dina-Nakshatra yoga, Karana, Muhurta, Upa Graha, Yaatra phala and so on. Panchanga Sadhaana or of Tithi-Vaara-Nakshatra-Karana and Yoga would determine the nature of the person concerned. Ayanaamsha Sadhana denotes movement units. There is a whole lot of Surya Siddhanta, a distinct discipline altogether . Jaataka Skandha deals Rashis of Mesha-Vrisha-Mithuna-Karka-Simha-Kanya-Tula-Vrischik-Dhanu-Makara-Kumbha-Meena. In the context of a specific Rashi, Shadvargas are calculated in terms of Hora from Sun Rise to Sun Set, Dreksana or a division of one third of a Rashi or a varga, Namaamsha, Dvashaasha and Trishamsha as each Rashi comprises thirty Amshas; each Rashi having nine Navamshas. Calculations of Navaamsha Jnaana are exacting, since nine Amsha / Kaalas are involved. Graha Kaalamaanana discusses Muhurta, Ahoratra, Paksha, Maasa, Ritu, Varsha depending on the 'Rasaas' or Tastes commencing from Surya viz. Katu or Mircha, Chandra viz. salt. Mangal : tikta or bitter, Budha: mishra or mixed, Guru :

Madhura or sweet, Shukra : Amla or bitter, Shani : Kashaaya or herbal decoction. Svabhava maitri or natural compatibility of Grahas also needs to be examined. For example Surya's friends are Chandra, Mangal, and Guru; Budha is a normal friend of all Grahas; but Shukra and Shani are enemies; Mangala's friends are Chandra, Surya and Guru; Budha's friends are Shukra and Surya; and so on. Thus mutual compatibility is examined. **Nakshatra Phala:** at birth are also detailed viz. Ashvini-handsome and well ornamented; Bharani-capable and talented; Kritika-steady minded and fond of sex; Rohini- born wealthy and contented; Mrigashira: Luxurious; Ardra: born violent and stubborn; Punarvasu-even minded and disciplined but too wealthy; Pushya- imaginative and ever happy; Aslesha: obstinate yet virtuous; Magha-born rich and devoted; Purva Phalguni-charitable, adjustable and sociable; Uttara Phalguni: wealthy and comfortable; Chitra-well dressed and charming; Svati-virtuous, moralistic and charitable; Vishakha-cunning, greedy and harsh; Anuradha: fond of Travel and non resident; Moola: wealthy, happy, helpful; Poorvaashadha and Uttaraashadha-happy and hearty, disciplined and virtuous respectively; Shravana-rich, happy and famed; Dhanishtha- donors, wealthy and enterprising; Shatabhisha-win over opponents but cunning; Purva -bhadra- rich yet heavily effeminate; Uttaraabhadra-independent, assertive, speech makers and attractive; and Revati-energetic, enterprising, pure hearted and rich. Similarly Raashi Janma Phalas -both Chandra and Surya maana janma; Muhurta nirnaya are all well within the ambit of the Jyotisha Vedaanga.] **Indeed, adequate grounding of the so called 'Paraa jnaana' of Veda-Vedangas, the code of Rituals and the 'parijnaana' or the Karma Kanda enables and constitutes a solid step to the Higher or Superior 'Aparaa Jnaana' to accomplish 'Tadaksharam' . I.ii.8-9)** *Avidyaayaam antare vartamaanaah svayam dheeraah panditam manyamaanaah, janhanyamaanah pariyantee muudhaah andhenaiva neeyamaanaa yathaandhaah// Avidyaayaam bahudhaa vartamaanaa vayam kritaaarthaah ityabhi manyant baalaah, yatkarmono na pravedayanti raagaat tenaaturaah khseena lokaaschyavante/* (As one remains in the tight jacket of ignorance believing in self deception that what ever was done by them is just right and continue to get bogged down in Rites and Sacrifices, little realising that such acts of self purification are only one but certainly not the high path to Brahmatva and Final Liberation; do no doubt they might achieve lower goals of higher lokas but certainly return to the Eternal Cycle of Life after the fruits of the higher lokas are enjoyed and exhausted as derived from the erstwhile Karmas. In this context, Katha Upanishad viz.I.ii.4-6: *Durmata vipareete vishuuchi avidyaa yaa cha vuidyeti jnaataa, Vidyaa- bheepsinam Nachiketasam manye na tvaa Kaamaa bahuvalolupanta// Avidyaamantare vartamaanaah svayam dheeraah panditammanyamaabnaah, dandrasyamaanaah pariyanti muudhaa andhenaiva neeyamaanaa Yathindhitaah// Na saamyaparaayah pratibhaati baalam pramaadyantam vittamhena moodham, ayam loko naasti para iti maanee punagh punarvasham aapadyate me/* (In the context of Yama Dharma Raja testing the true credentials of Nachiketa, the former appreciated Nachiketa who scrupulously avoided the diversity of pleasures and the temptations of life and followed a unified and well defined code of virtue. Indeed while existing in the midst of ignorance and darkness, the majority of persons assume that they are the intelligent and enlightened and move fast round and round following curved and twisted means of existence, just like a *blind leading the blind* or blunders into pitfalls by being fooled by the lure of the lucre and confusing the woods for a huge forest! Persisting in the midst of Avidya or ignorance , the yet immature and unenlightened show off their self praise and even genuinely self deceive that they have hit the target of Salvation. Such persons as steeped deep in 'Karmaacharana' or practice of apparent virtues but yet get encircled in the strings of attachments and desires and get deprived of the Reality till the final exhaustion of Karma Phala which alone would qualify for Brahmatva!)

