

ESSENCE OF NAVAGRAHARA MAHATMYA



Translated and interpreted by
V.D.N.Rao

Former General Manager, India Trade Promotion Organization, Ministry of Commerce, Govt. of India,
Pragati Maidan, New Delhi, now at Chennai

Other Scripts by the same Author:

Essence of Puranas:-MahaBhagavata, 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

DwadashaDivyaSahasranaama:a) Devi ChaturvidhaSahasranaama: Lakshmi, Lalitha, Saraswati, Gayatri;b) Chaturvidha Shiva Sahasranaama-Linga-Shiva-Brahma Puranas and MahaBhagavata;c) Trividha Vishnu and Yugala Radha-Krishna Sahasranaama-Padma-Skanda-Maha Bharata and Narada Purana.StotraKavacha- A Shield of Prayers -Purana Saaraamsha; Select Stories from Puranas

Essence of Dharma Sindhu - Dharma Bindu - Shiva SahasraLingarchana-Essence of Paraashara Smriti-Essence of Pradhana Tirtha Mahima

Essence of Ashtaadasha Upanishads: Brihadarankya, Katha, Taittiriya/ TaittiriyaAranyaka ,Isha, Svetashvatara, Maha Narayana and Maitreyi, Chhadogya and Kena, Atreya and Kausheetaki, Mundaka, Maandukya, Prashna, Jaabaala and Kaivalya. Also 'Upanishad Saaraamsa' -

Essence of Virat Parva of Maha Bharata- Essence of Bharat Yatra Smriti -Essence of Brahma Sutras- Essence of SankhyaParijnaana- Essence of Knowledge of Numbers for students-Essence of NaradaCharitra; Essence Neeti Chandrika-Essence of Hindu Festivals and Austerities

Essence of Manu Smriti- Quintessence of Manu Smriti- Essence of ParamarthaSaara; Essence of PratyakshaBhaskra; Essence of Pratyaksha Chandra; Essence of Vidya-Vigjnaana-Vaak Devi; Essence of Bhagya -Bhogya-Yogyata Lakshmi

Essence of SoundaryaLahari- Essence of Popular Stotras- Essence of PanchaMahaBhutas-Essence of Taittireeya Aranyaka- Quintessence of Soundarya Lahari- Essence of Gayatri- Essence of Ganesha Mahima - Essence of Shiva Raatri Mahima- Essence of Chaturupanishads- Essence of Ashtaadasha Upanishads - Essence of Bhagavad Gita

Essence of Valmiki Baala Ramayana- Essence of Valmiki Ayodhya Ramayana- Essence of Aranya Ramayana-Essence of Valmiki Kishkindha Ramayana- Essence of Valmiki Sundara Ramayana- Essence of Valmiki Yuddha Ramayana- Essence of Valmiki Uttara Ramayana- Quitesecence of Valmiki Ramayana;

Essence of Veda Vyasa Smriti- Essence of Yagjnyavalkya Smriti-Essence of Aapastamba Dharma Sutras- Essence of Devi Navaratri Mahima- Essence of AapstambaGrihya Sutras- Essence of Bhishma Parva of Maha Bharata- Essence of Post Life Existence-based on Upanishads, Puranas, and Itihaasaas - *Essence of Navagraha Aaradhana.

Note: All the above Scriptures already were released on [www. Kamakoti. Org/news](http://www.Kamakoti.Org/news) as also on Google by the respective references except those marked as of *

Foreword

When one greets another human saying ‘ how are you’, the head nods invariably and says ‘ Am fine and how are sir/ madam, youngster’. The truthfully appropriate reply be: ‘Am as I am ought to or not ,due to my good-bad fate’. Fate is due to the ‘prabhdha’ as per ‘karma’, as one is exposed to the six enemies of desire-anger-selfishness- passion-arrogance- intolerance. This is essentially fanned out by Maya Shakti by the aid of or the intervention of Navagrahas and thus the native individual tends take the dual tasks of the deeds or misdeeds.Hence, each day-night combines of what one discerns and experiences about is due to the fall out and far reaching effects of a native-man-woman-child. The close interactions of the individuals are ably and dexterously fanned out by the Nava Grahas by kaleidoscopic variations symbolizing endless colors and forms in one’s escape in the times of difficulty and self-doubt, constantly generating ever changing symmetrical patterns from small pieces of colored glass, and therefore anything that changes constantly!

Tri- Skandha Jyotisha Shastra or the Jyotisha Shastra, or three Skandhas viz.Ganita (Siddhaanta), Jaataka, (Hora), and Samhita. In Ganita there is Parikarma of Yoga, Antara, Gunana, Bhaajana, Varga, Vargamula, Ghana and Ghanamula; ways and means of finding Grahamadhyama and clarity of positioning, ‘Anuyog’ or the Knowledge of Desha, Disha and Kaalamaanai. Place, Direction and Time; Chandra Grahana, Surya Grahana, Udaya (Rise), Astama (Setting), Chhaadhikara (dusk), Chandra Shrugonnati or Dwiteeya’s Chandrodaya and Grahayuti (Graha’s Yoga). In the context of Jataka Skandha, description is given of JaatiBheda (differences of Jaatis), Graha yoni or the details of Jaati, Rupa and Guna; Viniyonija (Janmaphala according to human beings), Garbhadaana, Janma, Arishta, Ayurdaaya or Life span, Dashaakrama or the details of Dashas, Karmaajeeva, AshtakaVarga, Raja Yoga, Naabhsayoga, Chandra yoga, Pravrajyaa yoga, Rasisheela, Anishta Yoga, Streejaatakaphala, Mrityuvishaynirnaaya, Nashta-Janma-Vidhana etc. As regards Samhityaskandha, details of Grahachara, Varsha Lakshana, Tithi, Dina, Nakshatra, Yoga, Karana, Muhurtha, UpaGraha, Surya Samkraanti, Grahagochara, Chandra bala / Taarabala, garbhadaana to Upanayana and Vivaha, Yatras, as also tatkaalavrishtigyan or of rainfall are described .Hence the far-reaching impact by a native on Nava Grahas is truly astounding even to the cream of the jyotishapractioners as their interpretation tend to be non specific and hazy as of merely suggestive precautions and guidelines. A Brahma Manasa Putra of the stature of Narada sought to explain the mortals as to how the Immortal Nava Grahas sought to display to the Beings!

As approached HH Vijayendra Swami, the KanchiPeethaadhipati, and made a suggestion to let me attempt the Essence of Navagraha Mahatmya. He had readily approved. Hopefully, my sketchy and superficial awareness of even of the outline contours of ‘Puraanopanisaditihaasa Dharma Shgastras ’ translations might embolden me to make a meagre attempt. I have had the fortune of instilling selfconfidence for a squirrel like contributions of setubandhana.

My sincere and truly hearty attempt of this contribution to the everlasting jnaanapravaahaas of my mentor as a token of dedication.

VDN Rao and family

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INTRODUCTION

Maha Muni **Kashyapa** married thirteen of Daksha's daughters. Their names were Aditi, Diti, Danu, Arishta, Surasa, Khasa, Surabhi, Vinata. Tamra, Krodhavasha, Ila, Kadru and Muni. Aditi's sons were the twelve gods known as the adityas. Their names were Vishnu, Shakra, Aryama, Dhata, Vidhata, Tvashta, Pusha, Vivasvana, Savita, MitraVaruna, Amsha and Bhaga. Diti's sons were the daityas (demons). They were named Hiranyaksha and Hiranyakashipu, and amongst their descendants were several other powerful daityas like Bali and Banasura. Diti also had a daughter named Simhika who was married to a danava named Viprachitti. Their offspring's were terrible demons like Vatapi, Namuchi, Ilvala, Maricha and the Nivatakavachas. The hundred sons of Danu came to be known as danavas. The danavas were thus cousins to the daityas and also to the adityas. In the danava line were born demons like the Poulamas and Kalakeyas. Arishta's sons were the Gandharvas (singers of heaven). Surasa gave birth to sarpas, the snakes. Khasa's children were the Yakshas (demi-gods who were the companions of Kubera, the god of Wealth) and the Rakshasas. Surabhi's descendants were cows and buffaloes. Vinata had two sons named Aruna and Garuda. Garuda became the king of the birds. Tamra has six daughters. From these daughters were born owls, eagles, vultures, crows, water-fowl, horses, camels and donkeys. Krodhavasha had fourteen thousand children known as nagas (snakes). Ila gave birth to trees, creepers, shrubs and bushes. Kadru's sons were also known as nagas or snakes. Among the more important of Kadru's sons were Ananta, Vasuki, Takshaka and Nahusha. Muni gave birth to the Apsaras (dancers of heaven). Diti's children (daityas) and Aditi's children (Adityas) continually fought amongst themselves. On one particular occasion, Devas succeeded in killing many of the demons. Thirsting for revenge, Diti began to pray to her husband, Kashyapa that she be given birth to a son who would kill Indra, the king of the Devas. Kashyapa found it difficult to refuse his wife outright but gave a condition that she would have to bear the son in your womb for a hundred years. Diti resolved to do so but Indra came to know about Diti's resolve and was waiting for an opportunity to save himself. There was an occasion when, tired after her prayers, Diti went to sleep without first washing her feet. This was an unclean act and it gave Indra the required opportunity. He adopted a miniscule form and entered Diti's womb. With his weapon vajra, he sliced up the baby inside the womb into seven parts. The baby naturally began to cry at the pain. Indra kept on saying, 'ma ruda' that is, 'don't cry.' But the baby, or rather its seven parts, would not listen. Indra thereupon sliced up each of the seven parts into seven more sections, so that there were forty-nine sections in all. When these forty-nine sections were born, they came to be known as the Maruts, from the words - ma ruda- that Indra had addressed them. Since Diti had not been able to adhere to the conditions her husband had set, the Maruts did not kill Indra. They instead became Indra's followers or companions, and were treated as Devas.

SECTION I - PURANAS

Navagrahas: Surya:

*Japaakusumasankaasham***Kaashyapeyam***mahaadyutimTamorim,*
*sarvapaapaghnampranatosmi**Divakaram*/This is how one prays to Surya Narayana at one's first darshan of Sun early morning as Divakara the Day long Deity and the proud son of Kashyapa Muni who shines day long with the brightness of the hues of Japakusuma flowers demolishing darkness and all kinds of

sins.

Chandra:

Dadhishankhatushaaraabhamksheeraarnavasamudbhavam,

NamaamiSashinamSomamShambhormakutabhushanam/Materialised from the Ocean of Milk and adorned as Maha Deva's shining headgear ornament, Chandra Deva is hereby venerated; indeed Chandra is the Lord of Heath and Medicines as also of Peace and Tranquility.

Angaraka: *Dharani garbhasambhutamVidyurkantisamaprabham, Kumaram Shakti hastam tam Mangalam prana - maamyaham*/Being the son of Bhu Devi Mangala Deva is of the flashy brightness of a Lightning and he too like Lord Subrahmanya the embodiment of Power and Courage ever worthy of worship.

Budha: *PriyangulikaaShyamamrupenaapratimamBudham, Soumyam Soumya gunopetam tam Budhampranamaamyaham*/To you the ever lovable and pleasing faced Budha Deva with placid and cool temperament, as the blessed son of Chandra Deva, our warm Salutations! Aghora Murti the placid and tranquil manifestation of the usually angry antithesis of the TamasikaSwarupa of Maha Deva; like Budha among the Nava Grahas, Maha Deva assumes a form of High Learning and Unparalleled Maturity. Yet, even of smooth and suave temperament, He like BudhaGraha, deals with the evil with coolness and unmistakable precision. This was how like of Aghora qualities eliminated Padmasura who unnecessarily clashed with Rishis and the virtuous Brahmanas and interfered with their yagnas and acts of virtue as puffed up by egoism and selfishness.

Guru: *kaamchaRisheenamchaGurumkanchanasannibham,BuddhibhutamTrilokesham tam namaamiBrihaspatim*/I salute Brihaspati the Grand Guide and Mentor to Devas and Rishis who is like the molten gold with which to create Celestial Ornaments of Virtue and Existence; he is the One who leads to Knowledge and Mental Sharpness with which to lead to Supreme Realisation).

Shukra: *Himakundatushaaraabhamdaityaanaamparamamgurum, Sarva shastra pravaktaaramBhargavampranamaamyaham*/Shukra is identified as Parama Shiva himself in the LingaSwarupa which is omnipresent and all-pervading. Maha Deva represents both the virtuous and vicious aspects of Srishti and seeks to balance shades of darkness and brightness alike. This Universe as created by the Supreme is indeed a mix of Satwa-Rajasika-TamoGunas and if there were a Deva Guru, there ought to be a representation of a Shukra too as the Danava-Daithya-Rakshasa Guru and between the two, transgression of limits neither way is permitted; after all in the scheme of events, complete perfection is not possible and to err is human but the playful Almighty ensures that the frontiers of Good and Bad are ably guarded with built-in checks and balances!

Shanaishchara: *Neelaanjanasamaabhaasam Ravi putramYamaagrajamChaayaaMartaandasambhutam tam namaamiShanaishacharam*/My salutations to you Shani Devata! You are of the splendour of blue saffires and as the illustrious son of Surya Deva and elder brother of Lord Yama Dharma Raja; you are also the son of Chhaya Devi, the alter form of Sanjana Devi).[Sanjana Devi the daughter of Vishwakarma was unable to withstand the oppressive heat and radiance of Surya Deva and could see him excepting wobbly and unsteady eyes. Their union gave birth to Vaivaswata Manu and Yama Dharma Raja. But the annoyed Surya cursed Sanjana that she would give birth to a female as a river whose course was uneven and unsteady. Then Sanjana created a Chhaya Sanjana (her shadow), briefed her and left for his father and since the latter too was upset, assumed the form of a mare to perform Tapasya to reduce the severity of Surya. Then meanwhile Shanaishchara was born to Chhaya Devi. Surya on knowing the truth assumed the form of a horse and their mating led to the birth of Revanta. Later on the Sanjana-Chhaya combine gave Surya the blessing of the birth of Ashwini Kumars, the physicians of Devas].

Shani Deva Prayer: *Namahkrishnaayaneelaayashitikanthanibhaayacha, namahkaalaagnirupaayakritaantaayachavainamah/ Namonirmaamsadehaayadeerghasmashrujataayacha,namovishaalanetraayasthularomnechavaipunah/ Namodeerghaayasushkaayakaaladamshtranamostute,*

namokotaraakshaayadurnireekshaayavainamah/Namoneelamadhukaayaneelotpalanibhaayacha,
namoghoraayaRoudraayabheeshanaayakaraaline/ Namosarvabhakshaayabaleemukhanamostute namaste
Surya putraayaBhaaskaraabhayadaayacha, athodrishtenamastestuSamvatakanamostute/ Rahu:
ArthakaayamMahaVeeramChandradityavimardanamSimhikagarbhasambhutam tam
Rahumpranamaamyaham/ (Rahu Deva! You possess half divine and half serpent physical form. You are
the son of Simhika Devi the daughter of Hiranya kashipu; a valiant and resourceful champion of
KsheeraSagaraMathana leading to the emergence of Amrita and the punisher of Surya and Chandra even!
*My sincere salutations to you!)***Ketu:** *Palashapushpasankashamtaarakagrahamastakam,*
RoudramRoudratmakamghoram tam Ketumpranamaamyaham/ Iti Vyasa mukodgeetam yah
pathetsusamaahitamDivaavaayadivaaratrouavighnashantirbhavishyati/ (Our salutations to you Ketu
Deva! You are of the brightness of Palasa flowers placed on your hood which is at the top of Stars and
Grahas. You are indeed frightening, breathtaking and spiteful. Do kindly pardon my shortcomings and be
forgiving! If one recites the entire Navagraha Stotra from Surya Deva onward to all the Nava Grahas
sincerely as Scripted by Veda Vyasa himself day and night then there would never be obstacles in daily
life but would get fulfillment of wishes and contentment).

Features of ‘Nava Grahas’

AdithyayaSomaayaMangalaayaBudhaayacha ,GuruShukraSanirbhyaschaRahaveyKetaveyNamah/Surya,
Chandra, Mangala, Budha, Brihaspati, Shukra, Shani, Rahu and Keta are all expected to be basically
beneficent ‘Grahas’ (Planets). Description of their ‘Swarupas’ (Forms) is as follows:

PadmaasanahPadmakarahPadmagarbhasamuddhitah,SaptaashvahSaptarujjuschaDwibhujahsyaatsadaa
Ravih/ (Surya Deva has two hands wearing two lotuses, seated on a lotus flower; his luster is abundant
like that of the outside part of a lotus; Surya Deva is comfortably seated on a magnificent chariot driven
by Seven Horses).

SwetahSwetaambaradharahSwetaashvahSwetavaahanah, Gadaapaanirdwibaahus cha
KartavyovaradahShashee/ (Chandra Deva is of white colour, wears white clothes, has white horses, white
chariot, with ‘gada’/ mace and ‘Varada Mudra’ or sign of Protection).

Raktamaalyaambaradharah Shakti Shula
Gadadharah,ChaturbhujahRaktaromaavaradahsyadDharaasutah/ (Dhraraninandana or the son of Earth,
Mangala is adorned with Shakti, Trishula, Gada and Vara Mudra on his four hands; his body colour is
blood red, wears red clothes and red flower garland)

PeetamaalyaambaradharahKarnikaarasamadyutih,KhadgacharmagadaapaanihSimhasthovaradoBudhah
/ (Budha Deva wears yellow flower garland and yellow clothes with body colour too yellowish; he sports
a sword, shield, mace and ‘Vara mudra’ by his four hands and is seated on a lion);

Deva daitya Guru Taddhatpeetaswaitowchaturbhujou,
DandinowVaradowKaaryaoSaakshasutraKamandalu/(The ‘Pratimas’ or Idols of Deva Guru Brihaspati
and of Danava Guru Shukraachaarya should respectively be of yellow and white colours; their hands are
ornamented with Danda, Rudrakshamaala, Kamandalu and Varada Mudra).

Indra neeladutih Shuli varadoGrudhravaahanah, Baanabaanaasanadharahkartavyorkasuthastathaa/ (Shanaishchara's body colour is of 'Indraneelamani' / blue diamond; he rides a 'Grudhra' / Vulture and carries bow and arrows, Trishula and Varada Mudra).

KaraalavadanahKhadgacharma Shuli Varapradah,NeelasimhaasanaschaRahuratraPrashasyatey/ (Rahu Deva is fierce looking, carries sword, skin sheath, Shula and Vara Prada by his four hands and is seated on a blue throne).

DhumraaDwibaahavahSarveyGadinovikrutaananah,GrudhraasanagataanithyamKetavahSyurvarapradaa h/ (Ketu Deva is of grey colour and of fierce Rupa with two hands showing gadaa and varada mudra seated always on a vulture)

SarveykireetinahkaaryaaGrahaaLokahitaavahaah,HyaanguleynocchritaahSarveyshatamashtottaramsada a/ (These are all beneficentGrahas worthy of ornamentation with 'Kiritas'/head gears and be of hundred eight inches of Pratimas / Idols).

'Nava Grahas' and Procedure of Navagraha Shanti

AdithyayaSomaayaMangalaayaBudhaayacha Guru ShukraSanirbhyaschaRahaveyKetaveyNamah/ Surya, Chandra, Mangala, Budha, Brihaspati, Shukra, Shani, Rahu and Keta are all expected to be basically beneficent 'Grahas' (Planets). Description of their 'Swarupas' (Forms) is as follows:
PadmaasanahPadmakarahPadmagarbhasamuddhitah,

SaptaashvahSaptarujjuschaDwibhujahsyatsadaaRavih/ (Surya Deva has two hands wearing two lotuses, seated on a lotus flower; his luster is abundant like that of the outside part of a lotus; Surya Deva is comfortably seated on a magnificent chariot driven by Seven Horses).*SwetaSwetaambaradharahSwetaashvahSwetavaahanahGadaapaanirdwibaahus cha*

KartavyovaradahShashee (Chandra Deva is of white colour, wears white clothes, has white horses, white chariot, with 'gada'/ mace and 'Varada Mudra' or sign of Protection). *Raktamaalyaambaradharah Shakti Shula Gadadharah, ChaturbhujahRaktaromaavaradahsyadDharaasutah/* (Dhrraninandana or the son of Earth, Mangala is adorned with Shakti, Trishula, Gada and Vara Mudra on his four hands; his body colour is blood red, wears red clothes and red flower garland)

PeetamaalyaambaradharahKarnikaa – rasamadyutih, KhadgacharmagadaapaanihSimhasthovaradoBudhah/ (Budha Deva wears yellow flower garland and yellow clothes with body colour too yellowish; he sports a sword, shield, mace and 'Vara mudra' by his four hands and is seated on a lion);*Deva daitya Guru Taddhatpeetaswaitowchaturbhujaw,*

DandinowVaradowKaaryaoSaakshasutraKamandalu/ (The 'Pratimas' or Idols of Deva Guru Brihaspati and of Danava Guru Shukraachaarya should respectively be of yellow and white colours; their hands are ornamented with Danda, Rudrakshamaala, Kamandalu and Varada Mudra). *Indra neeladutih Shuli varadoGrudhravaahanahBaanabaanaasanadharahkartavy -orkasuthastathaa/* (Shanaishchara's body colour is of 'Indraneelamani' / blue diamond; he rides a 'Grudhra' / Vulture and carries bow and arrows, Trishula and Varada Mudra).

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DhumraaDwibaahavahSarveyGadinovikrutaananah, grudhraasanagataanithyamKetavahSyurvarapradaah/ (Ketu Deva is of grey colour and of fierce Rupa with two hands showing gadaa and varada mudra seated always on a vulture)

SarveykireetinahkaaryaaGrahaaLokahitaavahaah,

HyaanguleynocchritaahSarveyshatamashtottaramsadaa/ (These are all beneficentGrahas worthy of ornamentation with ‘Kiritas’/head gears and be of hundred eight inches of Pratimas / Idols).