TAITTIREEYA UPANISHAD

This emphasizes Saraswati in the form of Veda Vedangas or The Science of ‘Shiksha’ one of the ‘Vedangas’ about Recitation, Accent and clarity of the Language I.ii.2) Om Sheekshaam vyaakhyaa shyaamah, Varnah swarah Maatraa balam saamasantaanah, ityuktah sheekshaadyaayah/(Among the Six Vedangas of Shiksha-Kalpa-Vyakarana-Nirukti-Chhandas and Jyotisha, Shiksha is of high significance. Swara or notation is the key of pronunciation. It is about the Science of Pronunciation of Shiksha or Instruction by a Guru that is an integral part of teaching to a student. The rudiments of this Shiksha covers the full range of the Science be it ‘Varnas’ or alphabets, ‘svaras’ or accents of both ‘Udaatta’ or elevated, ‘svarita’ or pitched and ‘anudaatta’, ‘maatras’ or measures or time required for the pronunciation requiring ‘balam’ or emphasis, ‘Saamah’ or uniformity and ‘santaanah’ of Saama or the juxtaposition viz. the conjoining of letters and so on. Hence the ‘ukta’ or what is stated and clarified in the Sikshaadhyaya or the Chapter of pronunciation. Narada Purana which devotes considerable teaching to Shuka Maha Muni the son of Veda Vyasa by Maharshi Sanandana: in the Swara Shastra, Aarchika Swara is related to Rik Veda either as ‘gathika’-related to Pauranic Episodes and ‘Saamika’ or Saama Veda related. In fact, ‘Yaajya stotras’ or hymns, Mantras and Karanas related to Yajnas are used in all the three Vedas as per Swaras, other wise those would turn out to be Viruddha swaras or of negative impact! If the Mantras are not properly pronounced, there could in certain cases ending up in negative impact and are named ‘Indra Shatrus’ since Indra Yagna had far reaching negative impact as he performed a Sacrifice against Vritra the son of Tvashtha Prajapati as Vritra became very powerful in a war between Devaasuras; although Vritaasura was killed with the help of Vajraayudha made out of the backbone of Dadhichi Maharshi, Indra was hounded by Brahma Hatya Maha Paapa and therefore hid himself in a lotus stem and lost his Indratva till Brahma himself reinstalled Indra by withdrawing the Brahma hathya sin! Such was the negative impact of mispronunciation in outstanding Yajna karyas! In the ‘Vaangmaya Shastra’ or vocabulary, pronunciation originates from ‘vakshasthala’ or chest, ‘kantha’ or throat, and Mastaka or head; from the chest emerges the low level sounds normally resorted to morning hymns, from the kantha emerge the medium and broad variety of sounds and from the mastaka are originated as high pitch sounds and variations of volume.)

Further, the Taittiriya explains: Meditation of Five kinds of Vigjñana of Lokas, their splendour, unifying spirit, inhabitants and features I.iii.1) Sahanau yashah, saha nau brahma varchasam, athaatat samhitaayaa Upanishidam vyaakhyaa –syaamah/ Panchasvadhikaraneshu adhilokamadhi jyautishama adhidividhyam adhi prajam adhyaatmam, eta mahaassahitaa ityaachakshate, athaadhilokam, prithivi purva rupam, dyour uttararupam, aakaashah sandhiv/(May we both-the Guru and Sishya, be blessed together with ‘brahma varchas’ or spiritual brightness enabling us to meditate the ‘Panchashu adhikaranaas’ or five means of Vigjñana or knowledge viz. ‘adhilokam’ or in reference to the Tri Lokas, ‘adhi jyautisham’ or about the degree of splendour of each of the Worlds, ‘adhidividhyam’ or the distinctive knowledge of each of the Lokas and their Unifying Spirit, ‘adhiprajam’ or about the Spiritual patterns of the inhabitants of the Lokas and ‘adhyatmam’ or of physical / bodily strengths and weaknesses or pluses and minuses. Normally three categories are mentioned as ‘Adhibhoutikam’ or External Body based, ‘Adhyatmikam’ or inner psychological based features and ‘Adhi Daivikam’ or God made blessings or problems affecting individuals; but in this case, reference is made to five factors taking into account the

totality of the Universe! Hence the expression above is ‘purva param’ and ‘uttaraa param’ or the expressions related to an individual or in the Universal context. Hence the word ‘Athaadhiloakam’ or the totality of Universe is referred to! In this Uttara rupam, mention is made first to ‘dyuuh-aakasha and sandhi’ or heaven, sky and the Intermediate Region of ‘Sandhih’.)

Taittiriya Upanishad continues to underline the role of Vidya or Vigjnaana :

Significance of Svadhyaya as the key to Dharmaacharana I.ix.1) *Rutamcha svadhyaya pravachane cha, Satyam cha svadhyaya pravachane cha, Tapascha svaadhyaya pravachanecha, damascha svadhyaya pracachanecha, shamascha svaadhyaya pravachanecha, Agnyascha svaadhyaya pravachanecha, Agnihotrascha svaadhyaya pravachanecha, Atithayascha svadhyaya pravachanecha, Manushyam cha svaadhyaya pravachanecha, prajaa cha svaadhyaya pravachanecha, Prajanascha svaadhyaya pravachanecha, Prajapatischa svaadhyaya pravachanecha, Satyamiti Satyavachaa Raathitarah, tapa iti Taponityah Paurushishtih, svaadhyaya pravachane eveti Naako Maudgulyah, taddhi tapastaddhi tapah/*

(An earlier statement of this Upanishad emphasised possession of Knowledge (I.vi) is of paramount importance for the attainment of sovereignty. This however is certainly not misconstrued to step-down the significance of ‘svadhyaya’ or practice of retention along with ‘pravachana’/ ‘adhyapana’ or teaching to next generations, dama or self-control of physical and internal organs, learning and teaching, sama or inherent balance of thought and deed, Agnihotra or Sacrifice, practice of austerities, adoration of ‘Athithis’, discrete procreation as per prescribed regulations and in short ‘Dharma paalana’ as per ‘Varnashrama’. This is possible with ‘svadhyaya’ which reminds the principles of Dharma; it is very important to learn but another to absorb, but most significant is to practise which originates from Svadhyaya and Svadhyaya in essence to ensure practice of austerities. Truth is the key to Brahman says Satyavacha of the lineage of Rathitara; austerity is the unique input of Dharma as firmly convinced by Taponitya, the son of Purushisht; learning and teaching knowledge is emphasised by Naaka the son of Mudgala. Indeed austerity is what righteousness is all about, one concludes!) Knowledge of Vedas leads to Self Realisation as being identical to the Supreme:I.x.1) *Aham vrikshasya rerivaa, kirtih prishtham gireriva,urdhva pavitro vaajineeva svamritamasmi/ Dravinam sarvachasam, sumedhaa amritokshitah, iti trishankor vedaanuvaachanam/* (It is a truth of the Universe that knowledge is the product of a mind purified by Self-denial. The Veda knowledge aptly describes that the Universe is likened to the eternal Tree signifying Brahma; the knowledge of Vedas and Smritis enumerating the obligatory duties of human beings with no selfish ends whatsoever certainly leads up the ladder to reach the top of the Tree of Life to discover Brahman; this is what the Great Seer of Trishanku- as Sage Vamadeva experienced-came to realise Brahman within his own Self! This is why the Seer states *Aham vrikshasya rerivaa/* ‘I am the one to tackle the Tree as my effort is like reaching the mountain peak and even as exalted as the Sun on the Sky; indeed the Self of mine is supremely effulgent comparable only to Surya; I am replete with knowledge, faith, confidence, capability to attain the Status of Immortality and Permanence! The Self is ‘*urthva pavitram vaajini eva*’, or of peak like purity, saturated with food, wealth, varchasam or splendour and extraordinary wisdom and fulfillment!’

Sharpness of Mind and the depth of Understanding are the essential inputs to access ‘Mahat’ / Bliss:II.iv.1) *Yato vaacho nivartante, Apraapya manasaa saha, Anandam Brahmano vidvaan, na bibheti*

kadaachaneti/ Tasyhaisha eva sharira aatmaa, Yah purvasya, tasmaadvaa etasmaan manomayaat, anyontara aatmaa vigjnaamayah, tenaisha purnah, sa vaa esha purusha vidha eva, tasya purushavidha-taam, anvayam purushavidhah, tasya shraddhaiva shirah, ritam dakshinah pakshah, satyam uttarah pakshah, yoga aatmaa, mahah puccham pratishthitaa/ tadapi esha shloko bhavati/ No person with enlightenment is ever afraid of facing trying situations once he has realised Bliss which is Brahman. This situation follows due to the strength of mind even in the physical framework of a human being; more so when the internal self is buttressed with knowledge. In such a situation, 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 (Prajapati) is the stabilising tail!

REFERENCES FROM OTHER SCRIPTS

Essence of Dharma Sindhu

Significance of Saraswati Puja in Navaraatras in Ashviyuja Month

Saraswati Puja: This popular and Sacred Puja of Devi Saraswati is performed on Ashviyuja Shukla Paksha Saptami but significantly in the *Moola Nakshatra*. Sthaapana has to be in Moola, Avaahana and Puja are to be in Purvaashaadha Nakshatra, Bali daana in Uttaraashaadha and Udwaasana in Shravana: *Mooleshu Sihaapanam Devyaah Purvaashaadhaasu pujanam, Uttaraasu Balim tadyacchravaney na visarjayet/* But Rudraamala Grandha states: Avahana and Anga Puja be done in Moola Nakshatra, detailed Puja in Purvaashadha without Avahana, Bali daana in Uttaraashaadha, and Anga Puja before Visarjana in Shravana Nakshatra . In any case, Avahana of Saraswati is to be done three muhurtaas before 'Suryastama' but if Moola Nakshatra is unavailable at that time then Aavahaya is done next day's Moola's dwiteeya paada.

The Puja in brief is initiated as follows:

Pustakeshu yato Devi kreedate paramaarthatah, tatastatra prakurveeta dhyaanamaavaahanaadikam/ Dhyanamevam prakurveeta saadhako vijitendriyah Pranavaasanamaarudhyam tadardhatvena nishchitaam/ Ankusham chaaksha sutram cha paasham veenaamcha dhaarineem, Muktaahaara samaayuktaam moda rupaam manoharaam/ Kritena darpanaa bhyena vastrenopari bhushitaam, sustaneem veda vedyaamcha chandraarthakrita shekharaam/ Jataa kalaapa yuktaam purna chanddranibhaananaam, Trilochanaam Maha Deveem swarna nupura dhaarineem/ Katakaih swarnaratnaadyairmuktaavalaya bhushitaam, Kambukanthim sutaamrosstheem sarvaabharana bhushitaam/ Keyurairmekhalaadyascha dyotayanteem jagatrayam, Shabda rahmaatmikaam Deveem dhyaana karma samaahitah/ Sarasvateemaavaahayaami-aasanam samarpayaami-paadyam-arghyam-aachananeeyam-madhuparkam-pancaamritasnaanam-vastrayugmam-brahma sutra/ yagnopaveeta-aabharana-gandha-akshata-puhspaana- deepa-dhopanaivedya-taamboola-neeraajana-mantrapushpa-pradakshina- namaskaaraan samarpayaami/ Praardhanaas: Paahi paahi Jagadvande namaste bhakti vatsale, Namastubhyam namastubhyam namastubhyam namo namah// Paashankusha dharaa Vaani Veena pustaka dhaarini, Mama vaktre vasennityam dugdhakundendu nirmalaa/ Chaturdashasu vidyaasu ramate yaa Saraswati, Chaturdashasu lokeshu saa me vaachi vasescharim/ The Saraswati Vrata concludes with Kathaa shravana-pathana. Source: Essence of Dharma Sindhu vide www.kamakoti/articles

Essence of Maha Tirtha Mahima

Baasra: Originally named Vasara later on turned as Basar is the Abode of Jnana Saraswati Temple popular as the Goddess of Vidya and Knowledge on the banks of Godavari in Andhra Pradesh some 40 km. from Nizamabad and 200 km from Hyderabad. It is mentioned both in Brahmanda Purana and Maha Bharata that Veda Vyasa once performed Tapasya on the banks of Godavari at this Place and made three heaps of sand and created three Murtis of Lakshmi, Saraswati and Kali and accorded special concentration on Devi Saraswati as the Supreme Symbol of Vidya and Knowledge. A King of Karnataka with Nanded as the Capital built the Temple of Saraswati during the sixth century at 'Vaasara' or originally materialised and adored by the name of Jnana Saraswati by Vyasa and hence the name Vyaasara. Over the years, this Place of Worship has gained reputation as the unique Center for Aksharabhyas especially on Vasanta Pachami and four days as also during Devi Navaratri. There is a Lakshmi Pratima besides Devi Saraswati and a shrine of Devi Kali on the first floor in the premises of Jnana Saraswati itself. Devotees visit a separate Temple of Saraswati up a nearby mountain by steps.

Vaishnodevi: Off Jammu by some 25km. is situated Maa Vaishnodevi Cave full of material darkness and yet of unique splendour being the Holy Seat of Three Pinda Swarupas of Maha Kali, Maha Lakshmi and Maha Saraswati some forty yards away from the mouth of the cave. In the past, the approach was somewhat tricky and slippery as the bare feet were washed by the cold and flowing flow of the Sacred 'Banganga' but the exit gate somewhat near the Seat of the Three Pinda Swarupas has now turned to be the two way gate for the convenience of the visitors as the entry and exit hitting directly the raised platform of the Pinda Swarupas on which the priests are seated. In the past again, the ascent of the Mountain had necessarily via Adikumari Sthaan which was the first halt up the mountain from the base township called 'Katra' but now a comfortable paved path leading to pony riders is in place where trekkers could also avail of the facility almost upto the top near the 'Sanctum Sanctorum' or the 'Garbha Sthaan' thus enabling to avoid the somewhat circuitous diversion of Garbha Nivas; it is stated that Maa Vaishnodevi -the combined Shakti of Kali-Lakshmi- Saraswati- hid herself in the womb or Garbha to enable to suddenly pounce and attack the evil 'Asuras' who were invincible to Devatas who meditated to the Devi to exterminate the Potent Asura Chief and his gang. Yattris consider to be a duty to pass through the narrow path of the Garbha of hardly a few feet of crawling through as the ceiling hits the heads otherwise; one gets a sensation of the passing through the cave as though even fat or lean persons or children could just scrape through while the crawl adjusts as per the body size like elastic and stretched rubber. The legend states that Vaishno Devi emerged from this Garbha Nivasa. Lakhs of Yattris visit the Vaishnodevi for she is famed worldwide to bestow boons almost instantly on return from the Cave and soon thereafter. Helicopter services are available too, besides pony rides but pilgrims take vows to ascend by foot disregarding the labour and hardship involved!