A ‘Vedi’(platform) is to be prepared with white rice grains with Surya Deva the Center, Mangal in the South, Brihaspati in the North, North East with Budha, East as Shukra, South East as Chandra, West as Shani, South West as Rahu, and North West as Ketu. The Adhi Devatas to each of the Planets are as follows: Shiva for Surya, Parvati for Chandra, Skanda for Mangal, Vishnu for Budha, Brahma for Brihaspati, Indra for Shukra, Yama for Shanaischara, Kaala Devata forRahu and Chitrugupta for Ketu. The Pratyabhidevatas respectively are Agni, Varuna, Prithvi, Vishnu, Indra, Aindri, Prajapati, Sarpa and Brahma. Besides, Vinayaka, Durga, Vayu, Aakash, and AshviniKumars and these are also to be invoked by individual names. While visualising the various Grahas, one has to visualise Mangala and Surya as of red colour, Chandra and Shukra as of white colour, Budha and Brihaspati as yellow, Shani and Rahu as black and Ketu as grey. The Kartha who is to perform the worship the Grahas should try to secure these colouredVastras (clothing) and flowers as also apply Gandha (Sandalwood paste), offer Dhupa, Dipa and fruits. By way of Naivedya, Surya has to be offered ‘Anna Payasa’/ kheer; Chandra to be offered material made of ghee and milk; Mangala to offer cow’s products, to Budha cooked rice and milk, Brihaspati curd rice, Shukra ghee and cooked rice mix, Shanaischara to be offered ‘Khichidi’ or cooked rice with lentils and ghee, to Rahu cooked corn grain and to Ketu ‘chitraana’to be offered. On the Northeast side of the Vedika, a ‘Kalasha’ (vessel) has to be arranged containing ‘Akshatas’ (raw rice grains mixed with turmeri powder) and curd inside, covered on its top with tender mango leaves, and duly wrapped around with new cloth, with fruits kept besides. In side the Vessel should be placed ‘PanchaRatnas’ and ‘Pancha Bhang’ or the roots of Five Trees viz. Peepal, Bargad, Paakad, Gular and Mango. Into this Vessel, ‘Avahana’ or salutary reception/ invocation of waters of Varuna, Ganga and other SacredRivers, Samudras, Sarovar, should be performed. Then the Chief Priest would pre-collect the Earth of Riverbeds, Goshaalasetc and apply to the ‘Karta’/devotee and recite the Mantra saying: *SarveySamudraahSaritahSaraamsijaladaanadaahaayaantuYajamaanasaduritatkaarakaah/* (May all the waters of Samudras, Rivers, Rivulets, Sarovars and cloud / rain waters be prayed to clean up and purify the Karta. Later on, let ‘havan’ be initiated with ghee, rice, yavas, til /sesame seeds; then ‘samidhas’or the bark / branches of specified trees viz. ‘madaara’, ‘palaasha’, ‘khaira’, ‘chichinda’, ‘peepul’, ‘gular’, ‘duub’ and ‘Kusha’should be used to appropriate ‘Grahas’. To each of the ‘Grahas’, there should be one hundred offerings (or atleast twenty eight) ‘Ahutis’ should be made along with honey, ghee and curd; the measurement of ‘Samidhaas’must optimally be of the size of thumb-top to pointing finger-top made of branches, barks and leaves.ThePurohitas / Priests should address each or the specified Grahas with the relevant Mantras as designed appropriately and slowly in proper intonation. Again, the samidhas with ghee are to be offered ten times. There after, each Graha has to be appeased one by one: Surya should be pleased with the havan as per the Mantra *AkrishnenaRajasaavartamanonivesayannamrutammarthaumchaHiranyayenasavitaarathenaa Devo yatibhvanaanipasyan;* then to Chandra with the Mantra *: ApyaayaswasametuteyViswataassomavrishniyam, Bhavaavaajasyasangadhey;* to Mangala by the Mantra viz. *AgnirmurdhvaahKakuppatihPrithivyaaAyam, Apaagumretaamsijinvati/* ; to Budha with the Mantra: *UdbhudhvassajneypratiJaagruheynamishtaapurteysagumsrujedhaamayamcha,* *punahkrunnvagsyapitaramyuvaananamanvaataagumsrujethamayamcha/* to Guru by the Mantra: *Brihaspateyatiyadaryoarhaaddyumadwibhaatikratumajjeneshu,* *yaddeedayacchavasartaprabhaatatadasmaasudravinaamdehichitram;* to Shukra by the Mantra:

Sukramteyanyadyajatamteyanyadwishahrupeyahaneedyourivaasi,
Vishwaahimaayaaavasiswadhaavobhadraateypuushanniharaatirastu/; to Shanaischara with the Mantra:
Sham no devirabhshetaye or alternately with the Mantra : *ShamagniragnibhiskarachannastapatuSuryah*
sham vaatovaatvarasaaApasridhah; to Rahu, the relevant Mantra is: Om kayanaschitra Aa
BhuvaduteeSadaaVrudhaas –sakhaahkayaashachishthayaavrutaah/; and to Ketu, the relevant Mantra is:
Om Ketumkrunvannaketaveypesomaryaa Aa pesaseySamushadbhirajaayathaah/

After seeking the blessings of the Nava Grahas, other significant Deities are also to be pleased by performing ‘havans’: To RUDRA DEVA first corresponding to Surya: *Aa Vo RaaJaanaMadhvasarasyaRudramor* alternatively: *Kadrudraayaprachetaseymeedushthamaayatavyasey, vochemashantamagumhrudey;* to DEVI UMA corresponding to Chandra: *Apo hi shtha mayo bhuvahaanaaorjeydadhaatana, MaheranaayachakshuseyyohvahSivatamorasahtasyabhaajahateha nah/ UsiteeravaMaatarah/ Tasma arangamamavahyasyakshayaayajinvatha, Apo janaayata cha nah/ Om Bhurbhuvassavaahaor* alternatively *Gowrimimaayasalilaanitikshatyekepadidwipatisaachatushpadi, AstaapadiNavapadibabhuvushiSahasraakshaaraaparamavyoman;* to Swami KARTIKEYA : *SyonaPrithiviBhavaanruksharaanivesaniyacchaanassarmasaprathaah;* to Vishnu: *IdamVishnurvichakrameytridhaanidadheypadam, SamoodhamasyapaagumSurey;* to BRHAMA: *TaneeneesaanamJagatasthasdhushashpatidhiyamjinwamavasehoomaheyvayam, Pusaanoyatha Veda SaamaSadvradyakshitaasaayuradabhaswastaye/* OR-
Brahmaajajnaanamprathamampurastadwisimatassuruchovenaaavah,
SabuddhniyaUpamaaAsyavishthaassataschayonimasatas cha nivah; to INDRA: *IndramvoVisswatassarihavaamahejanebhuhahAsmaatamastukevalah;* to Lord YAMA: *AyamGowhprusnirakramidasananmaatarampunahpitaramchapriyamtsuvah;* to CHITRAGUPTA: *Sachitrachitramchitayamtamasmechitrakshatrachitratamamvayodhaam/ ChandramrayimpuraveeramBruhantam Chandra chandraabhirgrunuteyyuvaswa/* to AGNI: *AgnimdutamvruneemaheyhotaaramVishvavedasam, Asyayajjassyasukrutum/* to VARUNA: *Imam meVarunashrudheehavamadya cha*
mrudayatwamanassuraachakey,TatwaayaamiBrahmanaavandamaanastadaasaasteyYajamaanohavirbhih/
AhedamaanoVarunehabodhurusagmusma maa naAyuhupramosheeh,
YacchidheteyvishoyathaapradevaVarunaVratammeemaamsidyavidyavi/
YatkinchidamVarunaDaivyeyenobhidrohammaanushyaascharamasi,
AcchitheeyattaavadharmaayupomimaanastamaadenasoDevaririshah/
Kitavaasoyadrirupurnadeeviyadvaaghasatyamutayannavi,
sarvaataavishyasthitirevadevathatesyaamaVarunapriyaasaha; PRITHVI Mantra: Prithivy –antariksham
etc.; to VISHNU DEVA : SahasraRirshaaPurushahsahasraakshas –sahasrapaat, Sa bhumimVishwatovrutvaaAtyathishthaddashaangulam/ ; to Devi DURGA: Om Jatavedaseysunamaava Soma araatiyatnidahaatiVedah, SanahparushadatiDurgaainViswaanaaveyaSindhumdiritaadyaghnih; to PRAJAPATI: PrajapatenatwadetaanyanyoVishwaajaataaniparitaababhuvah,
YatkaamaasteyjuhumastannoAstuvagaggsyapapatayorayeenaam; to VINAYAKA: *Om Ganaana – antwaaGanapatigumhavamaheyKavimKaveenaamupashramastapam,*
JyestharaajamBrahmanaamBrahmanaspataAanashrunvannooti -bhisseedasaadhanam/ to VAYU: *TavaVayavrtaspatetwashtarjaamataradbhuta, Aavaasyavrineemahey/* to ASHWINI DEVATAS: *Kraanaashishmuraheenaamhinvanrutasyadeedhitam, Viswaaparipriyaabhavadadhvitaa/ AaditpratnassaryaretasoJyotihPasyantivaasaramparoyaddhyateyDivaa/* Thus satisfying the Deities

above and others with appropriate Mantras with ‘Havans’ with ‘Ajyam’, that is ghee plus other suitable materials, POORNAHUTI should be performed commencing with *Muurthaanam Diva etc.* including fruits, flowers, dry fruits, and other suitable materials including vastras, gold etc. as a grand finale with musical instruments, ‘Veda ghosha’, and parikramas of Yagna Purusha. This would be followed by ‘Abhishka’/ ‘MangalikaSnaan’ to the Karta and his wife along with Mantras saying: May Brahma, Vishnu and Maheswara purify you; may Vaasudeava, Balaraama, Pradyumna and Aniruddha bring in Victory to you; may Indra, Agni, Kubera, Yama, Nirruti, Varuna, Pavan, Sehanaaga and Dikpalakaas protect you; May Kirti, Lakshmi, Dhurti, Medha, Pushti, Shraddha, Kriya, Niti, Buddhi, Lazza /modesty, Shanti, Tushti, Vapu and Kanti-the wives of Dharma bless you; may the Navagrahas safeguard you; may Deva, Danava, Gandharva, Yaksha, Naga, Daithya, Rakshasa, Sarpa, and the entire Srishti provide you ‘raksha’. After the ‘Ashirvaad’/blessings, the chapter of ‘Daanas’ to satisfy the Brahmanas would commence. There are prescribed Danaas as follows: to propitiate Surya Graha, the Daana is a Kapila cow, Chandra a Shankha, Mangal a bull; to Budha gold, Brihaspati yellow clothes, Shukra a whirs horse, Shanaischara a black cow, to Rahu the suitable Daana of a Metallic ‘Vastu’/ material and Ketu a goat. (**Matsya Purana**)

Surya ‘Aradhana’ and ‘Agni Homa Vidhi’ - Prayers to Dikpalakas, Nava Grahas, Tri Murtis, Matrikas and Select Deities

Lord Vishnu’s carrier ‘Garuda’ approached Surya Deva’s Charioteer ‘Aruna’ for the best form of ‘Aradhana’ (Worship) to solve ‘Adhi-Vyaadhi’ difficulties like diseases, problems posed by Grahas (Planets), hurdles posed by persons in Power and natural calamities. For instance Garuda was concerned by a curse since his wings were affected and he could not fly properly. Aruna assured that there could be no other remedy to tide the difficulty excepting to resort to the worship of Surya Deva, especially by ‘Agni Homa’ or ‘Paavakarchan’ which is highly rewarding. Aruna Deva agreed to help Garuda to perform the Agni Homa by first setting up Agni, preferably in a Temple of Surya, at the ‘Agnayakona’ on a clean ground purified by cow-dung and invoke Dikpalakas by offering ‘Ahuti’ of Ghee in Agni, by saying OM BHURBHUVAH SWAHAA and reciting the following Mantras:

*Aaraktadeharupayaraktakshaaya Mahatmaney,
Dharaadhaaraaya Shaantaaya Sahasraaksha Shiraayacha/Adhomukhaaya Swetaaya Swaahaa/ (First
Ahuti) Urthwa Mukhaaya Swaaha (Second Ahuti) Hemavarnaaya Dehaaya Iraayata Gajaayacha,
Sahasraakshashareeraaya Purvadisayunmu -khaayacha/
Devaadhipaayachendraayavihastayashubhaayacha, Purvavadanaaya Swaaha (Third
Ahuti) Deeptaaya Vyaktadehaaya Jwalaamaalaakulaayacha,
Indraneelaabhadehaaya Sarvaarogyakaraachacha/Yamaaya Dharmaraajaayadakshinaashamukhaayacha,
Krishnaambaradharaaya Swaaha (Fourth Ahuti) Neelajeemutavarnaaya Raktaambaradharaaya cha,
Muktaaphalashareeraaya Pingaakshaaya Mahaatmaney/
Shuklavastraaya Peetaaya Divyapaashadharaayacha, Paschimaabhimukhaaya Swaha (Fifth Ahuti) Krishna
pingalanethraaya Vaayavyaabhimukhaayacha,
Neeladhwaajaaya Veeraayatatha Chandrayavedhasey/Pavanaaya Swaaha (Sixth
Ahuti) Gadaahastaaya Suryaaya Chitrastrarg -bhusanaaya cha,
Mahodayaya Shaantaaya Swaaha adhipatayeytatha/Uttaraabhimukhaaya Mahaadevapriyaya Swaahaa
(Seventh Ahuti) Swetaaya Svetavarnaaya Chitraakshaya Mahaatmaney,
Shaantaaya Shaanta Rupaaya Pinaakavaradhaariney/Eshaanaabhimukhaaya Swaaha (Eighth Ahuti) The
seven ‘Ahutis’ into Agni in favour of Dikpalakas viz. Agni, Kubera, Indra, Yama, Varuna, Vayu and*

Eshana having been offered, then Om BhurBhuvahSwaha is recited lakh times and Nava Grahas are appeased by the following Shanti Mantras as follows:

*ShantyarthaSarvalokaanaamtatahShantikamaacharet,
SindhuraasanaRaktaabhoRaktaPadmaabhilochanah/ SahasrakiranoDevahSapaaswarathavaahanah,
GabhastimaaliBhagavaanSarva Deva Namaskrutah/ KarothuteyMahashaantiGrahapeedaanivaaraneem,
Trichakrarathamaarudhaapaamsaaramayamthu yah/Dashaaswavaahano Deva Atreyaschaamrutastavah,
SheetamshuramritaatmaachaKshayavridhdhisananvitah/SomahSomyenaBhaavenaGrahapeedaamVyapoha
tu/ PadmaraaganibhoBhaumo Madhu pingalalochanah,
AngarakognisadrushoGrahapeedaamVyapohatu/Pushparaaganibhodehenaparipingalah,
PeetamaalyaambaroBudhahpeedaamvyapohatu/ Tapta Gauri SamkaashaSarvaShaastravishaarada,
Sarva Deva GuruViprohaarthavarnavaroMunih/Brihaspatiritikhyata Astra Shaastraparaschah,
ShaantenachetasasopiParenasusamaahitah/ Grahapeedaamvinirjatyakarotutavashaanikam,
Suryaarchanaparonityamprasaadaadbhaaskarasyatu/ HimakundendruvarnaabhoDaityaDaanavapujitah,
MaheswarastatodheemaanMahaaSauroMahaamatih/
SuryarchanaparonityamShukrahShuklanibhastadaa, Neeti Shastra paronityamgrahapeedaamvyapohatu /
NaanaarupadharovyaktaAvijnaatagatischayah, notpattirjaayateyyasyanodayapeeditirapi/
Ekachulodwichulaschatrisikhahpanchasulakah, Sahasrashirarupastu Chandra Ketu RavihSthitah/
Suryaputrogniputrastu, Brahma Vishnu Shivaatmakah, Aneka shikhirahKetuhsatyehpeedaaVyapohatu/
EtaigrahaaMahaatmanahSuryaarchana param sadaa,
ShaantamkurvantutyeHrushthaahSadaakaalamHitekshanah/ (With blood-red eyes, thousands of rays,
seated on a Seven Horse drawn chariot, with Sindura-like blood red shine, greeted by all Devatas and
destroyer of Planet-made obstacles, may Surya Deva bestow Great Peace on us! With cool rays and
pleasant vision, Ambrose-like Soul and Sage Atri's son, may Chandra Deva destroy our Planet-made
hurdles to us; With Pingala coloured eyes akin to Agni, may Bhumi Putra Mangala / Bhoomaya give us
freedom from all our difficulties on account of Planets; may Budha who wears Peeta orYellow clothes
and of peaceful demeanour and mind, do eliminate our Graha-created predicaments to us; May Deva
Guru Brihaspati who is an extraordinary Teacher and Guide to all Devas, do remove all our setbacks and
save us; May Sukracharya the Rakshasa Guru, the Great Source of Guidance and Trouble Shooting to all
negative Shaktis -who is proverbially known for advices that do indeed provide short-term gains of life-
bless us with long duration of peace and happiness; May Shaneswara, the son of Surya Deva, who
assumes various forms with uncertain ways of movements forward and backward as also the Planets of
Rahu and Ketu provide us security from our complications of life and do kindly shield us from all our
impediments.) (**Bhavishya Purana**)*

Nine Planets

The Planet Of Sun is situated in the outer space moving forward from north to south (Dakshiyahana) and from south to north again (Uttarayana), emanating tremendous heat and light.The setting of Dakshinayana to Uttrayana is considered to be of significance as it heralds the six monthly movement influencing the trend of fortunes.As per the movement of Sun through the ecuador, or beneath it or above and from Tropic of Capricorn (Makara) to that of Cancer (Karkataka) and back, the zodiac signs are passed through too in a systematic manner and the duration of day and night too are short, equal or different.When Sun passes through Aries (Mesha) and Libra (Tula), days and night are equal. As Sun passes through the five Signs headed by Taurus (Vrishabha), the duration of day increases till Cancer and

thereafter decreases by half an hour a day each month till Capricorn (Karkataka) in Libra, when day and night are equal again. When Sun passes through the Five Signs beginning from Vrisckica, the duration of days decreases compared to nights until Capricorn and gradually increases month after month till they are equal in Aries. As a rule, till Sun travels north the nights become longer and when Sun travels south the days become longer. Sun travels around Manasottara Mountain in a circle. On the Mountain to the east of Sumeru is the Devadhani, the residence of Indra, the King of Gods; to the South is Samyami, the Abode of Yama Raja, God of Death; the West is Nimkolani of Varuna, the God of Rains/Water; and the north is Vibhavari the abode of Moon. **Thrayimaya**, named as the Chariot of Sun visits all the abodes of Indra, Yama, Varuna and Moon traverses all the Residences of these Gods covering the words ‘BhurBhuvaSwaha’ at a speed of 27 million miles approx in one muhurta (30 muhurtas a day)! Interestingly, the **Chariot of Sun God is 28 million miles long and seven million miles wide!** Arunadeva, the Charioteer, controls the horses and sits in front of the Sun God, but looks backward to Sun. It is said that there might be thousands of rays of Sun, but the important ones are only seven, representing Seven Planets, Viz. Sun, Moon, Mars, Mercury, Jupiter, Venus, and Saturn. [But, as per ‘Aditya Hridayam’ Prayer: There are many more rays which are important, viz. Esha Brahmecha Vishnuscha Sivah Skandah Prajapathih, Mahendro Dhanadah Kalo Yamah Somohyapampathihi, Pitharo Vasavassadhyah yassvinow Maruto Manuh Vayur Vahnih Praja Prana Ritu Kartah Prabhakarah]. **Moon** travels faster than Sun. The distance between Sun and Moon is 100,000 yojanas (800,000 miles). In two lunar fortnights, Moon passes through a period of a Samvatsara or a year. **In two and quarter days, Moon passes through a month of the Sun**, or in one day, it passes through a fortnight of the Sun. Hence, the divergence of Solar and Lunar calculations and Calendars. As the Moon is waxing, it is a day for Gods and a night for Pitru Devatas. The waxing fortnight gradually diminishes the shine till the Moon-fall day (Amavasya) and the waning Moon picks up the shine day by day till Moon-rise day (Pournami). Moon is known as ‘Jeeva’ (life-provider), or ‘Manomaya’ (mind-alterer) or ‘Annamaya’ (potency provider from herbs and plants), ‘Amritamaya’ (source of life to all) and ‘ Sarvamaya’ (all pervading). From Moon to the **Group of Stars**, the distance is 200,000 yojanas (16 00, 000 miles). Headed by Abhijit, there are twenty eight Stars revolving on their own axis. Above the Group of Stars is the **Planet of Venus (Sukra)** almost of the distance from the Moon to the Group of Stars. It is a benevolent planet, especially as a provider of good rains and prosperity and moves at the same pace as Sun God. **Mercury (Budha)**, the son of Moon is situated from Venus (16,00,000 miles) or 72,00,000 miles from Earth and this Planet too is benevolent excepting when not moving along with Sun, thus causing cyclones, excess or no rainfall and dusty storms. Equidistant from Mercury or 80,80,000 miles above Earth, is **the Planet of Mars (Mangal)**, which is generally not considered favourable, travelling along with other planets every three fortnights and creates tensions. **The Planet of Jupiter (Guru)** is away from Earth by some 10,400,000 miles-again 16,00,000 miles away from the planet of Mars- is considered generally benevolent to Brahmins and Universe, unless takes a curved path in conjunction with other planets. **Saturn**, which is 12 million miles above Earth is also considered generally unhelpful. Normally, each planet is 16,00,000 miles apart from another planet, but the distance from Saturn to the Group of **‘Sapta Rishis’** or the Seven Sages is 8,800,000 miles from Saturn ie. 20,800,000 miles from Earth. Indeed, the Seven Sages are always the great well wishers of the entire Universe. The Sapta Rishis, viz. Marichi, Angirasa, Atri, Pulsastya, Pulaha, Krathu, and Vasishthaborn in Lord Brahma’s thoughts to help in the act of Creation. (Reference Maha Bharatha; Shanti Parva). The Seven Sage **Constellation of the Great Bear Ursa Major** is indeed the great well wisher of the entire Universe. The Sapta Rishis circambulate around

the Pole Star, or Dhruva Tara, which is as good as the Abode of Supreme Lord Himself and is prayed to by religious mortals and Gods alike.(**MahaBhagavata**)

Tri- SkandhaJyotisha Shastra

In the Jyotisha Shastra, Skanda Muni emphasized three Skandhas viz. Ganita (Siddhaanta), Jaataka, (Hora), and Samhita. In Ganita there is Parikarma of Yoga, Antara, Gunana, Bhaajana, Varga, Vargamula, Ghana and Ghanamula; ways and means of finding Grahamadhyama and clarity of positioning, ‘Anuyog’ or the Knowledge of Desha, Disha and Kaalamaanaie. Place, Direction and Time; Chandra Grahana, Surya Grahana, Udaya (Rise), Astama (Setting), Chhaadhikara (dusk), Chandra Shrugonnati or Dwiteeya’s Chandrodaya and Grahayuti (Graha’s Yoga). In the context of Jataka Skandha, description is given of JaatiBheda (differences of Jaatis), Graha yoni or the details of Jaati, Rupa and Guna; Viniyonija (Janmaphala according to human beings), Garbhadaana, Janma, Arishta, Ayurdaaya or Life span, Dashaakrama or the details of Dashas, Karmaajeeva, AshtakaVarga, Raja Yoga, Naabhsayoga, Chandra yoga, Pravrajyaa yoga, Rasisheela, Anishta Yoga, Streejaatakaphala, Mrityuvishaynirnaaya, Nashta-Janma-Vidhhaana etc. As regards Samhityaskandha, details of Grahachara, Varsha Lakshana, Tithi, Dina, Nakshatra, Yoga, Karana, Muhurtha, UpaGraha, Surya Samkraanti, Grahagochara, Chandra bala / Taarabala, garbhadaana to Upanayana and Vivaha, Yatras, as also tatkaalavrishtigyan or of rainfall are described . Among the various aspects mentioned above, some are mentioned briefly as follows: ‘SankhyabodhakSangjnas’ range from Eka (one), Dasha (tens), Shata (hundreds), Sahasra (thousands), Ayut (ten thousands), Laksha (lakh), Prayuta (million), Koti (Crore), Arbud (ten crores), Abj (hundred crores or arab), Kharva (thousand crores or ten arabs), Nikharva (Kharva or one lakh crores), Maha Padma (one crore crores), Shankah (Neela / ten crore crores), Jaladhi (Ten Neela or hundred crore crores), Antya (Padma or one thousand crore crores), Paraartha (lakh crore crores) and so on. GanithaSiddhantas were explained by Sanandana to Narada viz. Pari Karma (Yoga, Antara, Gunana, Varga, Vargamula, Ghana and Ghana Mula) ranging from addition or deletion of numericals, Gunanaphala, ‘VargaMula’ or Square Roots, ‘Ghana’ or multiplication of three numbers working out the ‘Ghana Mula’, Concepts of Hara or Bhajak (Divisor), Amsha or Bhajya (dividend) and Sesha or Remainder; finding out VargaMula, usage of Vilomavidhi in ascertaining ‘rashi’ (Fund) etc. Referring to KshetraVyavahara, in a ‘Tribhuja’ or a right angle Triangle, the vertical is called ‘Koti’, ‘bhuja’ is the straight line across and ‘Karna’ is the (hypotenuse). If Koti is 4 and Bhuja is 3, the square of 4 is 16 and that of 3 is 9, then Karna is the total of the square roots of 16+9 or 25 and thus the value of Karna is 5. Again, in a VrittaKshetra (Circle), if the Paridhi (Circumference) is 22 and the Vyas or diameter is 7 and both of these are multiplied and result is 154, its Chaturdhamsha or a quarter ie 38 1/2 is the Khetraphal. In the context of ‘AnnadiRashi’ for instance, the ‘Rashis’ are broadly reckoned as ‘Sthula’, ‘Madhyama’ and ‘Sukshma’ and their Parithis could be calculated as Shashthamsa, Navamamsha, Dasama -amsha and Ekadasasetc.on the basis of the quantity of land, the availability of water bodies with the details of length, width and depth; presence of stones and metallic content etc. Sanandana Maharshi then explained to Narada about the calculations of ‘Kaala, Desha and Dishaviz. Time, Place and Directions. The total duration of Four ‘Yugas’ put together was stated to be thirty three lakh twenty thousand years, of which four times of Dashamsha was the duration of Satya Yuga viz. sixteen lakh twenty eight thousand. In the Dasamsha, one third of the duration was of twelve lakh ninty six thousand years in Treta Yuga; Dwapara Yuga was of the duration of eight lakh sixty four thousand years, while Kali Yuga is only four lakh thirty thousand years. There are seventy one Chatur Yugas in one Manvantara. In Brahma’s one day, there are fourteen Manvantaras and another fourteen Manvantaras are counted in his night additionally. In one Yuga, the Planets of Surya, Budha and

Shukra (Sun, Mercury and Venus respectively) in the Eastern side, take a 'Bhagan' (Bhaga is Surya) as many as 4,320,000; Mangala, Shani and Brihaspati (Mars, Saturn and Jupiter also make such Bhaganas. Chandra (Moon) makes 577, 53,336 Bhaganas in a Yuga likewise. There are 157,79,17,828 Surya's one full day-night comencing from Sundays in a Maha Yuga measured in 'Soura mana', while the Moon day-nights from Mondays measured in 'Chandra mana' total up to 160,30,00,080 in a MahaYuga; this is to establish the difference in the Solar and Lunar Calendar day-nights viz.2,50,822 days. 'AdhikaMaasa' is 15, 93,336 in a Maha Yuga, while 'Thikshaya' is 250, 82,252. Looked in terms of Solar Months, the number is 518, 40,000 where as Lunar Months are 534, 33,336- all in Maha Yuga. The methodologies of calculating were offered in respect of the current Yuga about GrahaGyana, Bhumi Paridhi Pramaana; positioning and speed of Grahas (Planets), GrahaVakreekarana or of negative influences and KaalaGyana. 'Panchanga Sadhana' or Tithi, Vaara, Nakshatra, Karana and Yoga determine the results of good or bad nature to a person. There are Nakshatra Dashas like VimshottariDashaa, AshtottariDasha, Kala chakra Dasha, Yogini Dasha, etc. Also there are RashiDashas like Narayana Dasha, Ati Karaka KendriyaDasha, Trikona Desha, as also Ayur Desha. In the context of determining *Karanams* or one half of Tithi or then time required for the angular distance between Moon and Sun; there are eleven Karanas viz four fixed ones called Kimshugna, Shakuni, Chatushpad and Naagava, besides repetitive Karanas viz. Bhaava, Kualava, Titula, Garaja, Vanaja, and Vishti. Karanam is active at the time of Sun Rise. Another important input relates to *Yoga* the angular distance along the elliptic view of any object on the sky (measured from Mesha or the start of Aries) called the longitude of an object when the longitudes of Sun and Moon are added; the result produced a value ranging from Zero degree to 360 degree and that is called Yogam, which is also active in the mornings. There are 27 Yogas like Visha Kamba, Preeti, Ayushman, Sowbhagya, Shobhana, Atiganda, Sukumara, Dhriti, Shula, Ganda, Vriddhi etc. *Ayanamsha Sadhana*: The word 'Ayanam' denotes movement and 'Amsha' a component. Ananamshabhaaga or portion is the amount of 'precession' or the orientation of the rotation axis of a rotating body. In astrology, this is a longitudinal difference between 'Sayana' (Tropical) and Nirayana (Sidereal) zodiacs. Ayanamsha is defined as the angle between the Sidereal ecliptic longitude of a celestial body and its tropical ecliptic longitude. According to Surya Siddhanta, Ananamsha rises from 0 degree to +27 degrees during 1800 years and decreases to 0 degree to -27 degree thus oscillating within a range of plus/minus 27 instead of cyclically moving in a circle. In astronomy, precession refers to several slow changes in an Astronomical body's rotational or orbital parameters especially in Earth's precession of Equinoxes. Periodical changes of Earth's orbital parameters combined with the precession of equinoxes and the inclination of Earth's axis on its orbit is a part of Astronomy. *Grahana Sadhana*: Chandra Grahana (Lunar Eclipse) takes place on a Pournami and Surya Grahana (Solar Eclipse) on Amavasya and these are called Parvas. As 'Grahas' rotate on their own axis and perform Pradakshina (circumambulation) around Bhumi, that path is known as the 'Kasksha' or region of that Graha. Prithvi is far away from the Sun path and Chandra is nearer and is in between Surya and Prithvi. In the direction in which Surya travels, the shadow of Prithvi falls in the opposite direction of Surya's path and the length of the rotating shadow is equal to that distance. As Prithvi is round, the shadow of Chandra is also rounding, moving six 'Rashis' away from Surya. Chandra rotating on its own axis moves along with Surya on the Southern Rekha (Line) and that time is known as DarshantaKaalaie at the junction of the termination of Amavasya and the beginning of Shukla Pratipada; similarly, when Surya reaches six Rashis ahead that time is Pournima. Thus Surya is shadowed by Chandra and Chandra is shadowed by the shadow of Prithvi; that is why during Surya Grahana, Surya is known as Chhadya or the shadow maker and Chandra is Chhadak; again, in Chandra Grahana, Chandra is Chhadya, Earth's shadow or Bhubha is Chhadak or Grahana Karta. The 'Vilambana' or the delay of

time between the 'Chhadya' and 'Chhedak' is known as 'Chhanna' or 'graas'. Thus when Chandra is fully invisible, then the Lunar Eclipse is stated to be complete or 'Sarvagraas'. If Chandra grahana is a 'Khanda Grahana' or a partial eclipse, then Prithvi's shadow falls on Chandra to that extent.

Surya-Chandra Grahana

(Solar Lunar Eclipses): When Chandra travels while in rotation between Surya and Prithvi and lies in the Southern direction under the level of Surya, that day when Sun rays fall on the top portion of Chandra, that night is called as Amavasya since Chandra's lower portion is invisible on Earth. It is on that Amavasya when Chandra comes in between Prithvi and Surya and Surya's 'bimba' disappears at a point of time, that particular Amavasya is stated to the time of Surya Grahana (Solar Eclipse). As in the case of Lunar Eclipse, there might be Sarvagraas or Khanda Graas of Solar Eclipse too. On Amavasya, Chandra's Chhaya falls towards Prithvi and in that ChhayaBhubhubhagh falls and Surya bimba disappears; the extent of disappearance denotes the full or partial Solar Eclipse. Maharshi Sanandana explained to Narada Muni the methodology of calculating the exact time and duration of the Eclipses as also the general impact on various other Grahas. The belief in Puranas that Rahu was responsible for the Eclipses as he was annoyed at the successful attempts made by Surya and Chandra to dismember him, although succeeded to secure 'Amrit' and as a result accomplished the status of Grahas, was not unfounded; it is believed that Rahu was dismembered from one entity into two as Rahu and Ketu and Lord Brahma set up Rahu in the shadow of Chandra and Ketu in the shadow of Prithvi and appointed them as Grahas (Planets); while Rahu and Ketu were positioned as the shadows nearby to Surya and Chandra respectively and were thus stated to be responsible for the Eclipses. *Dik Sadhana*: If a concrete platform is made and a 'Shankha' is erected at a central point, mark a 'Vrittha' (circle) with twelve equi-distant portions from the centre drawn to the periphery, keep marking twelve 'dots' after every two hours, observing Sun's direction from the Sun-Rise point and the Sun-Fall, it is not difficult to locate the Dishas/ UpaDishas (directions), indicating the twelve Rashis, [viz. Mesha (Aries), represented by Ram, Fire and Mars; Vrishabha, represented by Bull, Earth, and Venus; Mithuna (Gemini), represented by a Couple, Air and Mercury; Karkataka (Cancer), represented by Crab, Water and Moon; Simha (Leo) represented by Lion, Fire and Sun; Kanya (Virgo) represented by Virgin, Earth and Mercury; Tula (Libra) represented by a Balance, Air and Venus; Vrischika (Scorpio) represented by Water and Mars; Dhanus (Sagittarius) represented by a Bow, Fire and Jupiter; Makara (Capricorn) represented by Alligator, Earth and Saturn; Kumbha (Aquarius) represented by Pot, Air and Saturn and Meena (Pisces) represented by Fish, Water and Jupiter]. The Dashas and UpaDashas respectively are North East (Ishana) representing Varuna or Water full of beneficial Energy; East (Poorva) ruled by Indra indicating for Authority and Contentment; South East (Agnaya) represented by Agni / Fire and Energy; Dakshina (South) ruled by Yama and standing for Dharma and Death; South West (Niruti) ruled by Nocturnal Deity known for Sleep, Fame and Income; West (Paschim) is ruled by Varuna for Water/ Rain and 'Karma'/ fate; North West (Vayavya) ruled by Vayu Deva standing for intellect, business and name; North (Kubera) known for prosperity and Career; Brahma is the Centre for Power and Creativity. [Narada Purana]

'JaatakaSkandha'

It is stated that the Rashis from 'Mesha' constitute the limbs of 'Kaala Purusha' in the order of head, face, hands, heart, stomach, thighs, 'Vasti' or urinary bladder, linga, knees, leg calves and two feet. Mangal, Shukra, Budha, Chandra, Surya, Budha, Shukra, Mangal, Guru Shani, and Guru are the Ruling Deities of

the Rashis respectively as follows: Mesha-Vrisha-Mithun-Karka-Simha-Kanya-Tula-Vrischik-Dhanu-Makar-Kumbh-Meena Mangal-Venus-Budha-Chand-Surya-Budha-Shukra-Mangal- Guru- Shani- Shani-Guru . In the context of specific Rashi, Shad Vargas are calculated in terms of Hora (from Sun Rise to Sun set), Drekhana (division of one third of a Rashi or a Varga), Navamamsha, Dwadashaamsha, and Trimshamsha (as each Rashi comprises thirty Amshas.), of which fifteen Amshas has one hora, ten Amshas make a drekhana, three and one third Amshas make a Navamamsha; (in other words, in each Raashi, there are nine Navamshas), two and half Amshas make one Dwadashamsha thus making twelve Dwadashamshas in a Rashi. Each Amsha is called a Trimshamsha. In malefic Rashis, first five Amshas are dominated by Mangal, the next five Amshas by Shani, the next eight Amshas by Brihaspati, the further seven Amshas by Budha and the last five Amshas by Shukra. In respect of ‘Sama’ (Even) Rashis, the reverse order is applicable viz. first five by Shukra, seven by Budha, then eight by Brihaspati, five by Shani, and finally from Mangala. *Jataka cakra of Horas* indicates that during the first half or the fifteen Amshas, MeshaRasi is governed by Ravi, Vrisha by Shukra, Mithun by Ravi, Karkataka by Chandra, Simha by Ravi, Kanya by Chandra, Tula by Ravi, Vrischik by Chandra, Dhanu by Ravi, Makara by Chandra, Kumbha by Ravi and Meena by Chandra; where as during the second half of 15 to 30 Amshas in the Hora Chakra, Ravi is dominant among Vrisha, Karka, Kanya, Vrischik, Makar and Meena and Chandra in the rest of the Raashis viz. Mesha, Mithuna, Simha, Tula, Dhanu and Kumbha. In respect of Triteeyaamsha, viz. Dreshkaana the dominating Grahas in the first part of 1-10 Amshas are as follows: Mangala in Mesha and Vrischik, Shukra in Vrisha and Tula, Budha in Mithun and Kanya, Chandra in Karka, Surya in Tula, and Guru in nine and Twelve; during the period of eleven to twenty Amshasot the middle phase, Surya is dominating in Mesha; Budha in Vrisha and Kumbha; Shukra in Mithuna and Makara, Mangal in Karka and Dhanu, Guru in Simha and Vrischik, Shani in Kanya and Tula; and Chandra in Meena; and finally during the Third and final Dreshkanaie from 21 to 30 Anshas, Guru is prominent in Mesha and Karka, Shani in Vrisha and Mithuna, Mangal in Simha and Meena, Shukra in Kanya and Kumbha, Budha in Tula and Makara, Chandra in Vrischik, and Surya in Dhanu. Calculations in respect of *NavaamshaJnaana* are exacting, since nine Amsha / Kalaas are involved from 3/20, 6/40, 10/0, 13/20, 16/40, 20/0, 23/20, 26/40 and 30/0; during these respective AmshaKalaas, the juxta-positions of Raashi / Grihas are *Mesha* vs. Mangala (1), Shukra (2), Budha (3), Chandra(4), Surya (5), Budha (6), Shukra (7) Mangala (8) and Guru (9); *Vrisha* vs. Shani (10), Shani (11), Guru (12), Mangala (1), Shukra (2), Budha (3), Chandra (4), Ravi (5) and Budha (6); *Mithuna* Vs. Shukra (7), Mangal (8), Guru (9), Shani (10), Shani (11), Guru (12), Mangal(1), Shukra (2) and Budha (3); *Karka* vs. Chandra (4), Ravi (5), Budha (6), Shukra (7), Mangal (8), Guru (9), Shani (10), Shani (11), Guru (12); *Simha* vs. Mangal (1), Shukra (2), Budha (3), Chandra (4), Surya(5), Budha (6), Shukra (7), Mangala (8) and Guru (9); *Kanya* vs. Shani (10), Shani (11) Guru(12), Mangal(1), Shukra (2), Budha (3), Chandra (4), Ravi (5) and Budha (6); *Tula* vs. Shukra (7), Mangal (8), Guru (9); Shani (10), Shani (11), Guru (12), Mangala (1), Shukra (2), and Budha (3); *Vrischik* vs. Chandra (4), Ravi (5), Budha (6), Shukra (7), Mangala (8), Guru (9), Shani (10), Shani (11) and Guru (12); *Dhanu* vs. Mangal (1), Shukra (2), Budha (3), Chandra (4), Surya (5), Budha (6), Shukra (7), Mangala (8), and Guru (9); *Makara* vs. Shani (10), Shani (11), Guru (12), Mangala (1), Shukra (2), Budha (3), Chandra (4), Ravi (5), and Budha (6); *Kumbha* vs. Shukra (7), Mangal (8), Guru (9), Shani (10), Shani (11), Guru (12), Mangala (1), Shukra (2), and Budha (3); and *Meena* vs. Chandra (4), Ravi (5), Budha (6), Shukra (7), Mangala (8), Guru (9), Shani (10), Shani (11) and Guru (12). Similar calculations may be done in respect of *Dwadashaamsha Chakra* has to be calculated in the juxtaposition of Raashis and Grahaas with the difference that instead Navamshi or nine Amshas, the reference is for Twelve Anshaas in the slots of 2, 5, 7, 10, 12, 15, 17, 20, 22, 25, 27 and 30. This is how Rashi of a native,

hora, Dreshkaan, Navamaamsha, Dwadashaamsha and Trimshaamsha are worked out and the process is defined as Shadvarga. The Six of the Twelve Raashis viz. vrisha, Mesha, Dhanu, Karka, Mithun and Makara are known as RaatriSanjnaatak as they are active in the nights, mainly; they are also known as 'Prushtodaya' since they are from the hind side of the body, excepting in respect of Mithuna. The rest of the Rashis are Dina Sanjnas and are active during the day-time (Meena Rashi is however Ubahyodaya) and the rest are of Seershodaya category. As regards the aspect of beneficent and malefic nature, Mesha, Mithuna, Simha, Tula, Dhanu and Kumbha are of Krura (Cruel) nature and the other Grahas are of Soumya / Soft nature. The AngaSthahanaa or the predominant body-part of Mesha is Mastak (head), Vrisha is Mukha/ Face, Mithuna is shoulder, KarkaHridaya, Simha(Stomach), Kanya (kamara / waist)), Tula (bladder), Vrischik (Linga), Dhanu (Uru / thighs), Makara (Jaanu/ knees), Kumbha (jangha / shin) and Meena is feet. As regards the Sthira (Stable) or Chara (mobile) nature of the Rashis, Mesha, Karaka, Tula and Makara are of 'chara' nature while Vrisha, Simha, Vrischika and Kumbha are stable Rashis, but Mithuna, Kanya, Dhanu, and Meena are of both Swabhavas. Surya is in Ucchha (exalted position) in Mesha with ten Amshas, Chandra is exalted in Vrisha with 3 Ashas, Mangala in Makara with 28 Amshas, Budha in Kanya with 15 Amshas, Guru in Karka with 5 Amshas, Shukra in Meena with 27 Amshas and Shani in Tula with 20 Amshas in Paramoccha or highly exalted position. As regards the direction of the Rashis, Mesha, Simha and Dhanu are in the East; Vrisha, Kanya and Makara in South; Mithuna, Tula and Kumbha westward and Karka, and Vrischik and Meena northward. In Chara position, East Navamaamsha is Vargottama; the fifth or MadhyamaNavamaamsha is the best among the Sthira or stable positions; and in dwisvabhava the last Navamaamsha is the best of Vargottamaas. Talking of Lagnas, these are of twelve 'Bhaavaas'. The MulaTrikonas or Corner Triangles are stated to be Surya's Simha, Chandra's Vrisha, Mangala's Mesha, Budha's Kanya, Guru's Dhanu, Shukra's Tula and Shani's Kumbha. Chaturtha and Ashtabhavas are called Chaturasras or squares. The Navama and Panchama are called Trikonas. Dwadasha, Asthama and Shashtha are called Trikas; LaghnaChaturtha, Saptama and Dashama are Kendras (Center). The 'dwipadas'(bipeds), Jalacharaas (water borne), Keeta (worms) and Pashu or animals are powerful in Kendra; in other words, Dwipadas in Lagna, Jalachara in Chaturtha, Keeta in Seventh and Pashu in Daswa or tenth become powerful. From Kendra, the positions at 2, 5, 8 and 11 are known as 'Panaphar'; the subsequent positions at 3, 6, 9 and 12 are named 'Aapovilma'. Mesha is 'RaktaVarna' or of blood-red colour, VrishaRashicolour is Sweta (white), Mithuna has the green colour of a Parrot, Karka's colour is rose like, Simha is Dhumra or grey, KanyaRaashi's colour is Wheatish, Tula's colour is Chitra or mixed, Vrischika has black colour, Dhanu has yellow colour, Makara is of Pinga /orange colour, Kumbha has Babhru or blue-like colour and Meena has 'Swaccha' or transparent varna. Surya Deva is known as Kaalapurusha's Atma or Soul, Chandra is the Manas or heart, Mangal is Parakrama or Valour, Budha is Vani or the power of Speech, Guru is Jnaana (Knowledge) and Happiness, Shukra is desire and Shani is sorrow. Surya and Chandra are the epitomes of a King, Mangal is Senapati or Head of Defence Forces, Budha is Raja Kumar or the Prince, Brihaspati and Shukra are the Ministers and Shanaischar is 'Doota' (Servant). Having given the colours of Raashis, the Varnas or colours of Grahas are given as Surya of Tamra (copper), Chandra of Shukla or white, Mangal of Rakta or blood, Budha of green colour, Brihaspati of 'peeta' or yellow, Shukra is of Chitra and Shaneshwara is of black colour. Agni, Jala, Kartikeya, Hari, Indra, Indrani and Brahma are the Deities of Nava Grahas. Surya, Shukra, Mangal, Rahu, Shani, Chandra, Budha and Brihaspati are the Rulers of Purva, Agneya, Dakshina, Nairuti, Paschima, Vayavya, Uttara and Ishana respectively. Ksheena or diluted Chandra, Surya, Mangal, and Shani are 'Paapa- grahas' (malevolent); Budha and Shani are Napumsaka (eunuchs); Shukra and Chandra are Stree (effeminate) Grahas, and the rest of Grahas viz. Ravi, Mangala and Guru are Purushas.

Mangal, Budha, Guru, Shukra and Shani are the counter-part Masters of the Tatwas of Agni, Bhumi, Aakaash, Jala, and Vaayu. Shukra and Guru are from the Brahmana Varna; Bhauma and Ravi are Kshatrias, Chandra is the Master of Vaishva Varna and Budha is the Head of Sudra Varnas. Shani is the Head of Antyajas (the least important of Varnas) and Rahu is the Master of Mlecchas. Chandra, Surya and Brihaspati are of SathvaGuna; Budha and Shukra of RajoGuna, and Mangal and Shani are of Tamoguna. Surya is the Master of Devatas, Chandra of Jala, Mangala of Agni, Budha is the Master of Kreedha Vihara or Sports, Brihaspati of Bhumi, Shukra of Wealth, Shanaischara of Shayana or Sleep and Rahu the Master of 'Usar' or Chameleons. Surya and the following Grahas viz. Chandra, Mangal, Budha, Guru, Shukra and Shani wear the respective Vastras (Clothes) viz. coarse, new, burnt, wet, medium, strong and worn ones. The respective Grahas from Surya as above are the 'Dhatus' of copper, diamonds, gold, glass, silver, pearls and iron. The beneficiaries of the dhatus are bones in respect of Surya; shronita (egg- developer of Virility) from 'Manis' or Jewels in respect of Chandra; 'Majja' or bone-marrow from Gold in the case of Mangala; twacha or skin from glass in respect of Budha, 'Vasaa' or fat from silver in the case of Guru; 'Veerya' from pearls in the case of Shukra and 'snaayu' or sinews from loha or metal/iron as from Shani. Similarly Shani, Shukra, Mangala, Chandra, Budha and Guru are the Masters of the Seasons of Shishira, Vasanta, Greeshma, Varsha, Sharad and Hemanta. *Grahamaana*: One 'Ayana' or six months, 'Muhurta' or two 'Ghadis', 'Ahoratra', 'Ritu' or two 'maasaas' or months, 'maasa', 'Paksha' or fortnight and 'Varsha' or a Year-these are the Kaalamaanas of Grahas commencing from Surya. These are also the 'Rasaas' or tastes of the Grahas viz. Katu /Mircha (Surya); Lavana (Salt) (Chandra), Tikta or bitter (Mangal); 'Mishra' or mixed tastes (Budha); 'Mathura' or sweet (Guru); 'Amla' or sour (Shukra) and 'Kashaya' or herbal decoction (Shani). *SwaabhaavikaMaitri of Grahas (Natural Compatibility)*: To Surya, Mitras or important friends are Chandra, Mangal and Guru; Budha is a normal friend but Shukra and Shani are enemies; to Chandra, significant friends are Budha and Surya, neutral friends are Mangala, Guru, Shukra and Shani but has no Shatrus at all; Mangala's very good friends are Chandra, Surya and Guru, his normal friends are Shukra and Shani and enemy is Budha; to Budha, very good friends are Shukra and Surya, normal friends are Mangala, Guru and Shani but Chandra is shatru; to Guru, Surya, Mangala and Chandra are very good friends, Shani is a neutral friend but Budha and Shukra are enemies; To Shukra good friends are Budha and Shani, neutrals or Mangala and Guru but Surya and Chandra are enemies; Shani's very good friends are Shukra and Budha, Guru is neutral to him but enemies are Surya, Chandra and Mangala. *MataantaraMaitri of Grahas (Compromised Compatibility)*: Surya is a friend of Brihaspati in normalcy, so is Chandra with Guru and Budha, Mangal with Shukra and Budha, Budha with all the Grahas excepting Surya, Guru is friendly with all excepting Mangala, Shukra is friendly ordinarily excepting Chandra and Ravi, and Shani is friendly with others excepting Mangala, Chandra and Ravi. *TatkaalikaMaitri among Grahas: (Temporary Compatibility)*: Depending on the time/ positioning of Grahas in second and twelfth Houses; or third and eleventh Houses; or fourth and tenth Houses, even natural enemies might become friendly on temporary basis. Suppose Surya is in the First House and Budha, Shukra and Mangal are in second, third and fourth Houses respectively, then Surya would become temporary friends and Chandra, Guru and Shani become Shatrus. Similarly, Chandra becomes friendly with Shani, Guru, Shukra and Mangala if they happen to be in the third, fourth, eleventh and tenth Houses and others viz. Surya and Budha become Shatrus. There would be temporary friendships and enimities among other Grahas as well. *Nakshatra Phala* (Star-wise birth results): Readings as per Nakshatra (Star)-wise birth of various human beings were narrated by Sanandana Maharshi to Narada Muni as follows: Those born in Ashwini are handsome and fond of wearing ornaments. Bharani-born are capable to perform and speak truthfully. Kritika-born tends to eatless, steady-minded, and conversational but have