Pehva/ Pruthudaka: *Punyamaahuh Kurukshetram Kurukshetrat Sarasvati, Saraswatyaaccha Tirthaani Tirthobhyascha Pruthudakam/ Pruthudakaat punyatamam naanyat Tirtham Narottamama/ Agjnaanaatt anajnagaanaato vaapi striyaa vaa purushena vaa, Yat kinchidashubham karmam krutam maanushavridhhinaa/ Tat sarvam nashyate tatra snaatamaatrasya Bharata, Ashwamedhaphalam chaapi*

labhate swargameva cha/ (Kuruksheetra no doubt is a great Punyamnaya Kshetra, but more than that is Saraswati River and the Hallowed Tirthas on its banks most significantly so is the Pruthudaka where mere bathing to men and women should wash off their sins committed knowingly or unknowingly and would reap the Ashwamedha Maha Phala and Swarga Prapti.) -Padma Purana-Swarga Khanda and Maha Bharata TirthaYatra Parva. Pruthu Sarovara or Pehva is situated near Ambala on the Saraswati River banks[the Story of Prithu Chakravarti has already been described detailing Sannihita Tirtha in Kuruksheetra Mahima in the earlier Pages. On the banks of Saraswati River besides Pruthudaka are other Sacred Ghats as follows: *Brahmayoni* where Brahma is famed as having initiated Brahma Srishti where reputed Maharshis like Vishwamitra, Sindhu, Arshishtena attained Salvation; *Awakirshani Tirtha* where Yagjnopaveeta Samskaara is performed by popular faith; *Brihaspati Tirtha*, *Papaantaka Tirtha*, *Yayati Tirtha* where Saraswati River is worshipped by milk-ghee- honey and Pitru Tarpanas performed especially during Chaitra Shukla Pakshas; *Rama Tirtha* where Parashurama is believed to have executed Yagna, one performs Shraddhas in favour of Parents; *Vishwamitra Tirtha and Vasishtha Tirtha etc.*

Tuljapura Bhavani: Mother Bhavani is, stated to be the Devi of Yantra-Mantra- Vidya Swarupini- Maha Saraswati- the Benefactor of Life, the Goddess of Power and Energy and at the same time the embodiment of boon providing mercifulness. Bhavani at Tuljapur is the traditional Deity of Chhatrapati Shivaji the most powerful and popular Ruler of Marathas in Western India of the 12th Century AD who adored the Devi with to a Pratima of a meter high stature with a golden sword at the Bhavani Mandir; the Idol is made with eight arms each of these equipped with weapons while holding the head of a slain demon named Mahishasura. The Mandir which is situated on a hill called Yamunachala on the slopes of Sahyadri mountain range is the residing place of Devi who is stated to have slain two Rakshasas viz Matanga and of course Mahishasura the latter being in the deceptive form a buffalo. Thi Mandir attracts thousands of yattris every day and the crowds are indeed orderly and with patience in queues awaiting darshan and worship. Festivals are organised and jostling crowds are visible at the Mandir on all Tuesdays, and on all festival days like Gudi Padwa in Chaitra month, Lalitha Panchami, Ratha Saptami, Sankranti and Nava Ratri Festivals from Aswiyuja Shukla Prathama up to Dashami and so on with online Seva bookings in advance. Ritualistic worship with mantra-tantra is organised by priests on behalf of the bhaktas. The Mandir has elaborate arrangements for CCTV and online facilities for communications and advance worship and darshan facilities.

Shringeri: Situated right on the banks of River Tunga and set up as a country wide chain of Shankara Muttas by Adi Shankaracharya who also built the **Sharadamba and Vidya Tirtha** Maheshwara Mandirs in the premises of the Mutt itself, Shringeri has come to be recognised prominently; the present Matha Chief too is the resident of the Mutt Complex connected with the other bank of the Temple Complex and regular Pujas of Chandramouliswar are performed in the Mutt Complex. There is also a hillock at Shringeri with steps to reach a beautiful Shiva Mandir which was built by the father of Shringi Rishi named Vibhandak Rishi and it is said that the latter installed the Shiva Linga. From Shringeri within 5-6 km there is a Shringa Giri- its earlier name being Varaha Parvat- and that was the birth place of Shringi Rishi. This Parvat is the union or Sangama of four rivers viz. Tunga, Bhadra, Netravati and Vaarahi; actually, both Tunga and Bhadra Rivers at Shimoga itself. The above was the background of Shringeri Mutt and today, the Samsthana is a vibrant complex of promoting Sanatana Vaidika Dharma with several branches and Temples all over Bharat under the control of the umbrella of the Main Shringeri Mutt Authority. [Both references are from kamakoti.org website]

Vaishnodevi, Kheer Bhavani and other Tirthas (Jammu and Kashmir)

Vaishnodevi: Off Jammu by some 25km. is situated Maa Vaishnodevi Cave full of material darkness and yet of unique splendour being the Holy Seat of Three Pinda Swarupas of Maha Kali, Maha Lakshmi and Maha Saraswati some forty yards away from the mouth of the cave. In the past, the approach was somewhat tricky and slippery as the bare feet were washed by the cold and flowing flow of the Sacred 'Banganga' but the exit gate somewhat near the Seat of the Three Pinda Swarupas has now turned to be the two way gate for the convenience of the visitors as the entry and exit hitting directly the raised platform of the Pinda Swarupas on which the priests are seated. In the past again, the ascent of the Mountain had necessarily via Adikumari Sthaan which was the first halt up the mountain from the base township called 'Katra' but now a comfortable paved path leading to pony riders is in place where trekkers could also avail of the facility almost upto the top near the 'Sanctum Sanctorum' or the 'Garbha Sthaan' thus enabling to avoid the somewhat circuitous diversion of Garbha Nivas; it is stated that Maa Vaishnodevi -the combined Shakti of Kali-Lakshmi- Saraswati- hid herself in the womb or Garbha to enable to suddenly pounce and attack the evil 'Asuras' who were invincible to Devatas who meditated to the Devi to exterminate the Potent Asura Chief and his gang. Yatris consider to be a duty to pass through the narrow path of the Garbha of hardly a few feet of crawling through as the ceiling hits the heads otherwise; one gets a sensation of the passing through the cave as though even fat or lean persons or children could just scrape through while the crawl adjusts as per the body size like elastic and stretched rubber. The legend states that Vaishno Devi emerged from this Garbha Nivasa. Lakhs of Yatris visit the Vaishnodevi for she is famed worldwide to bestow boons almost instantly on return from the Cave and soon thereafter. Helicopter services are available too, besides pony rides but pilgrims take vows to ascend by foot disregarding the labour and hardship involved!