soft corner for other women. *Rohini* born are wealthy, *Mrigashaites* are luxurious; *Ardra*-born violent, stubborn and criminal-minded; *Punarvasuborn* are even-minded, and well behaved but suffer bad health; Persons born in *Pushya*Nakshatra are imaginative like Poets and are happy-go-lucky. Those persons who are born in *Aslesha*are rude, obstinate, ungrateful, low-minded and uncouth. *Magha* born are rich, devoted and happy. If born in *PurvaPhalguni*, the persons are charitable, adjustable, sociable and conversationalists. Born of *Uttara Phalguni*are wealthy and comfortable. *Hasta* born are shameless, mean-minded and crooks. Persons born in *Chitra* are well dressed, beautiful and charming. *Swati* born are virtuous, moralistic, kind hearted and charitable. *Vishakhaites* are greedy, deceptive, cunning and harsh. Born of *Anuradha*, the persons are fond of travel and non-resident. *Jyeshtha* born are principled and contented. Persons born in *Mula Nakshatra* are wealthy, happy and helpful. If born of *Purvashadha andUttarashadha*, the persons concerned are happy- go- lucky and hearty /disciplined and virtuous respectively. *Shravanites*are rich, happy and famous; while born of *Dhanishta*, the persons concerned are donors, wealthy and courageous. A person born of *Shatabhisha*, the persons win over opponents but are susceptible of bad practices. Born of *Purvabhadra*, the persons concerned are heavily prone to feminine influence and rich; while *Uttrabhadraites*are independent, assertive, speech-makers, attractive and joyful. Finally, those born in *Revati* are energetic, enterprising, rich and pure-hearted. *Meshaadi Chandra RaashiJanmaPhala*: Those born in *MeshaRaashi* are passionate, enterprising and grateful; *VrishtaRaasi*: Charming, charity-minded and tolerant; *MithunRaashai*: Comfort-loving and diplomatic; *KarkaRaashi*: Controlled by opposite sex and short statured; *SimhaRaashi*: Egoistic, enterprising, stable-minded and comfort-oriented; *KanyaRaashi*: Soft-natured, virtuous and well-meaning; *Tula Raashi*: Learned, broad-minded and wealthy; *VrischikaRaashi*: LokaPujya, unhealthy and injury-prone; *DhanuRaashi*: Poets, Architects, Artistic and wealthy; *Makara Raashi*: Unenthusiastic to perform, wasteful, vagabond but attractive; *Kumbha Raashi*: Desirous of possessing ‘Para Stree’ and ‘Para Dhan’; and *Meena Raashi*: Artistic, dreamy and easy-loving. *Suryaadu-Raashi- Phala*:IfSurya is in MeshaRaashi, the ‘Jaataka’ would be famed; in VrishtaRaashi the person would be a woman hater; in Mithuna the person is rich; Karka stands for angry nature; Simha for ignorance; Kanya for a Poet; Tila for an Artist; Vrischik for dhanavaan; Dhanu for LokaPujyata; Makar for a miser; Kumbha for poverty, and Meena is unhappiness. *If Mangal* is in Simha the Jataka is of poverty; in Karka, the person is rich; in Swaraashiie. Mesha / Vrischika the Jaataka is Bhramanasheela or fond of travel; in BudhaRaashi (Kanya-Mithun), the person is full of gratitude; in Guru (Dhanu- Meena) fame and name; in Shukra (Vrishta-Tula) desire for opposite sex; Makara for good progeny and prosperity; and in Kumbha an unhappy, wicked and illusive nature. *If Budhai*s in Surya’sSimhaRaasi, the native is a woman hater; Chandra Raashi in Karaka, the person would be a disliker of relatives; in Mangala raashi (MeshaVrischika) suffers poverty ; in Budharaashi (Mithun - Kanya), the person becomes intelligent and rich; the native in Guru Raashi (Dhanu/Meena) achieves fame; in ShukraRaashi (Vrishta-Tula) the person concerned the native gets rich by wife and children; and in Shani Raashi (Makara –Kumbha) goes in debt. *If Guru* is in Simha, the native becomes Senapati; in Karka becomes rich by wife and children; in Mangal (Mesha-Vrischik) he/she would be wealthy and forgiving; in Budha (Mithuna-Kanya) the native would be wealthy by ‘astraas’ etc. ; in Own Raashi (Dhanu-Meena), becomes District-Head; in Shukra’sRaashi (Vrishta-Tula) the nbative becomes rich and happy; and in Shani (Makar-Kumbha), the person becomes the Poor and in Kumbha rich. *If Shukrais* in Simha attains prosperity by wife; in Karka becomes arrogant and unhappy; in Mangal (Mesha-Vrichak) receives hatred from relations; in Budha (Mithun-Karka) becomes rich and sinless; in Guru (Dhanu-Meena) becomes scholarly; and in own (Vrishta- Tula) becomes rich and forgiving; and finally in Shani (Makara-Kumbhja) gets disgraced by woman or opposite sex. *If Shani* is in Simha, the native becomes

poor because of children and lack of money; in Mangal (Mesha-Vrischika), the native becomes friendless and poor; in Budha (Mithun-Kanya) the person turns out to be a PradhaanRakshak /Chief of Security; in Guru Raashi (Dhanu-Meena) the person becomes rich and happy due to life-partner and offspring; in Shukra (Vrisha-Tula) becomes a King and finally in the own Raashi (Makara-Kumbha), the native would be the Territorial Head. *Graha Drishti on Chandra*: Maharshi Sanandana further explained to Narada Muni the 'drishti' or the visionary outcome of 'Nava Grahas' on Chandra positioned in various 'Raashis'; for instance, the drishti of Grahas stationed in MeshaStitha Chandra results in varying results like Mangala drishti yields 'Bhupa'(King); Budhadrishti gives 'Jna' or Pandita, Guru's drishti gives 'Guni'; Shukradrishti provides 'ChoraSwabhava' or the characteristic of a thief and Shani's drishti creates 'Aswa' or poverty. On Vrishascha Chandra, the Grahadrishti yields Nirdhana from Mangala, ChoraSwabhava from Budha, and Raja Swabhava from Guru, 'Pandita' Swabhava from Shukra; and Preshya / BhrityaSwabhava or of a servant from Shani. (Surya drishti is 'anukta' or unknown and may be considered as the drishti of Shani). The 'drishti' of various Grahas on Chandra in terms of 'Navaamsha' and the resultant 'Phalas' might also be identified. Maharshi Sanandana described various other aspects of Jyotisha to Narada Muni ranging from the fixation of muhurtas like agricultural operations (Seed-spreadings, tilling, crop-cuttings), Roga-VimuktiSnaanas or bathings to terminate illnesses, 'Nriyaarambha' or maiden dances (good Nakshatras being Uttara Phalguni, Uttaraashaadha, Uttara Bhadrapada, Anuraadha, Jeyshtha, Dhanishta, Shatabhisha, Pushya, Hasta and Revati); 'Yatra' or travel Nakshatras viz. Ashwini, Kritika, Mrigashira, Pushya, Moola, Chitra, Shravana, the Three Uttaras, Purvaphalguni, Magha, Vishaka and Dhanishta ('varjita' or avoidable nakshatras are Rohini, Jeyshtha, Punarvasu, Swati, Revati, Hasta, Anuradha, Purvabhadra, Bharani and Aslesha) etc. Muhurthas for Garbhadaana Samskara, Pumsavana / Seemantotrayana, Jaata Karma/Naama karma, Anna Praasana, Chookaakarana, SaamaanyaKshura Karma, Upanayana or Gayatri Mantropaasana, Vivahas (weddings), VadhuPravesha or maiden entry of brides in the homes of husbands, Deva Pratishtha, GrihaNirmaana, Vaastu vishaya, GrihaPravesha or Entry of new residence, commencement of Deva Karyas like 'Vrataarambha'. (**Narada Purana**)

Sun, Planets, Dhruva, Sisumara, Skies and Sub-Terrain:

Meru mountain is in the North of the Dvipas and Varshas and hence when a person finds Sun rise, that direction is known as East since Meru exists to the left of the Sun Existence of **Sun** (Surya) is eternal but one feels that He sets or rises since what is Sunrise to one is Sunset for another in the exactly opposite direction. Within 15 ghatikas or six hours, Sun travels 22.70 million Yojanas (one Yojana is 8 miles or 13 km) which is the distance from Indrapuri to Yamapuri. Sun's chariot travels at the speed of 14.2 million yojanas a Muhurtha (There are 30 muhurtas in a day). The Chariot driven by Arunadeva has seven horses named after the 'Chhandas' viz. Gayatri, Usnih, Anushtubh, Jagati, Brihati, Trishtubh and Pankti and Aruna Deva sits facing the Sun God. On the Chariot sit sixty five thousand Valakhilya Rishis of thumb size chanting Veda Mantras, besides innumerable Sages, Apsaras, and Devatas. Sun's chariot has 28 million miles long and 7 million miles wide. It takes two months for Sun to cover two constellations (Aries, Taurus, Gemini, Cancer, Leo, Virgo, Libra, Scorpio, Capricorn, Aquarius, and Pisces) of Zodiac covering each of the six seasons in a year, viz. VasantaRitu, GreeshmaRitu, Varsha Ritu, SaradRitu, Hemantha Ritu and SisiraRitu. The path of Sun at the end of the first half of a year changes upwards called 'Uttharayana' and when Sun moves downwards is 'Dakshinayana'. When Sun with Earth and Heaven takes a complete circuit of Zodiac, it then takes a full 'Vatsara'. A Vatsara denotes the movement

of Sun by three kinds of speed viz. Seeghra, Manda and Samanya or fast, slow and normal in five time frames viz. Samvatsara, Parivatsara, Idavatsara, Anuvatsara and Idvatasara. **Moon** (Chandra) is situated one lakh yojanas higher than the Sun and is regulated by Sun's movements and speed as also cooresponds to the Dark and Bright phases of 'Krishna Paksha' and 'Sukla Paksha' or the Dark and Bright movements of Sun. Moon is the Lord of Nights and is symbolic of medicinal plants, good health and fulfiller of desires during the Sukla Paksha of a month ending Pournami, human desires, 'Sankalspas,'and good health corrsponding to Manonmaya and Annamaya; while 'Sarvomaya' provides happiness from Devas and nourishment to 'PitruDevatas'. **'Venus'** (Sukra) is two lakh yojanas above Moon and traverses along with or ahead or sometimes behind Sun and is invariably beneficent to all including humans and denotes success, prosperity, good rains and health. **Mercury** or Bhudha, the son of Moon, is again situated two lakh yojanas above the planet of Venus. His velocity too assumes the three stages of Seeghra, Manda and Samanya. When this planet is away from Sun, there would be bad times of natural calamities, like 'Ativata' (huuicanes, sand cum hail storms etc), 'Abhrapata'(meterioc falls from the skies) or 'Akala' (drought). **Mars** or 'Mangal', the son of 'Pridhvi' or Earth is two lakh yojanas above Mercury and is generally considered as a manvolent Planet travelling three fortnights in each Rasi when its motion is not retrograde, creating tension, mischief and ill-health. **Jupiter** (Guru) too is two lakh yojanas above Mars, who passes through each Rasi once a year and is beneficentwhen his motion is not retograde. **Saturn** (Sani) son of Sun again above two lakhs yojanas above Jupiter and is invarialbly a malefic planet, creating unrest, confusion, and miseries, taking thirty months to pass through each Rasi. Some eleven lakh yojanas higher than Saturn is **Sapta Rishi** Mandala (the Great Bear) which is kind and just to those to practise a virtuous living. **Dhruva Mandala (The Pole Star)** is thirteen lakh yojanas above the Sapta Rishi Mandala where Bhagavan Vishnu's Holy Feet rest and is the permanent residence of Dhruva (the Illustrious son of King Uttanapada, who performed unprecedented Tapasya since he as a child was spurned by his step mother and also by the consent of his father and was guided by Narada Muni to please Narayana Himself and carved a prize position as a Pole Star on the skies far above the Sapta Rishi Mandala). Maha Vishnu Himself made the exclusive dispensation for Dhruva by making him the pivot of all the planets, Stars and innumerable luminary bodies as the Pole Star! It is believed that the 'Zodiac' or the Jyotish Chakra firmly holds on all the heavenly bodies and the central position of the axis is in the Dhruva Mandala. **'Shisumara'**, literally meaning the killer of a Child has the body of a dolphin held integrated by the Union of Prakriti Shakti and Purusha. The contents of the Sisumara Chakra or the dolphin like boy includes the Pole Star at the tail, which was also witnessed at the tail position by Lord Brahma, being prayed by Indra, Agni and Dharma. The waist of the dolfen like body of Sisumara contains the Sapta Rishi Mandala. As the coil of the dolphin like body rests on the right side, the fourteen Uttarayana Nakshatras from Abhijit to Punarvasu are found on the left side and fourteen Dakshinayana Stars from Pushya to Uttarashadha on the right side. Sisumira's back is the Holy Ganges named Ajaviti. Punarvasu and Pushya on the loins on either side. Ardra and Aslesha form the right and left feet; Abijit and Uttarashadda form the right and left nostrils; Sravana and Purvashaddha right and left eyes; Dhanishtha and Moola right and left ears; Magha and the remaining Dakshinayana stars form left side bones; Mrigasira and the rest the right side bones of shoulderes. Agasti forms the upper jaw and Yama the lower jaw, Mars the face, Saturn the organ of generation; Brihaspati the shoulder humps; Sun the breast, Narayana the earth and jala, Moon the mind, AswiniKumars the nipples, Mercury the Pana and Apana airs; Rahu the neck; and Kuber all over the body. Thus the Sisumara is the composite body of Devas and Bhagavan Himself. One should meditate it in the morning, noon and evening. **Rahu Mandala** is situated an Ayuta (ten thousand) yojanas or eighty thousand miles under the Sun. Keeping the ancient enmity

between Rahu on one hand and Sun and Moon on the other, periodical Solar and Lunar eclipses do take place as visible to human beings on the Skies as Rahu takes vengeance since Sun and Moon complained to Maha Vishnu in the disguise of Mohini Devi at the time of distribution of 'Amrit' the everliving elixir, since Rahu a Danava swapped the Devas queue by deceit and Vishnu administered His Sudarsana Discus to and cut Rahu's head who was revived as he had already consumed the elixir and was made one of the Planets. Underneath the Rahu Mandala are the Lokas of Siddhas, Vidyadharas and Charamas admeasuring an AyutaYojanas. Yakshas, Rakshasas, Piscachas, Pretas and Bhutas reside on the **Antariksha** where fierce winds blow and clouds appear too. Thereunder is **Earth** measuring hundred yojanas or 80,000 miles. Below the Earth, there are the sub terranian places, called the **Bilva Svarga** comprising seven Regions known as Atala, Vitala, Sutala, Talatala, Mahatala, Rasatala and Patala, where Daityas, Danavas, and Snakes live in. Atala is known for physical lust as Bala the Danava Maya yawned thus emerging Pumschali (unchaste women), Svairini or adultress and Kamini or woman of lust and these with the help of Hatakarasa (love potion) enjoy eternal lust. Vitala is known for Hataka or gold jewellery and Sutala is the region of Bali the Danava King who conquered Indra and Devas but Vamana suppressed him and Bali created Bilva Swarga. Talatala is the land of magic powers. Mahatala is the land of fierce multi headed snakes like Kaliya and Taksha and Rasatala is the region of Daityas, Danavas and Asuras, the progeny of Kadru and Patala is the place of Vasuki, the Chief of powerful and vengeful snakes and deep down underneath is Bhagavan Anantha Deva Himself! Sun, Planets, Dhruva, Sisumara, Skies and Sub-Terrain: Meru mountain is in the North of the Dvipas and Varshas and hence when a person finds Sun rise, that direction is known as East since Meru exists to the left of the Sun. Existence of **Sun** (Surya) is eternal but one feels that He sets or rises since what is Sunrise to one is Sunset for another in the exactly opposite direction. Within 15 ghatikas or six hours, Sun travels 22.70 million Yojanas (one Yojana is 8 miles or 13 km) which is the distance from Indrapuri to Yamapuri. Sun's chariot travels at the speed of 14.2 million yojanas a Muhurtha (There are 30 muhurtas in a day). The Chariot driven by Arunadeva has seven horses named after the 'Chhandas' viz. Gayatri, Usnih, Anushtubh, Jagati, Brihati, Trishtubh and Pankti and Aruna Deva sits facing the Sun God. On the Chariot sit sixty five thousand Valakhilya Rishis of thumb size chanting Veda Mantras, besides innumerable Sages, Apsaras, and Devatas. Sun's chariot has 28 million miles long and 7 million miles wide. It takes two months for Sun to cover two constellations (Aries, Taurus, Gemini, Cancer, Leo, Virgo, Libra, Scorpio, Capricorn, Aquarius, and Pisces) of Zodiac covering each of the six seasons in a year, viz. VasantaRitu, GreeshmaRitu, Varsha Ritu, SaradRitu, Hemantha Ritu and SisiraRitu. The path of Sun at the end of the first half of a year changes upwards called 'Uttharayana' and when Sun moves downwards is 'Dakshinayana'. When Sun with Earth and Heaven takes a complete circuit of Zodiac, it then takes a full 'Vatsara'. A Vatsara denotes the movement of Sun by three kinds of speed viz. Seeghra, Manda and Samanya or fast, slow and normal in five time frames viz. Samvatsara, Parivatsara, Idavatsara, Anuvatsara and Idvatasara. **Moon** (Chandra) is situated one lakh yojanas higher than the Sun and is regulated by Sun's movements and speed as also cooresponds to the Dark and Bright phases of 'Krishna Paksha' and 'Sukla Paksha' or the Dark and Bright movements of Sun. Moon is the Lord of Nights and is symbolic of medicinal plants, good health and fulfiller of desires during the Sukla Paksha of a month ending Pournami, human desires, 'Sankalpas,' and good health corresponding to Manonmaya and Annamaya; while 'Sarvomaya' provides happiness from Devas and nourishment to 'PitruDevatas'. **Venus** (Sukra) is two lakh yojanas above Moon and traverses along with or ahead or sometimes behind Sun and is invariably beneficent to all including humans and denotes success, prosperity, good rains and health. **Mercury** or Bhudha, the son of Moon, is again situated two lakh yojanas above the planet of Venus. His velocity too assumes the three

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Highlights of Surya Vamsha and Chandra Vamsha

Sage Kashyap and Devi Aditi gave birth to Vaivaswan and the latter had three wives viz. Sanjna, Raajni and Prabha. Raajni was blessed with Raivat and Prabha with Prabhat. Sanjna the daughter of Vishwakarma begot Vaivaswat Manu as also Yama and Yamuna. Since Sanjna could not bear the heat and illumination of Surya deva (Vaivaswan), she created from her body another woman exactly like her named Devi Chhaya and demanded her to serve her husband and also bring up her children as her own. Chhaya gave birth to Saavarna Manu and in course of time to Shaneswara, besides two daughters Tapati and Vishti. The famed Yama went on tapasya on the banks of the holy Pushkarini and being pleased with the devotion, Lord Brahma conferred the status of Lokapalaka as also the boons of becoming the Ruler of Pitrloka and the Authority of Deciding Dharma and Adharma in the World. Chhaya Putra Shaneswara also performed Tapasya and got the boon of becoming a Planet. Yamuna and Tapati were converted as Holy Rivers. Vishti had a frightening Form and was in the position of Kala Swarupa. Vaivasvata Manu had ten sons, viz. Ila, Ikshvaaku, Kushanaabha, Arishta, Dhrushta, Narishyant, Karusha, MahabaliSharyati, Prushaghna and Naabhaga. By dint of relentless Tapasya, Vaivaswata secured the boon from Brahma of becoming the Supreme Administrator of Prithvi of high virtue and Fortune and thus he became the First Manu Ever! Ila also became ambitious and wandered several places and by mistake entered the 'Sharavana' Garden, little knowing that who ever entered the Sharavana would instantly turn into a woman as per the instructions of Parameswara where Shiva Deva was alone with Devi Parvati. Even outside the Sharavana, Ila as a woman was attracted to Budha, the son of Chandra (Moon). Ila's brother Ikshvaku was worried about the disappearance of Ila and having realised the fact that any male entering the Sharavana would be converted as a female and that Ila also would have been converted like wise. Ikshvaku prayed to Shiva and as directed Ikshvaku announced Ashvamedha Yagna so that Ila as a female could be identified since the brave Ila would be definitely attracted to the Ashvamedha Yagna and the challenge of holding the horse. Indeed the Plan of Ikshvaku worked well and Ila was identified as the 'wife' of Budha, the son of Chandra. The female Ila became a Kimpurush for six months and as a woman for six months as per the boon of Shiva. As a Kimpurush, Ila also known as Sudyumna gave birth to three sons Utkal, Gaya and Haritashwa and they became the Kings of Utkal (Orissa), Gaya, and Haritashwa or Kuru. Ikshvaku became the King of Madhyadesha who begot hundred sons half of whom ruled the northern side of Meru and the others the Southern side. Kakustha was the eldest son of Ikshvaku and in that lineage was born Yuvanashwa and his great grandson was the famed Kuvalashva who killed the notorious demon Dundhumara. It was in this lineage that the illustrious Mandhata who was the Chakravarti of the Universe. In his lineage were the famous Purukutsa, Muchukunda, Harischandra, Dilip, Bhagiratha who brought the Sacred Ganga to Earth, Nabhaga, Ambarisha, Raghu, Dasaratha and the Incarnation of Lord Vishnu, the Epic Hero Shri Rama who killed Ravana and his able brothers Bharata, Lakshmana and Shatrughna; the Surya Vamsha of the clan of Ikshvaku was further extended by Kusha and Lava.

Once Brahma instructed Maharshi Atri to contribute in the task of Creation; to invoke extraordinary Shakti for the purpose of Creation, Atri performed ‘Anutar’Tapasya which would have been performed by anyone in the past. From the Maharshi’s eyes trickled drops of tears that illuminated the whole World. Those tears got collected in his stomach and were materialised in his Garbha; the Maharshi discarded the Garbha and Brahma gave a unique form of a Youthful Male; He named the Youth as Chandra Deva. Rishis, Devatas, Gandharvas and Apsaras eulogised Chandra as Brahma declared him as the Master of Aoushadhis (Medicines) and the Leader of Brahmanas. In course of time, Daksha Prajapati dedicated twenty seven daughters of his as Chandra’s wives. Chandra worshipped for long in favour of Shri Narayana and requested him to enable to perform Rajasuya Yagna in Indraloka, that all the Deities should appear in person and accept the ‘Yagnabhagas’ and that Maha Shiva should please ensure the success of the Function. Shri Narayana accepted the proposal and attended it in person. Bhagavan Srihari himself became the Brayhma of the Yagna, Atri attended as the ‘Hota’, Sage Bhrigu was the ‘Adhvaryu’ and Brahma the ‘Udgaata’. The Yagna was memorably successful and Chandra turned out to be very prosperous and the Chief of SaptaLokas. Chandra gave birth to Budha and Brahma bestowed a planetary position among the Nava Grahas like Chandra himself. Budha and Ila produced DharmatmaPururava who performed over hundred Ashwamedha Yagnas and was blessed as Lokeswara and the Conqueror of SaptaDwipas; he defeated several demons like Keshi and became the Emperor of the Universe. Apsara Urvashi got attracted to him and begot eight sons, viz. Ayu, Dhrudhayu, Vashyayu, Vritthimaan, Vasu, Divijat and Subahu. Ayu’s sons were Nahush, Vriddha Sharma, Raji, Dambha and Vipaapma. Nahush had seven sons viz. Yayi, Yayati, Samyati, Udbhava, Para, Viyati and Vidyasaati. Yati took to vanaprastha even early in life. Yayati had two wives viz. Sharmishtha the daughter of DanavarajVrishaparva and Devayani the daughter of Shukracharya. Devayani begot Yadu and Turvasu, while Sharmishtha had Druyhu, Anu and Puru. The bright stars of YaduVamsa were Bhagavan Shri Krishna and Balaram who had considerably reduced the heavy weights of evil on Earth and assisted by Pandavas destroyed KauravaVamsa whose misfortunes were tied up the the Four Villians of Maha Bharata viz. the notorious Duryodhana, Dussashana, Karna and Shakuni. It was among the descendants of Yayati that the famed Kaartaveeryarjuna the thousand handed, noble and valiant Chakravarti who ruled SaptaDwipas for eighty five thousand years; the great desciple of Mahatma Dattatreya and an epitome of Dharma; the memorable figure who humbled the Epic VillianRavanasura, but finally destroyed by the Vishnu Avatar Parasurama. In their previous births, Devaki and Vasudeva did relentless Tapasya to beget Lord Vishnu; Devaki was Aditi and Vasudeva was Sage Kashyap. Similarly, Nandagopal was Vasu Drona and Yashoda was Dhara and their Tapasya too bore fruit as they were eye witnesses of Kishana’s childhood escapades. Of the sixteen thousand and eight wives of Krishna, the foremost Rukmini gave birth to Pradyumna, Charudeshna, Sucharu, Charubhadra, Charuka and Charuhasa. Satyabhama’s sons were Bhanu, Bheemaratha, Kshana, Rohita etc. Jambavati putra was Samba; Mitravandi had three sons; likewise Krishna had thousands of sons! Whoever reads or hears the Legend of Krishna Deva, especially his birth, Leelas and Promotion of Dharma would certainly get rid of sins of the present and the past. *KrishnasyaJanmaabhyudayam yah keertiyatinityashaha, KrishnotivanaronithyamSarvapaapaaihpramuchyate/*

Surya RathaVarnana: King Shataanika asked Sumantu Muni to describe the details of the chariot of Surya Deva. The same question was also asked by Rudra Bhagavan to Brahma Deva. Brahma replied that the golden chariot had one chakra, three naabhis, one nemi, and had a total area of ten thousand yojanas of width and breadth while Aruna Deva was seated as the charioteer. A set of high speed seven horses of

chhandaswarupa named Gayatri, Trishthup, Jagati, Anushtup, Pankti, Brihati, and Ushnik and seven divisions of a 'samvatsara' viz. rithus, months, pakshas, weeks, days, nights, and muhurtas - comprising kshana-akshadanda-nimesha-anukarsha-lava-ishaadanda- are equipped with the wheel whose banner is known as Dharma. There are two divisions of this Kaala chakra or the Time cycle viz. uttarayana and dakshinayana each with eighty mandalas. Deva Rishis, Gandharvas, Apsaras, Sarpas, Rakshasas and the like travel along with the chariot with their changes on a bi monthly basis. Also accompanying the ratha are Dhata, Aryama, Pulastya, Pulaha, Tumburu, Narada, Shankha, Vaasuki, Ritusthala, Punjikasthala, Rathakutsna, Rathouja, Rahshohetu and Prahetu in the Chaitra-Vaishakha months; Mitra, Varuna, Atri, Vashishtha, Takshaka, Ananta, Menaka, Sahajanya, Haaha, Hoohu, Rathasvana, Rathachitra, Vadha and Pourusheya during Jyeshtha-Ashaadha months; Indra, Vivasvan, Angera, Bhrgu, Ilaaparna, Shankha - paala, Pramlocha, Dunduka, Bhanu, Durdura, and Sarpa- Vyaghras during Shravana-Bhadrapada months; Parjanya, Pusha, Bharadwaja, Goutama, Chitrasena, Suruchi, Vishvaachi, Ghritaachi, Airavata, Dhananjaya, Senajita, Susena etc in Ashvini and Kartika; Amshubhaga, Kashyapa, Kratu, Mahapadma, Karkotaka, Chitrangada, Urnaayu, Urvashi, Sahajanya, Prasena, Sushena, Nakula and Gaja during Margasheersha and Pousha; Pusha, Vishnu, Yamadagni, Vishwamitra, Kambala, Ashvatera, Dhritarashtra, Sucharcha, Tilottama, Rambha, Ritajit, Satyajit, Brahma and Upeta during Magha-Phalgun months.

Then Brahma Deva addressing Rudra Deva further said that in order to protect and provide security to Surya Deva, Indra appointed Maathar, Vayu named Naagavaahan, Garuda gave Taakshya, and so on as the security staff. The Security equipment for the personal safety of Surya Kaala Deva provided Dandaayudha, Vasus too powerful ayudhas and Agni, Yama gave Pingala, Varuna gave danda, Kubera gave hasta, Vishnu and AshviniKumars provided KaalaansUpakala, Nara Narayana provided Vaarkshya and Prathana, Vishwadevas provided for Surya's protection for ashtadishas gave kshaara, dwaara, ghishana, krishna, vairaja, shankhapaala, parjanya and jaya weapons. Seven Maatrikas appointed seven Marud Devas; Chaturvedas provided Omkara and Vashatkaara; Lord Shiva named Vinayaka and on half of Naaga Devas were appointed Shesha and Vasuki. Thus there is full representation of all Devas to provide personal security to Bhaskara Deva. In the Surya Mandali, Devatas and Rishis were praising the magnificence of Bhaskara, Gandharvas were singing, Apsaras were dancing along the chariot, Sarpas were decorating the chariot, and six thousand Valakhilya Rishis of very short stature were hanging on the four peripheries of the chariot. Swayambhu Manu was going ahead of the chariot, Bharga on the right side, Kubera on the Southern side, Varuna on the northern side, Yamaraja ahead and Vithihotra behind. Well behind in the background, Prithvi is situated while in the middle portion the Sky. The dazzle of the chariot is golden, the dhvaja or the banner is of Dharma, the flags are Riddhi and Vriddhi, while the flagpoles are the places of stay of Lakshmi and Parvati. MenakaParvata is rhechhantradanda and himalayas the chhatrarupa, always present with Surya Deva. All these Devatas derive bala-tapa-teja-yoga-tatwa from Surya Deva's radiance and these very Devatas transmit the same to other lokas; in fact they spread illumination, rains, strength, and auspiciousness and fight against evil influences, insecurity, sinful-mindedness all over, especially to humanity. That is the reason why the various celestial and high dharmic swarupas throng around the Eka Chakra for mutual give and take boons. Chandra too tends to hover around Surya Bhagavan since the latter's kiranas get radiated in the Shukla Paksha and offset the loss of chandra's glory in Krishna Paksha. Bhagavan Surya while tasting the 'rasa' or the juices of Prithvi provides 'vrishti'/ rainfall which enables ample food and herbal medicines as that not only provides contentment to humanity but also to Pitru Devatas. Surya Narayana by His own 'eka chakra' enjoys the

comfortable seat of his chariot and takes daily ‘bhramana’ or circumambulation as a joy ride across Prithvi of SaptaDwipas and SaptaSamudras with neither tiresomeness nor hunger and this routine has been following till Pralaya kaala; with a break for a while He observes the bhramana there fter too. In one human year, Bhaskara Deva is accustomed to render this kind of daily travel three hundred sixty five times in a man-year defying fatigue and boredom. The short statured Baalakhilya Rishis get thoroughly mesmerised with this celestial feat of Bhaskara and wonder how having commenced his daily travel from Samyaminipuri at Suryodaya, Sukhanaama Nagari my midnight and VibhaaNaamaPuri by Suryaasta. When mid day occurs at Samyamini, Vibha occurs at midnight and Suryaasta at Amaravati. This is how, Surya Deva performs a full pradakshina from his rise to fall at the east to the west; in one time unit of muhurta, Surya’s ‘ parinaam’ covers thirty percent of bhumi. His chariot’s speed per nimesha is 2202 yojanas per nimesha! [yojana 13 km as per Bhagavata Puranas but Surya Siddhanta states 9 km per yojana] Indra worships Surya at the Sunrise, Varuna worships at noon and Soma at midnight. Vishnu-Shiva-Rudra-Brahma- Agni-Vayu-Nirrti-Ishana and so on too worship Bhagavan Surya.

Surya’s features as per Rithus or Seasons: Brahma explained further to Rudra Deva that the very root of Devas and Dedvaadhi Devas was the Adi Deva PratyaksharaBhaskara whose extraordinary radiance was all pervasive. Just two ‘aahutis’ in favour of Surya would ensure timely rains and the resultant availability of food and life to the public. It is thus Surya who verily the creator and sustainer of the Beings in the Samsaara. Were there no Surya Bhagavan there is to concept of kshana-muhurta-dina-raatri-paksha-maasa-ritu-ayana-varsha-yugaadikaala -vibhaaga and the affairs of the universe come to a halt. Now the kind of rains take to the features of the respective Seasons too. During the VasantaRithu, Surya Deva assumes kapila varna in the rain falls; in the GreshmaRitu His colour changes like the molten gold; in the rainy season the colour transforms to snow white; in Sharad Ritu to paandu varna, HemantaRitu of ‘taamra’ or copper varna and in ShishiraRitu the blood red colour. Signifying the ‘ratha yatra’ celebrations of specified months, Brahma explained to Rudra that these festivities of music-dance orientation by normal public aim at ‘upadrava shanti’ of individuals and communities and normally coincide with Saptamis dear to Surya Deva. In fact, Indrotsavas too normally cioncide with those of Suryas too as there would be no thefts, durbhikshas, and natural disorders. On Margaseersha month’s Shukla Saptami day, whoever with dedication could provide a ghee bath to Surya would enjoy in agnioka post his death. Similarly offering of sugar mixed chitraanna to Surya on that day then he would attain Brahma loka. On PoushaMaasa Shukla Saptami, tirtha jala abhishekas with appropriate Veda Mantras be performed by invoking the Sacred waters of Tirthas of Prayaga, Pushkara, Kurukshetra, Naimisha, Prayudak, Rudrajata, Shona, Gokarna, Brahmavarta, Kushaavarta, Vilvak, NeelaParvata, Gangasaagara, Kaalapriya, Mitravana, Bhaandiravana, Chakra Tirtha, Rama Tirtha, Ganga, Yamuna, Saraswati, Sindhu, Chandra bhaaga, Narmada, Vipasha, Taapi, Vetravati, Godavari, Payoshni, Krishna, Vena, Shatadru, Pushkarini, Koushiki, Sarayu etc. and Samudras. On these lines, if month long abhishekas or atleast three days-week- paksha be performed to accomplish excellent results. For Maagha Krishna Saptami, a proper Vedi or a platform with bricks be constructed and havan, brahmana bhojana, Veda paatha be performed with nrittha-geeta- vaadya services and ratha yatra be organised as a social event. After observing raatrijaagarana on the following day the ratha yatra samapti be celebrated. This festival would bestow victory of tasks undertaken, health, and all-round fulfillment, besides Surya Lokaprapti to the organisers and participants.

Surya Narayana Stotra and Phala:

Lord Brahma gave his Upadesha to Yagjnyavalkya Maharshi and thphala in repeatedly reciting the same:
*NamahSuryaayanityaayaRavayekaaryaBhaanave,BhaskaraayaPatangaayaMaartandayaVivasvate/
 Adityaayaadidevaaya namaste Rashmimaaline, DivaakaraayaDeeptaayaAgnayeMihiraayacha/
 PrabhaakaraayaMitraaya namaste Aditi sambhave, Namogopatayenityamdishaamchapatayenamah/
 NamodhaatreVidhaatrechaAryamneVarunaayacha, PushneBhagaayaMitraayaParjanyaayamshave/
 NamohemadyutenityamdharmaayaTapanaayacha, HarayaHaritashwayaVishvasyaPatayenamah/
 VishnaveBrahmaneNityamTrayambakaayatathaanamah,namasteSarvalokesha namaste SaptaSaptaye/
 EkasmaiHinamastubhyamEkachakrarathaayacha, JyotishaampatayenityamSarvapraanabhritenamah/
 HitaayaSarvabhutaanaamShivaayartiHaraayacha,NamahPadmaprabodhaaynamoDvadashamurtaye/
 Gaadhijaayanamastubhyamnamastaarasutaayacha,DhishanaayanamonityamnamahKrishnanityapada/
 BhimajaayanamastubhyamPavakayachavainamah,NamostvaditiputraayanamoLakshmyaayanityashah/* (Maharshi Yagjnyavalkya! Whoso ever recites the Surya Stotra as above both at Suryodaya and Suryaastama, should fulfill ‘manovancchas’ and bestow Dharma-Artha-Kaama, Arogya, Vijaya and Paapamvimuktata) Lord Shri Krishna’s son Samba’s leprosy due to Surya Deva’s curse and recovery: Sumantu Muni while narrating the magnificence of Bhagavan Surya to King Shataanika explained as to how Maharshi Yagjnyavalkya attained Saalokya Mukti due to his Suryaaraadhana. In this Jambudvipa there are three significant places viz. Indra Vana,Mundaara, and Kaalapriya. River Chandra bhaga flows near Kaalapriya where Sambapura was famed. The renown of this erstwhile capital was due to Lord Krishna’s son Samba who was the king. Samba was born to one of Krishna’s wives Jambavati who was born to Vishnu naama Aditya Shri Krishna, one of DwaadashaAdityas. But Samba was cursed by Bhagavan Surya with leprosy and subsequently due to sincere ‘Suryaaraadhana’, Sambu was cured. The background of this was interesting. BrahmarshiNarada used to visit Dwaraka often and each time Pradymna and other Yadava Kumaras used to prostrate to him with respects but the Rupa Garvi or the arrogant due to his handsome form, Samba never paid respects to Narada. During the conversation with Krishna, Narada mentioned that Samba Kumar was extraordinarily handsome and that Krishna’s several of sixteen thousand queens gae away their hearts to Samba. Sri Krishna replied that indeed he also noticed that fact as women by nature were frail and what could one do after all!. After some time, Narada visited Krishna again when the latter was at ‘vanavihar’ with his young queens. The Nature was very provocative and there were ‘jalakreeda’s by Krishna and wives.Narada then halted at Saamba and informed him that Krishna was calling him. Krishna understood the situation as Samba was greeting Krishna. The intoxicated young wives of Krishna started to stare at Samba and on seeing a youthful one before them could hardly suppress their emotional desire for Samba and their sweat and sperm betrayed their inner yearnings. This situation angered Krishna and gave a ‘shaap’ to the women stating that since their body and heart desired another youth there would never be a place for them in swargaloka! Krishna cursed Samba that since his face and body were too attractive, there fore he would soon be attacked by leprosy! Samba defended his position that he merely heard Narada of his information to meet Krishna and the story of the intoxicated young wives of Krishna had no role in it. Thus his ‘shaap’ was kept in abeyance for the time being as Rukmini, Satyabhama and Jambavati prevailed on Krishna.This incident was followed later during Vasantotsava. Durvasa Maharshi of Rudra Deva’s swarupa halted at Dwaraka the capital of Shri Krishna and of Yadavas. At this time, the playful Samba imitated Durvasa for fun along with several mischievous adava lads as the Maharshi was rather ugly with lean body, improperly dressed and limping. Durvasa became furious and cursed Samba with leprosy. Already the above background was recalled by Krishna but now the outcome was Durvasa Maharshi’s curse. As the shameless Samba continued to still heckle Durvasa then the Muni further cursed that the entire YaduVamsha too would be

destroyed soon! The now repentent Samba meekly approached Krishna and begged him of recovering from this ugly situation some how. Krishna sent Samba to Narada for forgiveness as Samba was obsessed with arrogance and outstanding handsomeness. Narada having taken pity advised to perform ‘Suryaaraadhana’ and taught the background of Bhagavan Surya and the methodology of worship in some detail as follows: ‘Samba! I had travelled all the lokas extensively and reached Surya Loka. I witnessed Devatas, Gandharvas, Nagas, Yakshas, Rakshasaas, and Apsaras in the service of Bhagavan Surya. As Gandharvas were singing celestial songs, Apsaras were dancing away while Yaksha-Rakshasa -Nagas were wearing ‘astra-shastras’ for security. Rig-Yajur-Sama Vedas were extolling Surya Bhagavan’s magnificence. Tri Sandhyas were in readiness with ‘vajraayudhas’ standing besides Bhagavan Surya. The foremost Sandhya was Raktavarna, the second one of sweta varna like of Chandra, and the third akin to Bhouma/ AngarakaGraha. Aditya-Vasu-Rudra-Maruta-Ashvinikumars- other Devatas perform trikaala puja to Surya Bhagavan while renowned Maharshis render the appropriate mantra stanzas. At prabhata time, Brahma performs detailed puja, Vishnu the chakra puja at madhyaahna , and to the aakaashaswarupa by Rudra Deva. Garuda’s elder brother Aruna is Surya’s associate cum saarathi. The kaalapramana or the Time Cycle is the nuts and bolts of the machine. The Chhandaswarupa seven horses carry the chariot. The two wives of Surya viz. Raagni and Nikshubha are seated by Surya’s either side as four Devis with lifted hands surround them standing. Pingala the Writer, Kalmas the huge bird, Maathar, Dandanaayaka and such Surya Ganas stand in service ever ready. This kind of pictorial representation is typical of Surya Bhagavan! Therefore Samba! You ought to seek His asylum for relief. Then Samba asked a few innocent yet basic questions for BrahmarshiNarada to reply: Why is Surya Bhagavan is omnipresent? How many are his kiranas? How many Forms does He have? Why are his wives named Raagni and Nikshubha! What are the roles of Pingala Lekhak and Dandanayaka? If these doubts are cleared then by taking efuge unto Him would be meaningful! Narada’s replies were crisp and precise. Jagatkaarana Surya Bhagavan stated as ‘avyakta’ though ‘pratyaksha’ or Undefined though Readily Seen, ‘Pradhana’ or the Primary, and the Prakriti or the very Nature. He is devoid of smell, sound, touch, and distinct colour besides anaadyanta or neither of beginning nor termination; aja or unborn, sukshma or minute, anaakara or formless and avigjneya or unfathomable. He assumes the form of Chaturmukha Brahma at the time of Srishti, Vishnu at the time of Sthiti or Sustenance, and Kaala Rupa at the time of Pralaya or the termination of the Universe. He assumes thus the Swarupas of Hiranyagarbha and Prajapati. Jala or water is called ‘Naara’ and He who recides on water is Naara-aayana or Narayana Himself as the Samudra Rupa. At Pralaya, He assumes the role of Parameshwara or the Total Annihilator. Thousands of yugas ago, as Brahma was fresh early in a morning desirous of taking up the task of Srishti, he assumed the form of a ‘Varaha’ and pulled up the drowned Earth from deep water and slush and created having taken his original form of Brahma and created Bhrigu, Angira, Atri, Pulastya, Pulaha, Ritu, Marichi, Daksha, Vasishtha, and Pracheta known as Brahma aanasaPutras. Marichi’sputra was Kashyapa, Daksha’s daughter was Aditi married to Kashyapa, and Aditi manifested a huge egg out of which was born the Dwadashatmaka Bhagavan Surya. The Surya Mandala is of nine thousand yojaas of length and twenty thousand yojanas of circumference and the Mandala kiranas are all over the total area as the chief of that globe is seated in the central position. His thousands of rays attract and illuminate oceans, rivers, and various water bodies and hence termed as ‘Sahasraseersha Purusha’. Surya’s radiant energy gets attracted by Agni after ‘Surya- asthama’. Surya Kiranas are termed by several names such as gou, rashmi, gabhasti, abhishu, ustravas, marichi, naadi, deedhiti, mayukha, bhanu, karapaada and so on. Of these thousand and odd kiranas, four hundred ones are termed chandana being of sweta or white colour; three hundred rays are termed Chandra of yellow colour; the rest of the rays are of prachanda or severe heat called

vrishtikiranas. In Varsha and Sharad seasons are of chandan type, Hemant and Shishir seasons the rains are icy; the rest Vasanta-Greeshma are heated up rains. Suryanarayana provides oushadhis which yield strength, svadha and andamrit. This Dwadashatma and KaalaSwarupa radiates tri- lokas and is of trimurtis as also of Rik-Yajur-Saama forms. In the mornings He is commended in Rig Veda, at noons in Yajur Veda, and at the evenings in Saama Veda. Brahma, Vishnu and Shiva perform regular worship to Bhaskara. As Vaayu is omni-present, Surya too is sarvavyaapaka. Three hundred kiranas illuminate BhuLoka, and three hundreds each the antariksha and dyuloka. Chandra, Grahas and Nakshatras besides the Taraaganas are all brightened only by Surya Bhagavan. Of the thousand kiranas of His seven are most significant viz. Sushmana, Hariksha, Vishwakarma, Surya, Vishnu, Sama and Sarvabandhu. This entire universe is of the unique form of Surya. Each and every ‘aahuti’ or offering has to necessarily reach Him foremost. From these aahutis only that rainfalls are originated, and thus the resultant food supplies and therefrom the administration of the Public. Meditators are blessed with meditation as dhyana is the route to moksha. The time cycle comprising kshana- muhurta-dina-raatri- paksha-maasa-ritu-ayana-samvatsara-yuga-kalpa is just not possible without Surya! Kaala niyama or the regulation of time, decides on agnihotraadikarmaa, rituvibhagas / divisions of Seasons, and so on are dependent on Surya too. His twelve significant names are Aditya, Savita, Surya, Mihira, Arka, Prataapa, Martanda, Bhaskara, Bhana, Chitrabhanu, Divakara and Ravi. The DwadashaSuryas are named: Vishnu, Dhata, Bhaga, Pusha, Mitra, Indra, Varuna, Aryama, Vivasvaan, Amshumaan, Twashta and Parjanya. Vishnu Swarupa annihilates daityas, Dhata like Prajapati is engaged in Srishti, Bhaga administers rithvi and enforces Prithvi Dharmas, Pusha being situated amidst Mantras performs Prajaposhana, Mitra performs ‘Vaayubhakshana’ only and fulfills all human desires ; Indra is the destroyer of daitya-daanavas, Varuna is the ‘Jagat jeevanadaata’ and administers ‘Samudras’ staying at Mitrapada; Aryama stays in villages, townships and cities being the samrakshaka of prajas; Vivaswan situated in Agni and performs jagatrakshana; Amshuman is the protector of praja in extreme cold weather; Twashta protects crops, vanspatis and oushadhis; and Parjanya rains amrita all over. He is illuminated in Chaitra Month as Vishnu, and as Aryama in Vaishakha, Vivaswan in Jyeshtha, Amshumaan in Ashadha, Parjanya in Shravana, Varuna in Bhadrapada, Indra in Ashvini, Dhata in Kartika, Mitra in Margasheersha, Pusha in Pushya, Bhaga in Maagha and Twashta in Phalguna respectively. Surya’s radiation is with twelve hundred rays from Vishnu and Aditya; Aryama and Varuna with thirteen hundred kiranas, Vivaswan and Parjanya with 1400 rays, Amshuman with 500 rays, Indra 1200 rays, Dhata 1100 kiranas, Mitra and Bhaga 500 rays, Indra 1200 rays, and Dhata 1100 kiranas. In UttaraayanKaala, Suryakiranas increase their radiation while in Dakshinayana these do decrease. Bhagavan Surya spread wide in all the PanchBhutas of Prithivi, Aapas, Tejas, Vaayu, and Akaasha, destroying diseases, sins, and all kind of difficulties. Samba! ‘Suryaaraadhana’ with faith and dedication would most certainly cure your leprosy and you should get back your original Swarupa with added shine!

Narada then explained about Raagjini and Nikshubha, Dandi and Pingala: Raagjini is the name of duloaka / antariksha and Nikshubha is the name of Prithvi both being Surya’s wives. On Shravana Krishna Saptami, Surya Bhagavan stays with Raagjini and on Maagha Krishna Saptami with Nikshubha, Bhagavan Surya spends time with these wives. The ‘garbha’ of Raagjini begets water and that of Nikshubha the entire ‘sasya’ or agricultural produce and as a result water sustains the universe as Devatas are happy with swaahaakaras and Pitru Devatas with swadhaakaras, while food sustains those of Prithvi and on seeing plentiful crops on earth, Brahmanas jump with joy and perform several ‘havans’. Thus there prevails contentment in all the three lokas. Now, Brahma Deva’s son was Parichi, Parichis son was Kashyap,

Kashyap Kashyap Kashyap had two sons Hiranyaksha and Hiranashipu; the latter had Prahlada as his son; and Prahlada got Virochana as his son. Virochana had a sister who married Vishwakarma whose daughter was Sangjna. Sangjna's shadow is Chhaya. Parichi had a daughter named Surupa who married Angira Rishi and they had Brihaspati in their union. Brihaspati's sister was Brahmavadini who wedded the Ashtavasus and begot Vishwakarma the Deva Shilpi. Vishwakarma the Shilpi's daughter was Sangina whose celestial name is Raagjni also called Surenu in dyuloka. Sangjna's shadow is Chhaaya also called Nikshubha. Sangjna is not only pretty but a Pativrata too; she gave birth to Manu and Yama. But she was unable to approach the ever fiery form of Surya and after retaining her shadow left to her father Vishwakarma's home to stay there for very thousand and odd years, despite the father advising her to return to her husband's home as soon as possible. As the father pressurised her, she left for Uttarara Kuru pradesha in the form of a horse. Chhaya Devi and Surya Deva gave birth to two sons named Shritashrava and Shrutakarma, besides a daughter named Tapati. Shritashrava's son was Saavarni Manu and Shanaishwara was the son of Shrutakarma. Just as Sangjna Devi was too affectionate with her children, Chhaya Devi was not so. Chhaya had normal relation with Sangjna's elder son Manu, but had difference of opinion with Yama. As Chhaya bothered Yama too much, then the latter desired to lift her physically and held her upside down and in the process touched her feet. Chhaya then gave a 'shaap' or curse that Yama's feet be twisted and disfigured. In this physical altercation, Surya appeared and said that every 'shaap' could be negated but not that of a mother and suggested that the only way could be to the flesh of Yama's feet be kept on 'krimis' or vicious worms so that the flesh of the feet be eaten and got disappeared and the fleshless feet be retained. This way out would save Yama's feet and Chhaya Devi's curse be carried out too. Soon after this shaap incident, Vishwakarma the father of Sangjna approached Surya Deva and informed him that his daughter Sangjna was in the form of a horse in Shaakadwipa, and made Surya to assume the form of a male horse at where Sangjna was grazing. Then Surya in the form of a male horse approached Sangjna in the form of a female horse and tried to mate. Sangjna struggled in the act of mating as she was of the feeling that Surya was a 'para purusha'; in the process of the struggle Surya's virility entered Sangjna's nose and she gave birth to two sons viz. Ashvini Kumars the celestial physicians, named Naasatya and Dasnna. After Surya Deva revealed his identity, then the two horses mated again and Revant was born with similar radiance like that of the father. After this incident, Surya instructed his staff members Dandanaayaka and Pingala to bring before him Revant but as the latter was too mighty and luminous they could not control but by a subterfuge sought to maneuver and bring him before Surya. Thus the present Manu is Vaivasva-Yama-Yamuna-Saavarni-Shanaishchara-Tapat-Ashvini Kumars and Revanta are the progeny of Surya Bhagavan. Thus Sangjna is Raagjni and Chhaaya is Nikshubha or 'Peeda Rahita' or Free from Physical Ailments. Yama is Dharma Raja the Lokpala and Pitrugana Swami- the current Manu is of Vishnu Swarupa-Yama's sister is Yamuna-Saavarni strengthens Meru Parvata-Savani brother is Shanaishchara Graha-Tapati (River flowing from Vindhya mountains to westward touching Yamuna and Ganga, merging into the Western Ocean) is Shani's sister-Ashvini Kumars the Physicians and Revant the Swami of horses whose worship provides physical fitness and horse-like brain power.