Kheer Bhavani (Holy Spring of Tulla Mulla): Some fourteen miles away from Srinagar in Kashmir in Tulla Mulla village is situated the popular Mandir of Devi Bhavani called Kheer Bhavani since the traditional offering to her is a rice pudding with sugared milk is 'Kheer. Her popular names are Raganya Bhaghavati adored by Kashmiri Pundits with the prayer:

Namaste Sharada Devi Kashmira Pura Vasini twameham prathaye nityam vidya daanam cha dehime/

(We offer our sincere prayers to the great Devi Sharada resident of Kashmir to bestow vidya or knowledge and power of concentration). Devi is of the Swarupa of Atma Linga inside a pond of divine spring with varying colours. The Legend described in a Kashmiri Chronicle called Rajatarangini states that Ravanaasura the King of Asuras in Lanka made intense prayers to Bhavani Devi and as result of the latter was pleased to appear in Lanka and settled there but in course of time asked Hanuman to shift herself to Kashmir as she was fed up with his atrocities and immorality. She reappeared in Tulla Mulla villlage in floods there once and settled again in a marshy land since converted as a pond further as a water spring with violet colour but as some time to dark portending events national calamities like assassination of Indira Gandhi. Swami Rama Titha and Swami Viveka - nanda are stated to pay their homages at this holy Tirtha. Jyeshtha Ashtami is famed at this Tirtha drawing thousands of Kashmiri Pandits and Yatris when festivities are adorned with floral rangoli drawings and diyas or earthen lamps are arranged in the Temple and around.

Shakambhari Devi: is some 15 km. from Shahrampur and is famed for ‘Shaaka Ahara’ or of the Goddess of Vegetarian Food and of Vegetables! *Shakambhariti vikhyaataa trishulokeshu vishrutaa, Divyam varsha sahasram hi shaakena kila Bharata/* (Maha Bharata). The Murti of Shakambari Devi is stated to be ‘Swayambhu’ or self generated and Jajad Guru Shankaracharya installed three more Idols viz. Bhima, Bhramari and Shakshi at the Mandir. During ‘Nava Ratra Celebrations’ in Ashwiyuja Month there is normally heavy rush of devotees for even glimpses of darshan during an on going ‘Mela’ also.

Prayaga (Alahaabad):Maha Padma Purana eulogizes Prayaga in Uttara Khanda as follows: *Jahnavi Ravisutaa Parameshthiputri Sinndhutrayaabharana Tirthavara Prayaga, Sarvesha maamanugrahaana nayaswa chordhwamantastamo dashavidham dalaya swadhaamnaa/* (Prayaga Tirtha Raja which wears the ornament of three Unique Rivers of Ganga from Vishnu paada-Yamuna the daughter of Surya-Saraswati the daughter of Brahma! Sarveswara! Be very kind to me and lift my stature and demolish the ten folded ‘Avidyaandhakara’ or the Darkness of Ignorance and enlighten me into knowldge of brilliance!)

Vaageesha Vishnaveesha Purandaraadyaah Paapapranaashaaya Vidaam Vidopi, Bhajanti yatteeramaneela neelam sa Tirtha raajo jayati prayaagah/ (Victory to you Prayaga Tirtha Raja! You are so illustrious that Brahma-Vishnu-Shiva- Indraadi Devas as also Rishi-Maharshis vie with each other to rejoice the Pure White and Blue waters of three Maha Nadis converging together!)

Kaalindajaa sangamavaapya yatra pratyagataa 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 !) Padma Purana further states: Victory to you Prayaga Tirtha! You assume bright blue colour and its varying shades which indeed do pacify human beings from the cyclical tribulations of deaths and births. Victory to you Prayaga Tirtha Raja! Brahma and all the Devatas do frequently take reprieve from their own duties only to enjoy your comforting diversion and even Yama dharma Raja too sometimes frees himself from wielding his ever whipping ‘danda’ just to refresh and rejuvenate himself with the tranquility of the Sangama Raja. Victory to you Prayaga Tirtha Raja! Those persons who dive and bathe in this Sangama of three illustrious Rivers viz. ‘Brahminaputri Tripatha-striveni’ would reap the ‘Akshata Yaga Phala’ and make way to Brahma Loka!

Lokaanaam akshamanaa –naam Makhakritushu Kalou Swargakaamair japastutyaaadi shtotrairvachobhik kathamamarapada prapti chintaaturaanaam/ Agnishtomaashwamedha pramukhamara phalam samyagaalocchhya saanga Brahmaadyaisteertha rajobhimatada upadishtoyameva Prayagah/ (In Kaliyuga, human beings no doubt are desirous of attaing Swarga but are unable to execute Yajna-Yaagaas but could resort to Japa-Stuti- Stotra-Paatha and the like; at same time they are desirous of achieving Ashwamedhaadi Yajna phala too; so Brahma and Devatas thought over and materialised Prayaga Tirtha Raja to achieve the similar phala by merely but sincerely observe the bathing regulations and secure Salvation).

Grahaanancha yathaa Suryo Nakshatraanaa yathaa Shashi, Tirthaanaamuttamam tirtham

Prayagaasyamanuttamam/ (Just as among the Grahas Surya is the outstanding and among the Stars the Moon, Prayaga indeed the the Unique among the Tirthas) *Prayage tu Naro yastu Maagha snaanam karoti cha, Na tasya phala samkhyasti shrunu Devarshi sattama/* (Those who perform Maagha Snana at Prayaga, they have no measure of Phala sampatti!) To know about the further ‘mahima’ or Unique significance of Prayaga, one might refer to Matsya, Kurma, Agni Maha Puranas also! The very fact that there is a Sangam of three Maha Nadis lends the credential of Prayaga to be the King of Tirthas in Bharat. As there are three distinct river flows have their confluence, this Tirtha rightly designated as Triveni distinguishes itself as Agni Swarupa or of Yagjna Vedi; the intermediate region of Ganga-Yamuna is of ‘Garhapatyagni’; where as the region beyond Ganga viz. Pratishthanpur-Jhansi is of ‘Ahavaniyaagni’ and the Region beyond Yamuna ie. Alarkapura and Araila is to be considered as ‘Dakshinaagni’. Hence those who decide to stay at Prayaga for three nights representing the Three Rivers signified as three types of Agni, would derive the benefit of three Sacred Rivers and three forms of Agni! There is a Magha month celebration at Prayaga and those visiting the Maha Tirtha are in this month are designated as Kalpa Vasis!

Several such Kalpavasi Yattris residing at the Triveni Sangama make it a point to reside here during Soura Maasa Makara Samkranti upto Kumbha Sankranti and as per Chandramaana stay right up to the end of Maagha Month. Now every twelve years there is a Maha Kumbha at Prayaga when Brihaspati is in Vrishabha Raasi and Surya is in Makara Raasi; every such six years, Ardha Kumbha is observed and then again there is a srting arrival of yattris and a big Mela is organised at Prayaga. Duties at Prayaga: Yattris to Prayaga Tirtha are expected to observe Upavasa or fasting, Japa, Daana, and worship. ‘Mundan’ is a normal duty for males and widows whereas for married women, **Veni daana** or cutting of long head hair edges duly tied together smeared with Mangala Dravyas like turmeric powder and scented sindura powder are to be slashed with scissors and the hair pieces so cut along with recitation of Mantras blessing long marital life with longevity of husbands; there after ‘Mangala Snanas’ or Sacred and auspicious bathings are performed again with Mantra recitals while leaving the discarded pieces of their hair edges so slashed formally to the flows of Holy Triveni Sangam. The concerned husbands who would have already bathed earlier should once again perform three dips in the flow by holding the shoulders of their wives. There after at the designated Sangama Sthala where the confluence of Ganga and Yamuna waters of brightness and blueish hues and distinct temperatures of coldness and mild warmth-with Saraswati as the under current, puja is to be performed with three dips again possibly or if travelling by boat, by sprinkling of the Sacred Sangam flows on heads. Pinda Puja/ Tarpana and Pinda daana in favour of Pitru Devas would be the next duty to be observed on banks of Prayaga Sangam.

Main Devasthaanas at Prayaga: *Trivenim Madhavam Somam Bharadwaajam cha Vaasukim, Vandekshaya vatam Shesham Prayagam Tirtha naamakam/* (Triveni, Bindumadhava, Someshwara, Vaasuki naaga, Akshya Vata, and Sesha Naaga or Baladeva are the principal Tirthas worthy of including in the Prayaga Yatra itinerary. Veni Madhava is a renowned Vaishnava Peetha nearby Triveni Sangama adjacent to Akshaya Vata. This Bindu Madha in water form comprises twelve Madhavas viz. Shankha Madhava, Chakra Madghava, Gada Madhava, Padma Madhava, Ananta Madhava, Bindu Madhava, Manohara Madhava, Asi Madhava, Sankashtahara Madhava, Adi Venu Mahava, Adi Madhava, Shri Veni Madhava; these Madhavas are either Murtis, or Sacred Rocks or of Jala Swarupa Sthanas. Akshaya Vata is near Patalapura Cave as a dry tree bush on Yamuna River bank where several Murtis are on display like Annapurna, Maha Lakshmi, Gauri Ganesh, Bala Mukund, Maha Deva, Saraswati, Vishnu, Nrisimha, Rama Sita Lakshmana Hanuman etc. Besides these, the other Mandirs are Mankemeshwar Mandir of

Shiva and Somanatha reachable by boat, Bindu Madhava already mentioned, Naga Vasuki and Bala Deva or Shesha Mandir, Shiva Kuti or Koti Tirtha, Bharadwaja Ashrama, all on Ganga Banks. Lalitha Devi Mandira as mentioned in 'Tantra Chudamani' is one of the Shakti Peethas at Prayaga where Devi Sati's right hand finger fell following her mortal body parts slicing off by Vishnu Chakra and Devi's name is called Alopi Devi.

Prayag's Antarvedi Parikrama is stated to take a couple of days commencing from Triveni sangama Snaana and Bindu Madhava worship followed by Yamuna bank's Paapa vimochana Tirtha, Parashurama Tirtha, Govardhana Tirtha, Pischacha mochana Tirtha, Manah Kameshwara Tirtha, Kapila Tirtha, Indreshwara Shiva, Takshaka Kunda, Takshakeshwara Shiva, Kaaliya hrada, Chakra Tirtha, Sindhu Sagara Tirtha near Kakaraghaat, and on the road to Pandava Kupa, Varuna Kupa in Gadhayai Sarai, Kashyapa Tirtha, Dravyeshwara nadha Shiva, Surya Kunda and so on. There after, Hanumam darshana and Triveni Snaana would terminate the Antarvedi Parikrama. Bahir Vedi Parikrama is stated to be taken up about ten days but after this one has to undertake Antar vedi parikrama too.

Kurma Purana details an account of Prayaga Mahatmya by narrating of Yudhishtara's remorse and anguish on the conclusion of the Kurukshetra Battle where not only Kaurava cousins but even Bhishma, Karna his own elder brother, several uncles, Gurus and associates were killed; as he desired to perform 'Prayaschitta' or formal atonement/ expiation the Vedic way, Maharshi Markandeya suggested Prayaga Titha darshana and penance., since this Kshetra was protected against Evils by some sixty thousand bows and arrows in favour of Ganga and Sabita Deva riding seven horses protected River Yamuna, while Devi Saraswati flowing under ground has the protection of Brahma himself; Indra and Devas kept constant vigil, Vishnu is ever protective and Maha Deva resides on the Vata Vriksha / banyan tree on the banks of the Sangama.