As Narada explained the details as Samba desired to know as also about the magnificence of Surya Bhagavan and of his healing capability, Samba re-approached Lord Krishna. On the latter's instruction, Samba reached the famed Surya Kshetra named Mitra Vana on the banks of River Chandrabhaaga and assuming upavaasavrata got initiated with 'Suryaaraadhana'. As in course of time, Samba's body became just as a skeleton, one day of total desperation he cried in great anguish and made the following stotra:

*YadenmandalamShuklamdivyam cha ajaramavyayam, yuktammanojavairashvairitairbarahmavaadibhih/
 Adishasha hi bhutaanaadityaitisanjnitah, trailokachakshureshetraparamatmaaPrajapatih/
 Yaeshamandalehyaasminpurushodeepyatemaahan,
 eshavishtnurachinnityaatmaaBrahmachaiavapitaamatah/ RudroMahendroVarunaAakaashahprithvijalam,
 VaayuhShashaankahParjanyoDhanaadhayakshoVibhaavasuh/
 YaeshamandalehyaasminPurushovaiprakaashate,
 sahasrarashmihSuryeyamdwaadashaatmaaDivaakarah/
 YaeshamandalehyaasminPurushodeeptayemaahan,
 eshasaakshaanmahaadevovrittakumbhanibhahshubhah/ Kaalohyeshamahaayoginirodhotpattilakshanah,
 yaeshamandalehyaansminstejobhihpuurayanmaheem/
 Bhaasatehyaavavicchinnodhataahyumritalakshanah/ Naatahparataramkinchittejasaavidyatekvachit/
 Pushnaatisarvabhutaanieshaevasudhaa- mritaih, antyajaamaanmlecchajaateeyaamstiryag yoni
 gataanapi/ Kaarunyaatsarvabhutaanipaasi deva vibhaavaso,
 shvittrikushthyandhabadhiraanjadaanpangulakaamstathaa/ Prapannavatsalo Devo
 neerujahkurushebhavaan, dadrumandalamagnimschanirdhanaanpurushaamstathaa/
 PraktyakshaDarshitwam Deva samuddharasileelayaa, kaa me shaktistavastotumaatrohamrogapeeditah,
 stutayatetwamsadaa deva Brahmavishnushivaadbhih, Mahendra siddha
 gandharvairapsarobhihsaguhyakaih/ StutibhihimpavitraabhihranyabhirvaaMaheshwara,
 tasyateRigyaajuhsaamnaamtritayahmandalesthitam/ Dhaaninaamtswam param
 dhyaanammokshadwaaramchamokshinaam, anantatejaisaak -shobhyaachintyaavyatakanishkala/
 Yanmayaavyaahatamkinchitstotresminjagatahpathe,
 atibhavitwanchavigjnaayatatsarvamkshantumarhasi/As Samba's stuti was heard Surya Deva was pleased
 and gave his 'pratyakshadarshana' and cured Samba's leprosy and assured that He would often be
 visualised in his dreams and desired a Surya Pratima be installed on the banks of River
 Chandrabhaga. Whoso ever reads or hears with 'shradha' and would be healthy and wealthy*

Shiva Ganaadhipati Thandi's brahmahatya, Suryaaraadhana, Brahmopadesh:

An illustrious personality of the stature of Shiva Ganaadhipa named Thandi performed earnest 'Surya Aradhana' with a double wish of the top category blemish of committing brahma-hatya, and another which is of far more significance of 'Surya LokaSaadhana'. After a long time of sincere and dedicated 'Suryaaraadhana', Bhaskara Deva appeared and forgave Thandi's sin of brahma hatyanodoubt but, Surya Deva dissuaded the far impractical wish of accomplishing eternal bliss as it involved an impractical boon of individual sacrifices, equanimity of mind and an impossible task of controlling Panchendriyas viz. panchajnanendriyas and panchakarmendriyas and the ever recalcitrant mind. He advised that Suryaaraadhana be practised with relentless 'upacharas' or services with single minded dedication and total surrender to him by worshipping-thinking-describing- praising- singing- and so on In any case, Thandi was directed to approach Brahma Deva for his 'upadesha' of the practical methodology of such surrender to Bhagavan Bhaskara. Thandi then visited Brahma Loka and called on Him and asked as to what should a human being do to attain such perfection as would worship Surya Deva methodically: the reply was: never hurt another Being- be it a co-human or animal or bird, tree, stone, or any material in Srishti- by way of manasa-vaacha-karmana or by thought, talk, and action. This quality is not attainable by Yagjnas or Sacrifices nor severe Tapas. Then nishkaama bhakti r true and heart-felt worship be executed without desiring returns, besides construction of Surya Temples to propagate these principles of Suryaradhana with gandha-pushpa-dhupa-vastra-aabhushana -snaanas of

jala,dadhi, phala rasa-ghritaadi and naivedyas, besides geeta-vaadya-nritya-stuti-Brahmana bhojana and homa kriyas and ‘upavasaas’ and ratrijagaranas

Bhaskara the ‘sarvatithi-nakshatra Swami’: Sumantu Muni explained to King Shataanika that as Brahma asked Vishnu, the latter smiled to Brahma and said that Surya Deva was the Parama Swami of Tithi-Nakshatras, besides of Chandra too, but Bhaskara only retained Saptami for his own worship but appointed of per the distribution to other Devas. Accordingly Brahma explained that in Shukla Paksha, the Pratipaada or Prathama was allotted to Agni-Dwiteeya to Brahma,Triteeya to Kubera the Yaksha Raja, Chaturthi to Ganesha, Panchami to Naaga Raja Shashthi to Kartikeya, Saptami allotted to himself / Surya Bhagavan, Ashtami to Rudra, Navami to Devi Durga, Dashami to Yama Raja, Ekadashi to Vishwadevas, Dwadashi to Vishnu, Trayodashi to Kama Deva, Chaturdashi to Shiva, Purnima to Chandra and Amavashya to Pitru Devatas. Now, in the Krishna Paksha when Chandra Deva too gains significance as he assumes the growth pattern day by day and is thus the co-Lord beside Surya Bhagavan. On pratipada of Krishna paksha the Swami is Agni and ghrita-anna be offered to have dhanadhanya bestowed. On Dwiteeya, Brahma Deva’s worship by way of brahmachaari-bhojana for vidya prapti. On triteeya, Kuberapujana for ‘dhanalaabha’; on Chaturthi, Ganesha Puja for ‘nirvighnata’ and ‘vidya prapti’; on Panchami especially by women for Naaga Puja for ‘bhayanaashana, putraprapti, dhanaprapti; on ShashthiKartikeyaarchana bestows buddhi, rupa, aayu, keerti; on Saptami of course the worship of Surya Deva is extremely effective for ‘manovaananchaphala’; on Ashtami, Rudra Rupa Shiva pujana to gain ‘Lakshmi kataaksha- jnaanaprapti and janma-maranabhayanaashana’ on Navami; Bhagavati worship assures victory as for ‘sarvakarya siddhi’, mano-deha and mahabala; on Dashami, worship of Yama Dharma Raja roots out ‘apamrityudosh, narakabhaya and rogabhaya’; on Ekaadashi be performed Vishva Deva worship to provide excellent progeny,dhana-dhanya- pashuprapti; on dwadashi Brahma worship for victory, name and fame; on trayodashikamadevaarchana for physical charm and health;onchaturdashi Shiva Puja for over all auspiciousness and satputra and Aishwarya prapti; and on Pourmami again Chandra puja for kaamaprapti and all-round fulfilment. On Amavasya, the progeny of Pitru Devatas are expected to perform PitruTarpana and PindaPradana, besides upavasa-japa-havanaadis for ‘ihalokatripti’ and ‘uttamalokaprapti’.

As regards Nakshatras, Bhagavan Surya deputises Chandra and whenever Chandra is in a specified Nakshatra, then worship to specified Devas be performed viz. Ashvini to Ashwini kumars for longevity; Bharani to Yama Deva to save ‘apamrityu’ or premature death; Kritthika to Agni for prosperity; Rohini to Prajapati for santaana and pashuvriddhi; Margashira to Chandra for wealth and health; Ardra to Shiva for victory and fame; Punarvasu to Aditi Devi for raksha; Pushya to Brihaspati for dhana and santaana; Aslesha to Naga Devas to destroy fear and freedom o difficulties; Magha to Pitruganas with havya-kavya;UttaraPhalguni to KanyaAryama for excellent life partner; Hasta to Surya Deva himself for any thing and every thing; Chitra nakshatra to worship Twashta for Rajya Phala; Swati to Vayu Deva for opulence; Vishakha to Indra and Agni for dhana-dhaanya- tejas; Anuradha to Mitra for endearing each and everybody; Jyeshtha to Indra for uttamaguna; Mula to Pitra and Nirruti for peace of mind and body resistance; Purvaashadha to Vishva devas for achieving fulfillment of wishes; Shravana to Devi Lakshmi for victory and fame besides opulence; Dhanishtha to Vasu Devas for ‘bhayanivritti’; Shatabhisha to Varuna for excellent health and longevity; Purvabhadra to Ajaikapaada Rudra for mukti for sure; Uttarabhadra to Ahirbudhnya Rudra for peace and balance of mind; and Revati to Pusha for pushti-shanti-dhriti-sampatti and santati. Thus Bhagavan Bhaskara is the one to revolve the Kaala chakra since Nakshatras- Chandra-Tithis- and in fact the Universe is within his regulation and is indeed highly worthy

of offering yagjnas, pujanas, Prostrations, Susrushas or services, Upavasas, brahmana bhojanas and sarvavidhaaraadhnas or worships be aimed at Him and Him alone! [**Surya Purana**]

Surya Deva: Surya Deva's chariot occupies an area of nine thousand yojanas and twice is the area of its 'IshaaDanda' or the area between the 'Juuva' or Yugaartha and the 'Ratha'. The chariot is drawn by Seven Chhandas or Horses viz. Gayatri, Brihati, Ushnik, Jagati, Trishthup, Anushtup and Pankti. Actually, *Suryodaya and Suryastaya are mere concepts since he is constant and stable*; counting from the East of Manasottrara Mountain, the Kaala- Chakras on Eastward to Indra, Southward to Yamaloka, westward to Varunaloka and northward to Chandraloka and the Head quarters of Indra, Yama, Varuna and Chandra respectively are Vasvoukasaara, Samyamani, Sukhaa and Vibhavari. In other words, along with Jyotish Chakra, Bhagavan Bhanu is seen rushing Southward. By mid day, he is fully visible at Indraloka followed by the other lokas prescribed viz. Yama-Varuna and Chandra and by the next morning again repeats its course. *Udayaastamaneychaiva Sarvakaalam tu Sammukhey, Vidishaasutwashyashasutathaa Brahman dishaasucha/ Yairyatradrushyatey Bhaaswaansateshaamudayahsmrutah, Tirobhavamchayatraititatraivaastamanam Raveyh/* (Sunrise and Sunset thus occur at the same position, since persons at the various Dishas-Vidishaas or Directions-Sub Directions witness the constant Surya Deva as they move and vision morning- mid day-evening-night and again morning and so on in the reverse movement!). Hence Sun Rise and Sunset are regulated to East and West; actually the manner in which Sun shines in the East, he also shines in the reverse; he is stated to stay put at Brahma Sabha and in the process of revolution of Kala Chakra, Dishas and Vidishas get lit or get dark and the lighten portion of the Universe become the day and the darkened areas get the night positions. *Kudaala chakra paryantobhramanneshadivaakarah, Karostahastathaaraatrimvimunmodineem Dwija/* (Hey Dwija! Just as a potter rotates a wheel, Sun and Earth witness parts of day and nights). From the time of Chakra's start of the revolution from the lowest point of the wheel towards the North is called Uttarayana and Surya is stated to be visible in Makara Raashi, followed by Kumbha Raashi and further on to Meena Raashi. As the three Raashis are over, the duration of day and night become equivalent or in other words, Sun passes through Bhu-Madhy Rekha. Thereafter, the duration of day time starts increasing and that of nights dwindling. Subsequently, Mesha, Vrisha and Mithuna Raashis pass over; at the end of Mithuna Raashi as Karka Raashi is entered into then Surya's direction changes from North to the Southern Direction and that phase is called Dakshinayana. Just as a person tends to speed up descent from the top to the bottom, the speed of Kala Chakra gets picked up by the velocity of Vayu /wind and thus the duration of time quickens; during Dakshinayana, the day time is stated to take thirteen and half revolutions of Nakshtras around Surya which is normally performed within twelve Muhurtas (thirty muhurthas make a day-night); but during the night time, the speed slows down and takes eighteen Muhurtas. During Uttarayana, Surya's speed quickens in the nights and slows down during the days and vice versa. Another conclusion is that during the Sandhya timings viz. Vyushti / Prabhat of day -breaks and Usha or night falls, the Vyushti time is of Brahma Swarupa Omkara and Gayatri and who ever worships Gayatri at that time with 'jala' would destroy the Rakshasaas; if they further recite the Mantra viz. *Suryo Jyotih* as the first Aahuti of Agnihotra they would be awakening and enlightening Surya Deva; thereafter: *Omkaaro Bhagavan Vishnu stridhaamaavachasaampatih, Tadyucchaaranataste yutyaanti Raakshasaah/ Vaishavomshah Parah Suryoyontarjyotirasaplavam, Abhidhaayaka Omkaarastasyatatprerakah parah/ Tena Sampreritam Jyotiromkaaranaathadeeptimat, Dahatyasesha Rakshaamsi Mandehaa-khyaanyadhaanivai/ Tasmaannollinghanam Kaaryam Sandhyopaasanakarmanah, Sa hanti Suryam Sandhyaayaanaopaastim kurtute yu yah/* (The mere recitation of Omkaara Vishwam-

TejoPrajnaRupam-TridhamaYuktam-Vishnum-Vedaadhipatim would destroy Raakshasaas. The Inner Radiance of Nirvikara Vishnu is Surya: Omkara is his Vaachaka and is the instant prompter of terminating Rakshasaas. Prompted by the Omkara, that Jyoti called Vishnu gets into full action in blistering Mandala called Rakshasas; that is the reason why the Sandhyopaasana Karma should never ever be neglected!)

Shishumara Chakra / Jyotisha Chakra : On the Sky, one could find a dolphin like formation of a Starry Design at the tail of which is Dhruva, who rotates on its own axis and also induces the rotation around Chandra, Surya, other Planets as also Nakshatras as well; in fact, all the Planets and Stars get hooked to Dhruva by the force of Vayu. Sishumara is the hinge of Sarveshwara Narayana tied on to Dhruva and further clutched to Surya. Sishumara is coiled with its head down, AshviniKumars at its feet; Varuna and Aryama are at thighs, Mitra at the anus; Agni, Mahendra, Kashyapa and Dhruva at its tail; on the top of the tail is Prajapati, Sapta Rishis at the hip position; body skin pores with Nakshatras; Upper chin as Agasti, lower chin as Yama; Mars as its mouth; genitals Saturn, Guru as neck back; Surya as chest; Moon as mind; Venus as navel; heart as Narayana Himself; life air as Mercury and so on. Rahu and Ketu the Sub-Heaven Planets are right under Surya Deva. Surya attracts water from various sources for eight months in a year and facilitates rains for four months a year and rains enable crops of food and fodder for all the Beings. Surya also enables the upkeep of Chandra and the latter in turn produces 'Abhra' by interacting with Vayu further creating Dhooma (Steam) produced by Agni and Sky leading to Meghas or clouds. As per the Time schedule prescribed by Vidhaa, 'AbhraJala' as preserved in the clouds is released pure water with the help of Vayu onto Bhumi. Surya Deva attracts water from four main sources viz. Rivers, Samudra, various water-bodies from Bhumi, and Pranis. The Akasha Ganga attracted by Surya Deva would straight away release the water by way of rains from clouds without the process of transformation to 'Abhras' afore-mentioned. Needless to say that the water by way of rains as per the above process, is like Amrit or the Principal and Unparalleled source of Life for the production of food grains, Aoushadhis, Yagnas, and worships besides and countless various deeds. Thus, *AharabhutahSavitruDhruvo Muni varotthama! DhruvasyaShishimaarosowsopiNarayanatmakah/* (The main Adhara of Surya is Dhruva and Dhruva is dependent on Narayana and Narayana is settled in Sishumaara!) [**Vishnu Purana**]

Traditional Astronomy, Solar System and 'KaalamanaGanana' (Time Calculations)

The area which is covered by Sun and Moon constitutes that which brightens the SaptaDwipas, SaptaSamudras and half of Earth, the other half remaining dark. Again, *Avatitrinimaanlokaanyasmaadsuryahparibhraman, AvidhaatuhprakaashaakhyohyavanaatsaRavihsmruta/* (The 'Dhaatu' or the root of the word 'Avi' means illumination and protection; thus Surya is called Ravi). The word 'Mahi' or 'Mahi Tatwa' means Bhumi or Earth and the sub continent of Bharat is roughly reckoned as Earth; the Solar Disc measures nine thousand yojanas (one yojana is 12 km) and its circumference is three times more. The circumference of Moon is stated to be thrice of Sun. The total size of Earth is fifty crore yojanas and Meru Mountain is situated at the half point of Earth. Considering the elevation of Meru, the radius of Earth is stated to be eleven crore thirty seven lakh or the surface of Earth. Taking into account the revolution of Earth up to the sky and stars, the distance of the Earth and Sky are stated to be equal. All the Seven Dwipas on Earth as also the Seven Upper Lokas of Bhur-Bhuvar-Swar-Janar-Mahar-Tapas-Satya etc. lokas are all included in the 'Paryasa' or 'Bhramana' (Revolution) since they are all in the Cosmic Egg as under an Umbrella. In the revolution all the Lokas

are tightly tied together; while the contents of the Cosmic Egg is stabilised with solidified Oceans, each Loka is stuck to each other and thus Earth too is stuck similarly with the solidified water. The solidified water is surrounded by solidified Tejas or Illumination. The Solidified Tejas is surrounded by Solidified Air. The solidified air is further surrounded by Sky which in turn is bounded by Bhutadi which again is enclosed by 'Mahat' and finally Mahat is bordered by Pradhana or the Infinity! Thus the entire Universe is a comprehensive and cohesive Totality!

[Brahmanda Purana-in fact, Puranas in general- believe that the Brahmanda (Cosmic Egg) is protected by sheaths or coverings of PanchaBhutas or Gross Elements of Earth-Water-Fire-Air and Sky; Earth is protected by solidified water; in the second layer by Agni; further by Air; further again by Sky; beyond which be the Concepts of Bhutadi or the Ahamkara or Ego being the Consciousness of Self as also the 'Mahat' or the High Significance, beyond is Pradhana or the Unknown. All the above Beings are stated to be a Composite Manifestation of the Supreme Unknown].

Meru Mountain was considered as the focal point of Traditional Astronomy. The East of Meru and on top of Maanasa was stated to be the Mahendrapuri where 'AshtaaVasus' whose Chief was Lord Indra were staying and that place was all decorated with gold. To the Southern side of Meru again on the top of Manasa was the abode of Lord Yama the son of Vaivaswata Manu and that Place was known as SamyamanaPuri. To the West of Meru again atop of Manasa, Lord Varuna was the abode of a Place called Sukha Nagari. To the North of Meru on Manasa Mount was the Vibhavari Nagari of Lord Soma. On the four corners of the rear North of Manasa were situated the Four Lokapalakas to preserve Dharma and Nyaaya to the mankind. In 'Dakshinayana' or the Southern Transit the course of Sun's forward direction to South would be like an arrow released as he would take various Luminary Devatas along with him: By the time Surya would reach Amaravati of Indra by mid-day, he would have reached Samyamapuri of Yama, when Vanuna's Sukha Nagari would be mid-night and Soma would be nearing dusk time. When Surya would reach Samyamana by mid-day at his peak, it would be Sun Rise at SukhaPuri of Varuna, Sun Set at Mahendri Nagar and midnight at Vibha Nagar of Chandra. If persons experience afternoon at those in South East (Agneya), or South and East, those in South West or Nirruti would experience Sun in forenoon. To persons in North, Sun's position is experienced at later part of night where as to those in North East or Ishanya, it would be in the earlier part of night. When Amaravati experienced midnight, Yama Nagari felt that Sun was setting in the Evenings. At Soma's Vibhavari Nagar, Surya's position would be mid-day but he would have already risen up in the early morning and at Yama's Samyamana it would be midnight. Thus Surya rises and sets at different places at different timings. Surya is stated to traverse one hundred and eighty one thousand yojanas in a 'Muhurtha'. (Fifteen Nimeshas make one Kashta; thirty Kashtas make one Kala; thirty Kalaas make one Muhurta and thirty Muhurthas make a day and night). If Surya proceeds towards South or in Dakshinayana, his speed increases and whirls around in the middle of the firmament. At Manasottara Mountain, the 'Vishu' (Equinox) is situated in the middle; the circumference of Surya is Nine crores and forty five lakh yojanas. Returning from South to North (Uttarayana), Sun is stated to remain in the Equinox and travel further to Milk-Ocean and then Surya's circumference is stated to be three crore and eight thousand yojanas. When Surya is in the constellation of Shravana and Uttaraashadha traversing the Regions upto ShakaDwipa, the magnitude of Sun is estimated at a crore and Eighty of yojanas approx. The divisions of Planetary system are Aja Vithi (Southern) or the Naga Vithi (Northern) comprising constellations of Stars; the divisions of star-constellation of Moola-Purvashadha-Uttaraashadha are born in Aja Vidhi while the constellations of Ashvini-Bharana-Krittika are born in Naga Vidhi. During Dakshinayana, Sun covers thirteen and half

constellations of Stars in twelve Muhurtas due to his speed; but in Uttarayana, he covers the same constellations in eighteen Muhurtas. It is said that the central area of a Potter's wheel goes slower and in the same way Sun traverses slower and in the navel of the wheel, it goes further slower ie thirteen Muhurtaas! During one daytime, the first part is called Usha / Sandhya, the second one is Praatahkaala, the next is Madhyaahna and the next part is of Aparaaahna and then Sayaahkaala. At the times of dawn and dusk, it was stated that crores of demons are bent on devouring Surya Deva but the Valakhilya Sages protect Surya deva ; besides, Brahmanaas perform Sandhya Vandana and Gayatri Japa to overcome the demons. On a Vishuvat day (Equinox) the day as well as night are of exactly same measure of Time but from there after Dakshinayana nights get lengthened while during Uttarayana, the daytime gets elongated. Vishuvat Time or Equinox is between Sharad and VasantaRitus. That would be the time when Moon is of uniform 'Kalaas'. Brahmanda Purana gives a detailed account of 'Kaalagananaas' or Time Calculations related to Soura (Surya), Sowmya (Chandra) and Naakshatra or Stars. It was at this Vishu Time, that 'daanaas' are required to be performed to please Pitru Devas. Since Vishu is considered as most auspicious to Devas too, special Danaas are required to be given to learned Brahmanas. It is good to learn of 'Kaalamaanaganana' or the calulations of Time as also certain other aspects; for instance: 'UunaMaasa'(month of shorter count), AdhikaMaasa (month with longer month); Kala, Kaashtha, Muhurtaka; Purnamaasi (Full Mon), Amavasya (New Moon); Sinivaali or Kuhu the days when Chandra rekha was not seen at all; and Raaka and Anumati (differentiated nights) unseen on Purnima (Full Moon); Amavasya mixed with 14th Tithi of the next Paksha or fortnight is Sinivali while Amavasya which merges with the first of next Paksha is Kuhu (in both the cases worship of both Sinivali and Kuhu would bestow wealth); Purnamaasi mixed with the 14th Tithi is Anumati while that mixed with the first of next Paksha is Raakha (in these cases too, worship would bestow good progeny and fame). Another facet worth noting is that Uttarayana months are: Magha, Phalguna, Chaitra, Vaishakha, Jyeshtha and Ashadha are of Uttarayana while Shravana, Bhadrapada, Aswiyuja, Kartika, Margashira and Pushyami are of Dakshinayana.