The Purana is quoted: *Prayaagaam smaranaamasya sarvamaayaati sankshamam, Darshanaat tasya Tirthasyam naamasamkirtinaadapi, Mrittikaa labhanaad vaapi Narah paapaat pramuchyate/*

(The very thought of Prayaga would suffice to destroy sins; Prayaga darshana and naama samkirtana or even the touch of Prayaga sand would evaporate all sins). Along with the banks of Yamuna and Ganga are countless Tirthas each of which has a description; Kurma Purana highlights Yamuna's southern side two Maha Nagas Kambal and Ashwatara who were great devotees of Parama Shiva stayed at that Tirtha and Snaanas there would ward off 'sarpa badha' forever. Another Tirtha named 'Hamsa prapatana' near Pratishthaanapura and the belief is that Apsara landed there by Hamsa/ Swan and bathing there enriches beauty of body and heart; Koti Tirtha bathing and possibly death is stated to ensure Swarga nivasa for crores of years. On Ganga's eastern side is Sarva Samudra Gahvara or Cave and stay there for three days and nights observing fast and celibacy and mental control performing meditation would fetch Ashwamedha Yagna phala. Sangama snaana in Maagha month for three days ensures enormous material fulfillment and at the termination of life the assured passage to higher Lokas. Those who could perform 'karishagni seva' or tapasya within a circles of flames of dried cow dung on the banks of the Sangama Place would bestow and preserve diseaseless body and physical fitness. Yet another Tirtha on the northern side of River Yamuna ensures Runa Vimochana or freedom from indebtedness.

CONCLUSION

Maha Devi Saraswati in the broadest sense and context is Vaak- Vidya-Vijnaana or command of speech, power of knowledge- and depth of absorption as the gateway to the ability of convincing others, strong base of comprehension, and the bridge across darkness to luminosity: *asatomaasdgamaya-tamasomaa jyotirgamaya-mrityormaa amritam gamaya!* Or from Falsity to Truth- Ignorance to Awareness-from death to Bliss! Manu Smriti vide 12-18 explains a human being suffering from the evils of life pulling forcefully from attachments to the ‘arishad vargas’ and deep miseries emanating from sensual objects and their blemishes would hardly have any options except to carry forward to sufferings hence and series of life thereafter. It is stated that in respect of any Being- be it human or other species- Pancha Bhutas do play a vital role in resisting the battle against evil forces but when the mind forces the ‘panchendriyas’ or sensory organs with floods of evil then the Five Elements too lose grip and thus let the Beings to head on and pave way for the torments in Yama Loka. Indeed the mind of a Being emanates action of virtue and vice and the mind keeps on whispering the need for dharma, but the thick layer of Agjnana or ignorance tends to ignore the whispers; the Prakriti or Nature possesses three features of Satva- Rajas-Tamo gunans whose mix constitutes the all engulfing characteristics of a Being. *Yo yadashaam guno dehe saakalyenaatirichyate, sa tadaa tadgunaprayam tam karoti shareerinam/ Sattvam jnaanam tamojnaanam raagadveshau rajah smritam, etad vyaaptim adetashaam sarvabhutaashritam vapuh/* As the bodyframe comprising the mix of the ‘Gunaas’ of an individual Being is disproportionate then its reflexes too get affected likewise in three defined compartments of vipareeta or the worst kind of ignorance- a total cover of what is ignorance about- semi ignorance- and total absence of awareness or total agjnana or ‘tamas’/ utter darkness as in some species of Nature. Indeed ‘*Sattvam Jnaanam tamojnanam raagadweshau rajah smritam*’ explains the role of virtue in popularising the total negation of ‘raaga-dweshas’ for immunity’. Manu Smriti in further reference to the concentration of Satva-Rajo-Tamo gunas and the kind of creation of Human Beings born states as follows: *Vedaabhyaasastapo jnaanam shauchamindriyanigrahaah, dharmakriyaatma chintaa cha saattvikam gunalakshanam/ Arambharuchitaa adhairyamasatkaaryaparigrahaah, vishayopasevaa chaajasram raajasam gunalakshanam/* or Vedaabhyaasa, Tapa, Jnaana, Shaucha, Indriya nigraha, Dharmacharana and constant meditation are the characteristics of Satva Guna, while the initial or the absence of sustained efforts, taking up well thought out endeavors but giving up on way to success, gradual slippages in terms of yielding to worldly attractions and bowing to sensual pleasures are the features of Rajoguna. Greed, sleepishness, lack of determination, cruelty, naastikata, habitual soliciting of favours, and dullness are the patent features of Tamo guna. Such is the description of qualities that feature out through one’s life in the past, present and future. The seriatum in which these are portrayed brings in the quality of the same atonce in respect of good-indifferent-and outright bad degrees of active-passive-and shameful ways of living. Satva guna is defined as what a person of high virtue executing a deed that he is not ashamed of, nor he regrets performing but he gives immense self - yielding joy and contentment is delineated so and that indeed is the prime attribute of Satvaguna. *Devatvam saattvikaa yaanti manushyatvam cha raajasaah, tiryaktvam taamasaa nityamityeshaa trividhaa gatih/* or Satvika guna reaps Devatvam, Rajasa guna provides ‘Manushytawa’ or the human character, and Tamastwa results in ignorance ending up in the womb of animals, birds, reptiles and so on. Now the process of transmigration of Souls. Despite the prevailing conditions of desha-kaala differences, and the evolving ‘kaala maana’ from varied and updated

natural conditions, three kinds of behaviour pattern is delineated as Uttama-Madhyama-Adhama; now karma vishesha results in the births of trees and plants, krimi-keeta-matsya-sarpa-kacchapa/ tortoise, pashu, mriga, and so on as the most despicable births where darkness prevails. Tamoguna madhyamas or of the medium type of that feature are born as elephants, horses, the low class of the chaturvarnas, mlecchhas, simha-vyaaghra-varaahas. The worst shade of tamo guna generates Charana-Suparna-raakshasa-pishachas, besides drunkards and gamblers. Now the Rajo guna manifests the high ranking creation of Gandharvas, Guhyakas, Apsarasaas, and are titled ‘uttama gati’ rajasatwa. The middle level Rajasatwa creates Kings, Kshatriyas, Raja Purohitas, Vaada Yuddha Pradhanas or the Chief Argumanta - lists concerning tatwa jnaana or tarka panditas with clarity of thought and expression. The low kind of Rajasatwa are tapodhanas, yatis, high quality vipras, vimaana chaaris, luminous blinking Nakshatras, and daityas. The second order of Satvika generation due to their high capacity of tapas and endurance to perform yagjnas continuously are Maharshis, Devas, Vedas, Nakskatras and Samvatsaras, Pitru Devas and Sadhyas. It was the view of Learned Sages that Lord Brahma, the Creators of the Universe, Dharma, and Moola Prakriti emerged out of the paramount order of the Universe from the pinnacle of Satvikata. Hence the order of Srishti and the sereatim of Tamo-Rajo-Satva Guna details. Now the offshoot of what is stated in regard to the dynamics of freeplay of Panchendriyas and its features is as followed by the consequential cycle of births-rebirths. Owing to excessive action-reaction syndrome, negligence of duties dharma, totally by stupid humans of foolishness, irrespective of class distinctions, the worst of them have the abominable and wrechedest births committing maha patakas born repeatedly suffering horrible narkaas birth after births. For example Brahmana hatya leads to rebirths as dogs, pigs, donkeys, camels, goats, sheep, deers, birds, chandalas, and so on. The brahmanas who take to ‘madya paana’ are reborn as insects, moths, birds, and ferocious animals. Brahmanas who steal repeatedly end up as snakes, spiders, lizards, crocodiles, fish and even as blood sucking pishachas. Those Brahmanas committing Guru Patni Gamana end up in turn into grass, shrubs, creepers, in repeated births besides as carnivorous and ferocious wild beasts. Those who consume forbidden food end as worms, thieves, and revel in sex with fallen women and outcastes have their rebirths as pretas. Samyoga with other women and property usurpers turn up as brahma rakshasas. Stealers of precious stones have the rebiths as births, while those thieving dhanya or foodgrains become rats, yellow metals like brass an bronze as swans, water as frogs, honey as bees, milk as crows, silk garments as partridges, linen as frogs, and so on. He who has seized other’s property forcibly or who eats off sacrificial food unoffered should necessarily have its rebirth as an animal. Women used to stealing turn into feminine births as animals. Persons of ‘chaturvarnas’ who not attend to their repective dharmas would assume ‘dasya karyas’ after their rebirths; brahmasas as pretas surviving on the omitted foods, kshatriyas as ‘katputana’ pretas surviving on corpses and animal carcasses; vaishyas deserting their vidhis turn into Maitrakshagyotika Pretas feeding on pus and the fourth varna as kailasaka pretas fed mainly on moths. Unfortunately such abhorable rebirths happen to further increase their hunger for such their own tastes! But at the same time, the jeevas do their introspection as to how they could have mukti from their current births if upgraded! Thus Prakriti as per the mix of the Trigunas is enabled to balance ‘nishchaya samkalpana abhimaana’ or buddhi, volition, and Self Ego.