Mystery of 'Jyotishmandala', 'Shishumara', Dhruva, Clouds and Chariots of 'Grahaas'

Asked as to how the various planets and luminaries revolved on the Sky on their own without any clash or confusion and whether some divine hand was performing the act so aptly, SutaMaha Muni replied: *Bhutasammohanamhyotadvadatomeynibodhata, Pratyakshamapidrushyam cha sammohayatiyatrajaa/ YohamchaturdishampuccheyShaishumarevyavasthitah, UtaanadadaPutrosoumedhibhutoDhruvodivi/ Sa vaibhraamayateynityamChandraadityograhaihshah/ VaataaneekamayairbandhairDhruveybandhaanitaanivai, TeshaamYogaschabhedaschaKaalaschaarastathaiva cha/ AstodayoutathotpaataaAyaneyDakshinottarey, VishuvadgrahavarnaashchaDhruvaatatsarvampravartatey/ VarshaagharmohimamRaatrihSandhyaachaivadinaamtathaa, ShubhaashubhamprajaanaamchaDhruvaatsarvampravartatey/* (Indeed this is a mystery that defies imagination although the entire humanity visions and feels it. There is a Sishumara-literally meaning the killing of a Child- or a Dolphin-like Formation on the Sky and at the end of the animal's tail is situated Dhruva, the illustrious son of Prajapati Uttanapada [who as a boy of tender age felt hurt as to why he could not be seated on his father's lap while his step brother could, apparently because his father liked his step mother more than his own mother; out of anguish the boy resorted to rigorous Tapasya and pleased Vishnu Deva who blessed Dhruva to make him a Pole Star on the sky]; Dhruva became the fulcrum of all the planets and Stars bound to him by the might of Vayu Deva thus controlling all the

Luminaries; all the Celestial Beings like Sun- Moon-other Planets are thus controlled by Dhruva). Clasped firmly by rows of winds thus, Dhruva regulates the movements of the luminaries and their cohesion, differences, timings, schedules, risings and settings; forebodings, Dakshinaayana-Uttaraayana-Vishuvats/ Equinoxes and Solistices. Dhruva is also responsible to rainfalls, high temperature, snowfalls, days and nights, twilights, and so on. Prompted by Dhruva, Surya Deva receives water from various sources by the aid of his powerful rays, passes it on to Chandra Deva and with the interaction of the Powerful Wind God materialises clouds and thus create rains and the emergent water to one and all. Thus water is recycled and again and Again. At no stage thus there would be disturbances in the supply of water. Suta Muni states : *Na naashaUdaka -syaastitadevaparivartate, SandhaaranaarthamLokaanalmMaayaisha Vishwa nirmitaa/ AnayaaMaayayaVyaptamTrailokyam cha Charaacharam,VishveshoLokakruddevahSahasraakshahPrajaapatih/* (There cannot be total destruction of water resource in the Universe as it gets transformed again again to preserve all the Beings. Parmatma created Maya to protect the Three Worlds always). Indeed it was the Almighty who ensured that Surya provided radiance to one and all and likewise supply coolness from Chandra; these are the two major sources of virility or the power of procreation to humanity and other beings. Aside from the mutual coordination of Surya and Chandra, there are other sources of water like Ganges, other great Rivers and a number of Water-Bodies including Oceans. The heat generated by the sharp rays of Surya on the water on Earth gets converted as water fumes and travels up to the skies which eventually generate Clouds. The water content of the clouds turns into rains by the interaction of Winds for the welfare of all the 'CharacharaJagat' or the mobile and immobile Beings on Earth. Invariably, rains occur in scheduled Rithus or Seasons. The sounds of thunders occur due to the animations of wind likewise lightnings occur due to Agni. There are three kinds of Clouds: 'Agneyaas' or the fiery ones, 'Brahmajas' or those born of Brahma and 'Pakshajas' or those born of wings. Agneyas originate from heat producing vapour and occur on cold days creating images of elephants, boars and buffalos wandering on skies; they are known as 'Jeemutaas' devoid of lightnings with showers ranging from one to two Kilometres. Brahmajas are stated due to Brahma's breathing and are coupled with lightnings and rumblings of thunders causing freshness in air and facilitating sproutings on Earth; these clouds are carried by Vayu 'Pravaha' or fierce winds capable of continuous and heavy rains of long ranges upto ten to twelve km of distance. These clouds are called 'Pushkaravardhanas' causing heavy down pours with reverberating thunders. The third variety of clouds is 'Antyakalpas' which are the most violent and of unbearable magnitude of sound as though the Cosmic Egg was breaking. 'Parjanya' / 'Diggaja' the other variety of Meghas are conducive to the growth of vegetation and crops and shower mist in winter. 'Parivaha' is yet another type of cloud arising out of the winds from the Sacred 'Akasha Ganga' on the firmanent materialised as snow drops on Himalayas benefiting herbs and crops of grains.

Surya Ratha: Surya Deva travels by a Golden Chariot with a single wheel, five spokes, three nabhis or naves, single rim with six phases, two pole shafts called two Ayanas or transits called Uttarayana and Dakshinayana, with a girth and extent of ten thousand yojanas driven by seven green horses called 'SaptaChandas' or Vedic Meters viz. Gayatri, Trishtubh, Anushtubh, Jagati, Pankti, Brihati, and Ushnik. Each day of the week is considered as the nave of a single wheel; the 'Artavaas' are the five spokes and the Rithus or the rim. The wheel of the chariot is fixed to its axis and is anchored to Dhruva who propels the chariot to move in the Orbit. The Chariot is occupied by designated sets of Devas, Adityas, Maharshis, Gandharvas, Apsaras, Gramanas and Serpents during each Ritu or Season. During Madhu and Madhava Maasas or Chaitra and Vaishakha months for instance, the representative Devas situated on the Chariot

are Dhata and Aryama; the Munis are Pulastya and Pulaha; Prajapati; the Serpents are Vasuki and Iravata; Rakshasas Kharsha and Bhima; YakshasRathakrut and Rathoujasa; GandhavasTumbura and Narada; Apsaras Susthala and Punjakasthala and GramanasHetu and Praheti. Like wise, in each set of two months, the designated representatives reside on the Chariot and enhance the significance of Surya Deva by ascribing their positive traits to him; Devas provide their own characteristics to Surya; Munis render Stotras to him; Gandharvas and Apsaras sing and dance for him; Gramanas, Yakshas and Rakshasaas worship the Sun rays and the Valakhilya Sages lead him proceeding ahead of him. Thus Devas accord their own strengths to Surya, Maharshis provide their Tapobala or the power of their meditation to him, and like wise all others on and around the chariot pass on their virtues, capabilities and positive characteristics to him; they would enhance rains, provide coolness, provide fertility, lessen the influence of the Evil to the Living Beings and augment auspicious to the 'Prajā' (Public) all around during their respective time slots of two months of their stay on the Chariot.

Chandra Ratha: The chariot of Moon has three wheels driven by ten horses with the colour of white jasmine flowers and the horses are called Yajur, Chandamanasa, Vrisha, Vaaji, Nara, Haka, Gavishna, Hamsa, Vyoma and Mriga. The Chandra Ratha passes through the Star-Way towards Dhruva's grip. Chandra is accompanied by Devas and Pitru Devatas; white serpents are circled on the wheels of his chariot. Though lean and thin, his chariot's horses have unending stamina and have the speed of a person's thoughts. At the end of Krishna Paksha and at the beginning of Shukla Paksha, Surya would be in the opposite situation of Chandra and would gradually fill up Chandra with his virility. As Devataas absorb Chandra's brightness, the latter would be left with only Kala out of sixteen Kalaas / features by the fifteenth day of the fortnight. One of Surya's bright ray called Sushumna fills up with Chandra and the latter improves his splendour. Thus during the Krishna Paksha, Chandra's illumination gets reduced and in Sukla Paksha, his Kalaas get enhanced by Surya's virility. In the Krishna Paksha from Vidiya or the second day upto Chaturdasi or the Fourteenth day, Devataas absorb the water form of Chandra's Rasa (Juice) which is Amrita or Nectar-like as that is the food of Devatas. Along with Devas, Pitru Devas also consume the Sudha Rasa on the Purnima day. It is stated that as many as three thirty crore Devas plus absorb the Soma Rasa daily upto Amavasya and Pitru Devas surround Chandra and consume the left over Soma Rasa by the mid-day of Amavasya to their full satisfaction. The Pitru Devas are of three types viz. Sowmyas, Barhishadas, and Agnishwaads. Kavyaas are also known as Piratas but they are 'Samvatsarakaas' or 'Panchabdaas' or those who return by the Year ends. Sowmyas are of the Form of Ritus and Barhidas are of the Form of Maasaas or months; Agnishwaads are also called Artavaas who are engaged in Pitru Deva Srishti.

Chariots of other Grahas:

Budha is the illustrious son of Chandra who is known for his 'Sowmyata' or placidity and his chariot is like of the characteristics of water and its transparency and of wisdom. Bhargava (Shukra) is an Emblem of Prosperity, Brilliant like Surya, possessive of the Voice of Clouds, a 'Pataaka' or Flag and a 'Dhwaja'. His chariot has ten horses generated from Bhumi and has variegated colours of brightness; the horses are smart and of the speed of winds. The Chariot of Kuja (Bhauma) has eight horses generated from Agni possessive of 'Vidyut Kanti' or of Electric Light; his horses have knack of running forward and backward or clock-wise and anti clock-wise as also straight. Angirasa Vamsodbhava Brihaspati the Guru of Devas and Rishis has a Golden chatiot set with eight Divine horses that could run as fast as wind. Shani Deva has a chariot made of iron drawn by mighty horses born of firmament moving at a slow speed. Rahu is

carried by a dark chariot drawn by eight black horses tied together only once ever. Having left Surya, Rahu reaches Chandra on Amavasyas and Purnimas; Chandra travels to Surya on Amavasyas and that is called SuryenduSangama or the union of Surya and Chandra. Ketu has a chariot of eight horses that could as fast as Vayu and these have Dhumra Varna or of the colour of burnt smoke of grass; these horses have the colour of donkeys with red tinge. Now, all the Planets are fastened to Dhruva, including Sun and Moon. It is believed that any kind of sins that human and other Beings tend to commit consciously or inadvertently are vanished once Dhruva's vision is viewed on the Sky.

Reverting back to Shimsonara or the Dolphin-like Formation on the Sky, its limb-wise description is as under:

*Aouttaanpadastasyaathavijneyohyutturohanuh,
YajnahaparastuvigjneyoDharmoMurthaanamaashritah/
HridiNarayanahSaadhyohyaswinowpurvapaadayoh, VarunaschaaryamachaivaPaschimeytasyaSakthini/
ShishnamSamvatsarastasyaMitropaanamsamaashritah,
PuccheegnishaMahendraschaMaarichahKashyapoDhurvah/
TaarakaaahSishumaarasyanaastamyaantichatushtayam, Nakshatra Chandra
SuryaschaGrahaastaaraaganaihsah/ UnmukhaaVimukhaahSarveyVakribhutaahShritaadivi,
DhruvenaadhishthaaschaivaDhuvamevapradakshinam/
PariyaanteeshwarasreshthammedibhutamDhruvamdivi,
AgnindrakashyapaanaamtuCharamosouDhrhuvahsmritah/
EkayevabhranmatyeshamMeruparvatamurdhani,*

*JyotishaamChakrametaddhigadaakarshannavaanmukhah/ Merumaalokayatyeshaparyantey hi
pradakshinam/* (Aouttanapaada as his upper jaw , Yagna Deva as the lower jaw and Dharma Deva as the head; Narayana as his heart; Ashwini Kumars as his forelegs; Varuna and Aryama were his inner thighs; Samvatsara is his private part and Mitra his anus; Mahendra, Maricha and Dhruva are in his tail. The Four Stars in the Milky Way never set; Nakshatras, Chandra, Surya, Grahas, Taraa-ganas or constellations of Stars are faced up or down or curved; they are all presided by Dhruva and go around him. Dhruva is the principal hinge in the heavens next only to Indra, Agni and Kashyapa. On top of the Meru, Dhruva pulls one and all towards him and circumambulates the Great Meru Mountain).

Rudimentary concepts for the study of Jyotisha

Agni the Base: Maha Muni Suta explained to Sages some basic concepts before delving deep into the Science of Astrology. Solar Movement which is stated to be responsible for the origin of all the Planets is strongly believed to be based on Agni by the Vedic Age. Rig Veda prescribed various Agni Karyas and Puranas also endorsed the belief. It is not only to determine the Solar Movement but also to the preservation of Tri Lokas that Agni is rudimentary. The rays of Surya which are able to captivate water from various sources are indeed due to the absorptive capacity of Agni of the Sun Rays and hence the cycle of rains, the Ritus or Seasons, Ayanas, Samvatsaras, Kalamaana, Planetary positions, and the eventual impact brought about on the human and other beings. There are three types of Agni viz. Devata related, Bhoutikaagni and Water generated Earth-related Agni called Vidyut Sambhava or Born out of Lightning or Abyoni; as the night is over the Unknown Brahma desired to visualise water and Earth in the darkness and assumed the form of a tiny 'Khadyota' (glow-worm) and viewed Agni for illumination and named it as 'Parthivaagni' or Terrestrial Fire and divided into three forms viz. 'Vaidutaagni', 'Jatharaagni' and 'Souraagni'. Vaidutaagni is not assuaged due to rains nor human bellies but only due to friction of wood. Jatharaagni has no illumination and is not visible. Souraagni gets terminated by the

Sun Set and enters Agni and gets revived at Sun Rise. Illumination and Heat promote and increase each other. Alike in the Northern and Southern hemispheres, when Sun rises the night enters water and water gradually gains heat and radiation ; at the time of Sun Set the day enters waters and thus the latter gains transparency next morning. Thus in this order the Earth's hemispheres the Sun Rise and Sun Set or the day and night respectively enter water. Surya Deva absorbs water through his rays and hence called 'Shuchi' or pure. This is related to Earth-related Agni and hence called Shuchi; the latter means Agni with thousand rays which absorb water from various sources like oceans, rivers, wells and all water-bodies. The rays of Agni create both cold water and hot water as also four hundred peculiar forms; those rays which could produce heavy rains are called chandana, Sadhya, Kutana, Akutana and Amrita. Besides these rays, there are three hundred other rays which produce snow. The Snow-fall creating rays are known as Drisyaas, Meghaas, Yaamyas, Hradinyaas (resounding ones) and they have limited illumination and such rays are called Chandras. Those rays which create heat are white in colour numbering three hundred are called Shuklas, Kuhakaas, and Vishvabhuts. Surya Deva distributes these rays to human beings as well as Pitru Devas equitably and satisfy them. Surya helps utilise these rays to Human beings by way of herbs and vegetation, to Pitras by way of Swadha-Homas and to Devatas by way of Amrita. In the Vasanta or Spring and Greeshma or Summer seasons, Surya blazes three hundred rays of Agni to heat up the World while he showers in SharatKaala or rainy season by four hundred Agni-Kiranas ; in Hemanta or early winter and Sishira or late winter Seasons three hundred rays are utilised.

The Dwadasha Rudraas are Indra, Dhata, Bhrga, Pusha, Mitra, Varuna, Aryama, Amsha, Vivashwanta, Twashta, Savita and Vishnu. In the month of Maagha, Surya assumes the name of Varuna, in Phalgun as Pusha, Chaitra as Amsha, Vaishakha as Dhata, Jyeshtha as Indra, Ashaadha as Savitah, Shrivana as Viviswata, Bhadrapada as Bhrga, Ashwiyuja as Aryama or Parjanya, in Kartika as Twashta, Margasira as Mitra and in Pushya as Vishnu. In Vasanta Ritu, Surya has Kapila Varna or of ochre (yellowish-brown) colour; in Greeshma golden colour; in Varsha or rainy Season Surya has white colour; in Sishira Ritu, Sun has red colour; and in Hemanta Ritu, he has copper colour. Surya provides strength to herbs and medicines, facilitates enhancement of power to the offerings of Swadha to Pitras and potency to Amrita to Devas. Thus Sun bestows Shakti to Human beings, Pitras and Devas for the benefit of every Being in the Surya Mandala.

Surya the Sourcer : Surya Deva is the originator of Moon, Stars and Planets. Chandra is the Chief of Nakshatras and Surya is the King of Grahas. Angaraka Graha or the Planet of Mars is stated to be Skanda the Commander-in-Chief of Devas. Budha is stated to be of Narayana's Amsha. Yama is of Rudra's Form and is also the son of Vivaswanta or Surya Deva himself. Shani Deva is a significant Planet of slow pace but very dominant. The other two prominent Planets of Shukra and Brihaspati are the Mentors of Asuras and Devatas respectively.

----AdityamulamakhilamTrailokyamnaatrasamshayaha/
 Bhavatyasmaa Jagatkrutram Sadevaasuramaanusham, Rudropendreyndrachandraanaam Viprendraastri-
 divoukasam/ Dyutir -dyutimataamkrutsnamyattejah Sarvaloukikam/
 Sarvaatmaa Sarva Lokesho Maha Devah Prajaapati/ Surya yevatriloukasyamulam Parama Daivatam,
 Tatah Sanjaayatey Sarvamatrachaiva Praliyatey/ Bhaavaabhaavouhi Lokaanaamaadityaatrisrutoupuraa,
 Jagajjeyo Graho Vipraa Deeptimaanaasuprabho Ravih/ (It is doubtless indeed that Aditya is the source of
 the entirety of Three Lokas. The whole Universe of Devas, Asuras and Manushyaas is originated from
 Surya; the grandeur and glory of Rudra, Vishnu, Mahendra and Chandra, Devatas and Luminaries is all
 due to Surya. He is the Soul, the Lord, Prajapati and the highest of all who is the Creator and Destroyer of
 Everything. The very existence or otherwise of the Totality is due to him). The Sapta Rashmis or the Seven

Rays of Surya are Sushumna, Harikesha, Vishwakarma, Vishwashrava, Sampadvasu, Arvaivasu and Swaraat. Sushumna resuscitates the waning Moon and spreads up and sideways; Hariksha which is in the front of Surya is the originator of Nakshatras; to the South of Surya is Vishwakarma which sustains Budha or Jupiter; Vishwashrama from the western side of Sun is the originator of Shukra or Venus and promotes the cause of Panditas or the Learned Human beings; Sampadsawa Rashmi of Surya is the originator of Kuja; the sixth Rashmi Arvavasu is the birth place of Brihaspati and the seventh Rashmi Swaraat is the originator of Saturn. All the Planets and Stars exist due to the magnificence of Surya Deva. Nakshatra literally means that it has no decadence and it is called Taraka as it redeems the Punya of those persons who performed extraordinary deeds.

Abodes of Planets:

Through out various Manvantaras, the Abodes of various Planets are fixed and permanent. They are named after each one of them like SouraSthaana or the Abode of Surya, Sowmya Sthana (Abode of Chandra), ShukraSthana, Brihaspati (Jaiva) Sthana, LohitaSthana (Kuja), ShanaischaraSthana, BudhaSthana, Swarbhanu (Rahu) Sthana, and Jyotirgana or Nakshatra Sthanaas. In the current Vaivaswata Manvantara, the Planets are called 'Vaitanikas'. Aditi's son Vivaswanta is Surya; Dharma's son Twishi the Vasu is called Chandra; belonging to ShukraVamsha, the Rakshasa Guru Shukra is famed as Yajna Yaajaka for the Daanavaas; Angiras's son Brihatteaja or Brihaspati is popular as Deva Guru; Twishi's son Budha is also reckoned as a virtuous Graha; Sanjna and Surya's son Shanaischara is in his abode too; Lohita or Kuja was born to Vikesi Devi and Agni Deva; The Stars called Rikshas are known as the daughters; and Rahu the son of Devi Simhika also called Swarbhanu is the originator of troubles. The Abode of Surya is full of Agni and white where as Twishi or Chandra is full of water and white; Budha or Mercury who is Pancha Kirana or of Five Rays too is full of water and of dark colour; ShukraSthaana is a Lotus again with water and has sixteen Rays; Kuja also is full of water but of blood red colour; Brihaspati has a big Place and watery in green colour with twelve rays; Saturn has eight rays of black colour and Jalamaya or full of water; and Rahu Sthaana is of dark colour and is the tormentor of Praanis or Beings. All the Nakshatras are 'jalamayas' or full of water and of white colour glittering with illumination thanks to Surya Deva and these Stars were as old as Kalpa and are shiny due to the interaction of Surya.'

Sizes of Planets:

Surya's diameter is stated to be nine thousand yojanas and its circumference is three times more. Chandra's circumference three double that of Surya's. Rahu's circumference is equal to that of Sun and Moon. Rahu rotates underneath both Surya and Chandra. Taking after the spherical nature of Earth's shadow, Rahu's form too is spherical full of darkness. From his abode full of darkness Rahu comes out of Sun during festive days like the New Moon and Full Moon and proceeds to Moon. During Festive days, Rahu goes back to Sun from Moon. Shukra Mandala is one-sixteenth of Chandra Mandala and Brihaspati is one-fourth of that of Shuka. Kuja and Saturn occupy three fourths of Brihaspati while Budha is three fourths of Kuja or Saturn. Stars are of the size of Budha. Stars are normally associated with Chandra and the former are some five hundred yojanas or lesser distance from each other although the minimum distance from each other one and half yojana; in other words, there is no Nakshatra of less than one and half yojana. There are as many Stars on the sky as there are constellations.

Positions of Planets in 'Ayanas':

Surya's travel depends on the Ayana; in Uttarayana Chandra's movement looks faster than that of Surya because the former happens to be on a higher position compared to that of Surya. While in Dakshinayana Sun takes to the lower elevation compared to Bhumi; It is aligned with the line of Earth or horizon during the New Moon and Full moon days though not normally visible regularly. On a New Moon day, Moon stationed in the Northern path becomes visible on the Southern path. Only on the Vishu days or Equinotical days, Sun Set and Moon Rise are at the same time but not otherwise. In the Dakshinayana, Surya is positioned under all the Planets: Moon orbits above Sun and so does the entire Galaxy of Stars; Budha orbits above the Chandra; Shukra orbits above Budha; Kuja orbits above Shukra; and Guru orbits above Kuja and Shani orbits above Guru. The Sapta Rishi Mandala or the Great Bear is above Shani and Dhruva or the Pole Star is situated above the Sapta Rishis. It is stated that the distance from the Nakshatras and the Planets is two lakh yojanas.

Planets and Nakshatras:

The various Nakshatra Mandalis or Star Constellations responsible for the beginnings of the various Planets were narrated by SutaMaha Muni quoting Veda Vyasa as follows: Vivaswan the son of Aditi was Sun the first Planet was born in the Constallation of Vishakha. Chandra or Tvisimam the son of Dharma originated in Krittika. Shukra the son of Bhrigu Maharshi was born in Tishya or Pushya. Brihaspati, the Deva Guru and the son of Angirasa Maharshi was born in ther constellation of PurvaPhalguni. Kuja Deva the son of Prajapati is lit up with nine 'Agni Jwaalas'was born from the Star Constellation of Purvashadha. Shani Deva the son of Surya is full of seven Flames of Fire was born in Revati 'Nakshatra Mandali'. Budha Deva the son of Chandra too has five fires of illumination and was born of Dhanishta. Rahu the enemy Surya and Chandra of Tamasic trait was born in Bharani while Ketu the son of Mrityu who was full of darkness at his abode was born to Aslesha Constellation; his characteristic is known for destruction and death. As Rahu and Ketu were born in these Stars, those humans born in these Stars do have evil effects during the specified Nakshatras and would to well to worship the respective Stars and Almighty as well to ward off the impact.