Katha Upanishad explains further vide I.iii.4-11 that this Individual Self is denoted as the Master of the Chariot, body is the chariot, charioteer is the ‘buddhi’ or the Intellect, mind is the bridle! I.iii.4) *Indriyaani hahanaahu vishayaamsteshu gocharaan, Atmendriya mano yuktam bhokte -tyaahur maneeshinaam/* (The Pancha Indriyas are the horses viz. the Pancha Karmendriyas ie. the eyes-ears-mouth-nose-reproductive cum excretionary organs and Pancha Jnanendriyas of seeing-hearing-eating-

breathing and the concerned of the last afore said. Besides, material objects are the roads as countless. Those who understand these details are called the Self and the latter has the body adjuncts and the mind) I.iii.5-8) *Yastva avigjnaavaan bhavati ayutena manasaa sadaa, Tasyendriyaani vashyaani sadashvaa iva saarathah//Yastu vigjnaanaavaan bhavati yuktena manasaa sadaa, tasyendri –yaani vashyaani sadashvaa iva saarathah// Yastva avigjnaavaan bhavati amanaakshah sadaashuchi, na satat padam aapnoti samsaaram chadhigacchati// Yastu vigjnaanaavaan bhavati samanaskah sadaa shuchih, satu tat padam aapnoti yasmaat bhuyo na jaayate//* (The Panchendriyas attached to the Charioteer called the Intellect lacks discrimination as that of the Intellect too, then the vicious horses too get carried away with wrong deeds. But once Intellect in tune with the bridle of mind is endowed with care and discretion then the organs too like the good horses tend to run on the roads of safety and well being. Contrarily, the master of the chariot looks bewildered as mute spectator to the unapproved deeds of the Charioteer, the bridle and the horses thus for sure getting deeply engaged in the cycle of births and deaths with all the risks of existence again and again either as humans or animals or worms depending on the deeds of the body concerned! However if the charioteer as associated with the bridle and quality horses would certainly take to smooth roads without pitfalls and seek to escape the dreaded cycle of births and deaths!) I.iii.9-11) *Vigjnaana saarathiryastu manah pragrahavaannarah, 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 **Vigjnana** , the 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 else beyond.)]

Thus Individual Self navigates to reach the bridge of faith from Darkness to Illumination. Having thus described, one realises the inevitability of Vaak-Vidya-Vigyana which Devi Saraswati is all about!!

Asato maa sadgamaya, Tamasomaa Jyotir gamaya, Mrityor maa amritamgamaya;Om shanti shantih/

ANNEXURE

Shyaamala Dandaka by Maha Kavi Kaalidaasa

Jaya Janani!shudhaa sudhaa samundaraantara yudhyanmani deepa samroodha bilvadavi madhya kalpadruma kalpa kadamba 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 Vidya 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 sammelanamera sona dhare, chaaru veena 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 mananavadyanga 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, yogibih 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 Saadhibih 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, santodhyaddhaaye 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 vodhyaanna 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 haravalee smeru charu stanabhoga bharanaman madhyaa valli valeeschedha veechi samudyath samullaasa sandarsitakara soundarya ratna kare, valleevibhrukare, 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 flowersof ‘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 thunnera 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 khendujwale 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, Susshtite, 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 veshite/ 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 Bharavivas [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 Vaamaadhibih Shaktih sevite, Mathurka mandalair mandith Yaksha Gandharva Shiddhagana mandalair archite/ Pancha baanaatmike Panchabaanenaarthyha 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 Matrikas 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 Vidyadharair 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 veenaa Kinnarair geeyase, Yaksha Gandharva Siddhagana mandalair archase, Sarva soubhaagya vaanacha 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 Vidyaa visheshshaatmakam chadu gatha samuchhaaranam, kanda mulolla sadvarna ragi trayam/ Komala shyaamalo dhara paksha dwayam/ Tunda shobhati dhuuri bhavat kisukam tmshukam, 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 vaktrantarat 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-vigjnaana 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 Shaamalam komalam chandra choodaanvitam thavakam dhyaatatasya kelivanam nandanam tasya bhadraasanam bhutalam, tasya gheer deataa kimkari tasya cha jnaanakari Shri swayam/ Devi! Kinaras and Siddhas do meditate you intensely for vigjnaana and vidya as you are also : ‘shyaamalam- 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 Adholokass 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 sphuradindeevara lochanaabhiraamaam aravinda samaana sundaraashyaam, aravidaasana Sundarimupaase! Sharanam karavaani sharmadam te charanam vaani charaacharopajeevam karunaamasrutai kataaksha paathai kurumaamaba kritarthasartham- maaham/ Sharadaashaaradaambhoja vadanaa vadanaambuje sarvadaa sarvadaasmaakam sannithissannitih kriyaat/