In sum, Aditya is the Prime Planet; Shukra is the Prime of Taraagrahas; Ketu is the Prime of meteors; Dhruva is the Prime fulcrum of all Luminaries scattered in all directions; Shravishta (Dhanishtha) is the best of Nakshatras; Uttaraayana is the Prime Ayana; Sisira is the Prime of Rithus; Magha is the best of 'Maasaas'or Months; Shukla is the Prime of the Pakshas or Fortnights; Pratipat is the Prime Tithi; between Day and Night, the Day is better of the two; and the best of Muhurtas is that which is governed by Rudra Deva. Among 'Kala Pramanaas' or the Measurements of Time, the best indeed is 'Nimesha'. The best Pancha Varsha or the Period of FiveYears called a 'Yuga' is what starts from Dhanishta to Shravana. Indeed, Divakara is identified as 'Kaala'or the 'ChaturvidhaBhutaPravartaka' or the Top Controller of Time. Indeed, this Universe is made and managed by Paramatma; and the Science of Jyotisha is unfathomable by those who could very well see and think: *Aagamaadanumaanaas –cha pratyakshaadupapattitah, PareekshyaNipunamBuddhayaaShraddhaatavyamvipaascitaa/ ChakshushShastramJalamLekhyamGanitamBuddhivittamaah, PanchaiteyhetaoVipraaJyotirganavanivechaney/* (No human being could grasp or even guess the Form, Substance, Feature, Position and Movement of the Extra-Terrestrial Entities by mere vision. One has to perceive, guess , imagine and believe by various media like Scriptures, Interpretation, discernment and logic. The possible means are vision, water, picturisation and computation.) [**Brahmanda Purana**]

Devotion to ‘Surya’ on ‘Saptamis’ (Text of Aditya Hridayam included)

The unparalleled and ageless Jnana Shakti of the Supreme Energy is but a token sign on the Sky in the form of Surya’s everlasting luminosity and heat, constantly reminding human beings of the wonder of Creation. The unique radiance of Surya on the Sky providing fleeting glimpses of ‘Mahan Atma’ is named **Ravi**. Surya is also called **Bhaskara** or **Prabhakara**. As he is visible during daytime, Surya is called **Diwakar**. Since He is the known Deity from the beginning, one calls Him **Aditya**. Although the presence of Surya was a matter of immense happiness initially, Devas started to feel the excessive illumination and heat and as such prayed to Him to tone down these to bearable levels; They said that He was too sizzling and literally burning Devalokas; the glow emerging from the Chariot is too dazzling to look at; that He was always invited to share the oblations of Ghee (Classified butter) in Yagnas and they were grateful to do so; but He must become far less blistering and radiant to limits of tolerance and that they would sincerely beseech Him to do so. Sun God responded to the requests of Devas and since that day of ‘Saptami’ became visible at Prithvi also initially. Those human beings on Earth sincerely worship Surya Deva along with recitation of ‘Aditya Hridayam’ on this day would certainly have their desires fulfilled.

Aditya Hridayam: ‘ Thato Yuddhaparishrantham Samarechinmayaasthitham,
Raavanamchaagrathodhrushtva Yuddhaya Samupasthitham /
Daivatheschasamaagamyadrashtumaabhayagatoranam, Upagamyabraveedramamagastyo Bhagavan
Rishih/ Raama Raamamahabaho, Shrunu Guhyam Sanaathanam,
Enasarvaanareenvathsa Samerevijayashasi. Aditya Hridayam Punyam Sarva Shathruvinaasanam,
Jayaavaham Japennithyamakshayyampramam Shivam / Sarva Mangala
maanganglyamsarvapaapapranasanamchintashokaprashamanamayurvardhhanamuttamam /
Rashmimantham Samudyantam Devasura Namaskrutam,
Pujayaswawivaswantham Bhaaskaram Bhuvaneshwaram/
Sarva Vedaanthakoheysshas Tejasvirasmibhaavanahyesha Devaassuragananlokanpaathigabhastibhih /
Esha Brahmecha Vishnuscha Shiva Skanda Prajapathih, Mahendro Dhanadah Kaalo Yama
Somohyapaampathim/ Pitro Vasavassaadhya Hyashvinomarutomaruh,
Vaayurvahnih Prajaapranaritikartha Prabhakarah/ Aaditya Savithassuryahkhagahpushaa Gabhastiman,
Suvarna sadruso Bhaanuvishvaretha Divaakarah/ Hardasyavassahasararchi Sapta Saptir Marichiman /
Timironmadhana Shambhustwasthta Martandam Anushman/
Hiranyagarbhassisirahstapano Bhaskaro Ravih, Agnigarbhoditeputrahsankhassisiranaashanah/
Vyomanathahstamobhedi Rig
yajur Saamapaaragah Ghanavrishtirapammitrovindhya Veedheehplavangamaha/
Aatapeemandalirmutyurpingalahsarvathaapanah, Kavirvisvo Maha Tejahraktasarvassabodbhavah/
Nakshatragana Taaraanamadhipo Viswabhaavana,
Tejasamapi Tejasvi Dwadashatmanamosthutey/ Namahpurvayagirayepaschimaadrayenamah,
Jyotiragaanamadinadhipathayenamah/ Jayaya Jaya Bhadraya Haryasvayanamonamah,
Namonamassahasramso Adityayanomonamah/ Namah Ugraya Veeraya Saarangayanamonamah, Namah
Padma Prabhodaya Marthaandayanamah / Brahmeshanaachuteshaya Suryaadithyavarchase,
Bhaaswate Sarvabhakshaya Roudraya Vapushenamah /
Tamoghnaya Himagnaya Shatrughnaya amithatmany Krithaghnahanyaya Devaya Jyotishampathayenama
h/ Taptachaamikarabhyaya Haraye Vishvakarmane, Namasthamobhignaya Ruchaye Loka Saakshiney/
Naasayatyeshavibhutamtha Deva srujatih Prabhuh, Payatyeshatapatyeshavarshatyeshagabhasitih/ Esha

*SupteshuJaagartiBhuteshuparinishthithah, Esha evagnihothramchaphalamchaivagnihotrinam/
 VedanthakratavaschivaKratuunamPhalamevacha, YanikrutyanilokeshuSarvaesha Ravi Prabhuh/
 Yenamaapathsyukrushcheshukanthareshubhayeshucha, kirthayan Purusha kaschinnavaseedhati
 Raghava/ Pujasvinamekagro Deva DevamJagatpatim, ethahTrigunithamjatvaYuddeshvijaiishyasi/
 AsminkshaneMahaBaahoRavanamtwamVadhishyasi, EvamuktwaAgasthyojagamayadhagatham/
 EdhatsrutwaMahaTejanashtashokaabhavattada, DharayamasaSuptreetho Raghava prayathtmaavan/
 Adithya prekshajaptwathupavan Harsha
 mavaptavaan,ThiriraachamyasuchirbhuthvadhanuraadhaayaViryavan/
 Ravanampreshyahrushatatmayuddhayasamupagamat, SarvayathnenaMahatavadhetasyadhrutobhavat/
 AdhaaraveeravadhanireekshyaRamam, Muditamanaparamamprahurshyamana/
 NisicharapathiSamakshyamvidhitwa, Suraganamadhyovachaswarethi/(A meditative Lord Rama was
 about to commence the battle with Ravana and an all-knowing Sage Agasthya who joined Gods to
 witness the Great Battle assured that the victory would indeed be Lord Rama's for sure!*

This Sacred Hymn 'Adithya Hridayam' dedicated to Sun God is highly propitious, extinguishes all enemies, ushers Glorious Victory and is worthy of reciting always ensuring eternal bliss. This Holy Prayer is a guarantee to achieve Prosperity; destroys sins, anxieties and wavering thoughts as also secures long life with contentment. We pray to Sun God as He has fully risen on the sky and is revered by Devas for the high splendour providing to the entire Universe. He embodies the totality of Celestial Deities and is self-radiant nourished by His own rays and heat, energising the whole world with its inhabitants including all the Objects of God's creation. He is Brahma, Vishnu, Siva, Skanda, Prajapathi, Mahendra, Kubera, Kala, Soma, and Varuna. He is Pitras, Vasus, Sadhyas, Asvini Kumars (Physicians of Gods), MarudGanas responsible for breeze, Manu, Vayu, Agni, Prana, the Season Maker and Prabhakara, the Provider of radiance. He is the son of Aditi, Savitha, Surya, Traversor of Sky, the Energy to perform various things, the cause for rains, the One to create shining Golden rays and the Maker of the Day. He has propitiously green horses, emits innumerable rays, rides seven horses, dispels darkness, destroys life, enables rebirth and provides unending effulgence. He is the Sourcer of Gold, imparts coolness, provides heat, causes illumination, has fire within, praised by one and all, melts off snow and enjoys sky-wide rides. He is the Lord of the Sky; Master of Rig, Yajur and Sama Vedas; cause of heavy rains, friend of water and rapid traveller over Vindhya Mountains. He originates heat, causes death, provides shape to the Universe, assumes colour of gold, heats up everything, connoisseur of knowledge, loved universally, Manager of the Universe and Great Organiser. Our Salutations to Him who has Twelve Forms, is the Chief of Stars, Planets and Zodiac and the Great Illuminator. Our reverences to Him who rises from the East and sinks in the West, the Master of Jyotirganas, the Sovereign of the Days and the Lord of Objects that shines. Our veneration to Him the embodiment and basis of Victories and Eternal Rider of the memorable Green Horses, the immortal personality of Thousand Rays and the Illustrious Son of Aditi Devi. Greetings to Him, who is a terror to the Vicious, a hero to the admirers, a prompt and fast voyager of the Sky, an efficient opener of Lotus and an efficient Energiser of lives. Our worship to Brahma, Vishnu and Shiva as also Surya who is blessed with Aditi; He is ever shining, consumes everything and has a formidable form of Rudra! He destroys darkness, snow and enemies; has a huge body, devastates the ungrateful and the Lord of everything that shines. Our Salutations to Him who is yellow like molten gold, has the form of Fire, is the Creator of the World and the demolisher of ignorance; He endears one and all, and the ready witness to all! This God facilitates everything to grow and also demolishes; with His powerful rays, He generates extreme heat and also causes heavy rains! He is awake and active when everybody is fast asleep without even our knowing about it; He is the Fire Sacrifice Himself and also the one who performs the Sacrifice too. All the pious tasks carried on in the Universe related to Vedas, Yagnas and Yagas are Lord Surya Himself. Hey Raghava, any one who recites this Hymn in praise of Adithya in times of danger or suffering or in wild forests, and in times of fear shall indeed cross over the problems for sure. Do worship this Lord of the Universe with single minded devotion and faith thrice and

indeed the Victory shall be yours. Sri Rama, the Her of Heros, you shall annihilate the Demon Ravana in a second, thus said Sage Agasthya and left his way. On hearing this, Lord Rama became free from any sorrow and prepared Himself to execute the Prayer with utmost devotion; He cleaned Himself, did 'Achamana' thrice, lifted the bow towards Sun God and was excited with happiness to commence the Battle. He faced Ravana with the firm resolve to destroy the Demon. The Lord of Skies Bhagavan Adithya, along a bevy of Gods, blessed Rama to kill the Demon forthwith.

Traditional Astronomy, Solar System and 'KaalamanaGanana' (Time Calculations)

The area which is covered by Sun and Moon constitutes that which brightens the SaptaDwipas, SaptaSamudras and half of Earth, the other half remaining dark. Again, *Avatitrinimaanlokaanyasmaadsuryahparibhraman, AvidhaatuhprakaashaakhyohyavanaatsaRavihsmruta/* (The 'Dhaatu' or the root of the word 'Avi' means illumination and protection; thus Surya is called Ravi). The word 'Mahi' or 'Mahi Tatwa' means Bhumi or Earth and the sub continent of Bharat is roughly reckoned as Earth; the Solar Disc measures nine thousand yojanas (one yojana is 12 km) and its circumference is three times more. The circumference of Moon is stated to be thrice of Sun. The total size of Earth is fifty crore yojanas and Meru Mountain is situated at the half point of Earth. Considering the elevation of Meru, the radius of Earth is stated to be eleven crore thirty seven lakh or the surface of Earth. Taking into account the revolution of Earth up to the sky and stars, the distance of the Earth and Sky are stated to be equal. All the Seven Dwipas on Earth as also the Seven Upper Lokas of Bhur-Bhuvar-Swar-Janar-Mahar-Tapas-Satya etc. lokas are all included in the 'Paryasa' or 'Bhramana' (Revolution) since they are all in the Cosmic Egg as under an Umbrella. In the revolution all the Lokas are tightly tied together; while the contents of the Cosmic Egg is stabilised with solidified Oceans, each Loka is stuck to each other and thus Earth too is stuck similarly with the solidified water. The solidified water is surrounded by solidified Tejas or Illumination. The Solidified Tejas is surrounded by Solidified Air. The solidified air is further surrounded by Sky which in turn is bounded by Bhutadi which again is enclosed by 'Mahat' and finally Mahat is bordered by Pradhana or the Infinity! Thus the entire Universe is a comprehensive and cohesive Totality!

[Brahmanda Purana-in fact, Puranas in general- believe that the Brahmanda (Cosmic Egg) is protected by sheaths or coverings of PanchaBhutas or Gross Elements of Earth-Water-Fire-Air and Sky; Earth is protected by solidified water; in the second layer by Agni; further by Air; further again by Sky; beyond which be the Concepts of Bhutadi or the Ahamkara or Ego being the Consciousness of Self as also the 'Mahat' or the High Significance, beyond is Pradhana or the Unknown. All the above Beings are stated to be a Composite Manifestation of the Supreme Unknown].

Meru Mountain was considered as the focal point of Traditional Astronomy. The East of Meru and on top of Maanasa was stated to be the Mahendrapuri where 'AshtaaVasus' whose Chief was Lord Indra were staying and that place was all decorated with gold. To the Southern side of Meru again on the top of Manasa was the abode of Lord Yama the son of Vaivaswata Manu and that Place was known as SamyamanaPuri. To the West of Meru again atop of Manasa, Lord Varuna was the abode of a Place called Sukha Nagari. To the North of Meru on Manasa Mount was the Vibhavari Nagari of Lord Soma. On the four corners of the rear North of Manasa were situated the Four Lokapalakas to preserve Dharma and Nyaaya to the mankind. In 'Dakshinayana' or the Southern Transit the course of Sun's forward direction to South would be like an arrow released as he would take various Luminary Devatas along with him: By the time Surya would reach Amaravati of Indra by mid-day, he would have reached Samyamapuri of Yama, when Vanuna's Sukha Nagari would be mid-night and Soma would be nearing dusk time. When Surya would reach Samyamana by mid-day at his peak, it would be Sun Rise at SukhaPuri of Varuna, Sun Set at Mahendri Nagar and midnight at Vibha Nagar of Chandra. If persons experience afternoon at those in South East (Agneya), or South and East, those in South West or Nirruti

would experience Sun in forenoon. To persons in North, Sun's position is experienced at later part of night where as to those in North East or Ishanya , it would be in the earlier part of night. When Amaravati experienced midnight, Yama Nagari felt that Sun was setting in the Evenings. At Soma's Vibhavari Nagar, Surya's position would be mid-day but he would have already risen up in the early morning and at Yama's Samyamana it would be midnight. Thus Surya rises and sets at different places at different timings.

Surya is stated to traverse one hundred and eighty one thousand yojanas in a 'Muhurtha'.

(Fifteen Nimeshas make one Kashta; thirty Kashtas make one Kala; thirty Kalaas make one Muhurta and thirty Muhurthas make a day and night). If Surya proceeds towards South or in Dakshinayana, his speed increases and whirls around in the middle of the firmament. At Manasottara Mountain, the 'Vishu' (Equinox) is situated in the middle; the circumference of Surya is Nine crores and forty five lakh yojanas. Returning from South to North (Uttarayana), Sun is stated to remain in the Equinox and travel further to Milk-Ocean and then Surya's circumference is stated to be three crore and eight thousand yojanas. When Surya is in the constellation of Shravana and Uttaraashadha traversing the Regions upto Shaka Dwipa, the magnitude of Sun is estimated at a crore and Eighty of yojanas approx. The divisions of Planetary system are Aja Vithi (Southern) or the Naga Vithi (Northern) comprising constellations of Stars; the divisions of star-constellation of Moola-Purvashadha-Uttaraashadha are born in Aja Vidhi while the constellations of Ashvini-Bharana-Krittika are born in Naga Vidhi. During Dakshinayana, Sun covers thirteen and half constellations of Stars in twelve Muhurtas due to his speed; but in Uttarayana, he covers the same constellations in eighteen Muhurtas. It is said that the central area of a Potter's wheel goes slower and in the same way Sun traverses slower and in the navel of the wheel, it goes further slower ie thirteen Muhurtaas! During one daytime, the first part is called Usha / Sandhya, the second one is Praatahkaala, the next is Madhyaahna and the next part is of Aparahna and then Sayahna. At the times of dawn and dusk, it was stated that crores of demons are bent on devouring Surya Deva but the Vakakhilya Sages protect Surya deva ; besides, Brahmanaas perform Sandhya Vandana and Gayatri Japa to overcome the demons. On a Vishuvat day (Equinox) the day as well as night are of exactly same measure of Time but from there after Dakshinayana nights get lengthened while during Uttarayana, the daytime gets elongated. Vishuvat Time or Equinox is between Sharad and Vasanta Ritus. That would be the time when Moon is of uniform 'Kalaas'. Brahmanda Purana gives a detailed account of 'Kaalagananaas' or Time Calculations related to Soura (Surya), Sowmya (Chandra) and Naakshatra or Stars. It was at this Vishu Time, that 'daanaas' are required to be performed to please Pitru Devas. Since Vishu is considered as most auspicious to Devas too, special Danaas are required to be given to learned Brahmanas.

It is good to learn of 'Kaalamaanaganana' or the calculations of Time as also certain other aspects; for instance: 'UnaMaasa'(month of shorter count), AdhikaMaasa (month with longer month); Kala, Kaashtha, Muhurtaka; Purnamaasi (Full Mon), Amavasya (New Moon); Sinivali or Kuhu the days when Chandra rekha was not seen at all; and Raaka and Anumati (differentiated nights) unseen on Purnima (Full Moon); Amavasya mixed with 14th Tithi of the next Paksha or fortnight is Sinivali while Amavasya which merges with the first of next Paksha is Kuhu (in both the cases worship of both Sinivali and Kuhu would bestow wealth); Purnamaasi mixed with the 14th Tithi is Anumati while that mixed with the first of next Paksha is Raakha (in these cases too, worship would bestow good progeny and fame). Another facet worth noting is that Uttarayana months are: Magha, Phalgun, Chaitra, Vaishakha, Jyeshtha and Ashadha are of Uttarayana while Shravana, Bhadrapada, Aswiyuja, Kartika, Margashira and Pushyami are of Dakshinayana.

About Chandra Deva further

Daksha's curse to Moon and reappearance:

As Prajapati Daksha married off all his twenty seven daughters to Soma, the latter was ignoring all the daughters, excepting Devi Rohini. The 27 daughters married to Chandra are Kṛttika, Rohinī, Mrigasheersha, Aardra, Punarvasu, Purbabhadrapada, Pushya, Aslesha, Magha, Svaati, Chitra, Purvaphalguni, Hasta, Dhanishtha, Vishaakha, Anuraadha, Jyeshtha, Moola, Purvaashaadha, Uttaraashaadha, Shravana, Uttaraphalguni, Shatabhisha, Uttarbhadrapada, Revati, Ashwini, Bharani. These 27 wives of Chandra are 27 Nakshatras (the constellations) which are on the moon's orbit. The rest of them complained to their father Daksha who reprimanded Soma to behave but Soma ignored the repeated warnings of Daksha. Out of exasperation, Daksha cursed Soma to gradually decline and finally disappear. In the absence of Soma, there were far reaching adverse effects in the Universe. Devas including Vanaspati felt Soma's absence and so did human beings, trees, animals and worst of all medicinal plants, herbs and so on. The Sky was dark and the Stars too lost the shine. Chandra prayed to Lord Shiva for long at Prabhasa Tirtha and since Daksha's curse was irreversible a compromise was made that during Krishna paksha Chandra would wane and wax during Shukla Paksha. However, this formula proved defective as Chandra was sinking in the Ocean causing natural sufferings by way of non availability of herbs and so on and at the request of Devas to Shiva again, Chandra left only with one of the 'Kala', the Lord gracefully wore the Crescent Moon on His 'jataajutamastaka' for good, enabling Chandra to wane and wax every month ever since! As Devas approached Vishnu, He advised the solution of Churning the Ocean by both Devas and Danavas and latter too agreed to the proposal for the lure of securing 'Amrit'. In the process of churning, Moon was given birth again. This had brought great relief to Devas, human beings whose 'EkadashaIndriyas' (Eleven Body parts), 'PanchaBhutas' (Five Elements), SolahKshetra Devatas, Trees and Medicines. Even Rudra's head was without Soma and so did water. Lord Brahma blessed Pournimathithi and selected the day for worship to Chandra Deva when fast is viewed propitious along with token amount of money and material as charity. That specific day 'Yava' Bhojan (Barley food) or barley made material is considered to be blessed a person with Gyan (Knowledge), radiance, health, prosperity, foodgrains and salvation. [Varaha Purana]

'Origin of Chandra, wedding, Shaapa, re-emergence and Stories of his Vamsha

Maharshi Atri performed Tapasya for thousand Divya years and pushed up his virility and the magnificent deposit in the form of drops from his eyes spread out outstanding illumination in all over the ten directions. Realising the unique development, Brahma facilitated the emergence of Chandra Swarupa and provided to him a Chariot to traverse across the entire Universe. Chandra made twenty one full circles from Prithvi to Great Samudra and in the process transmitted extreme luminosity which when it touched Bhumi created 'Anna' or Foodgrains and derivatives like seeds, herbs, Aushadhis and so on. Brahma made him in-charge of Brahmanas and their activities. He organised an unprecedented Rajasuya Yagna which was attended by a galaxy of Devas and Maharshis, besides lakhs of Brahmanas who were showered with gifts and 'Dakshinas' or cash money. Nine illustrious women like Sini, Kuhu, Dyuti, Pushti, Prabha, Kirti, Dhriti and so on. At the time of his AvabhrutaSnaana or Sacred Bathing to mark the Grand Finale of the Yagna, Chandra was like a personification of humility and honesty. But soon Chandra changed his attitude due to conceit and power; he committed the 'Mahapataka' or a great Sin of enticing Devi Tara, the wife of Deva Guru. Brihaspati, other Devas and Brahma himself chided his nasty and immoral activity to no avail. Shukracharya the Asura Guru espoused the cause of Chandra and Tara

and a fight broke out between Asuras and Devas as Deva Guru headed the Deva Sena (Army). In course of time, Tara was conceived and Brihaspati insisted that the delivery should not be in his residence till Tara's delivery and that she could join him after delivery. Then Budha was born and he grew as an extraordinarily learned Vidwan of Veda-Vedanga-Shastras. Brahma was impressed with Budha and thus appointed him as a full-fledged Graha or Planet. Budha performed great Tapasya to atone the sin of his parents. Brahma considering Chandra's arrogance and selfishness, made Budha's placement in the firmament right opposite to that of his father's but Budha was friendly with Ravi and Shukra. Budha fell in love with Ila, a beautiful young woman, little realising that she was actually the King Sudyumna a pious ruler of his Subjects. The King entered into a forest not knowing that it was a forbidden place as Shiva and Parvati spent their privacy and the ban was that any male entering there would become a female. Thus the King became a beautiful woman but due to shyness did not return to his kingdom. Sage Vasishta who was the Raja Guru of King Sudyumna came to know of the curse and performed severe Tapasya to Maha Deva. Meanwhile, Budha met Ila per chance and married her and begot a child called Pururava. By then Vasishta was fortunate to secure Maha Deva Shiva's 'darshan' and requested that his King be returned to manhood. Shiva granted a partial dispensation that Sudyumna would become a male for half a year and during the second half continue as Ila Devi. Pururava after Sudyumana's retirement proved to be a model King administering the Kingdom on the strict principles of Virtue.

About Mangala Graha

ManagalaGraha is considered as Bhumi Putra the son of mother Earth. It is said that when earth was lying submerged in vast expanse of the Great Oceans. Lord Vishnu in his Varaha Avatar lifted the earth and brought it out and placed it in a suitable orbit. Mother earth was grateful and asked for a feminine boon. 'O God give me a child of yours!' To which God agreed. Mangala was the result of this godly union with the rescued Earth. By assuming the incarnation of Varaha, Lord Vishnu salvaged Earth (BhuDevi) from being sunk into the under-world of 'Rasatala' by the fierce demon Hiranyakasipu. The Great Boar lifted up Earth by His 'damshtra' (Jaws) even as the demon was annihilated. Bhu Devi was stupefied in bewilderment but after recovering from the shock, she was emboldened to pose a volley of queries to Varaha Deva as to how the entire Universe got dissolved, how the process of Creation was revived after each Kalpa, how 'Dharma' (Virtue) and 'Adharma' (Vice) were balanced and in which kind of extreme situations that Lord Vishnu would incarnate in various forms. Lord Varaha outlined Bhu Devi's difficult queries subsequently. [Varaha Purana] Mars (Mangala) is also called: Angaraka the red in color-Raktavarna-Bhouma the son of Bhu Devi-Lohitanga the Iron Bodied- Kuja the sin of Earth and Bha the ever lustrous. Mangala stands for auspiciousness, could be malefic too- Kuja as a Karaka, an indicator of santaanas, assertion, aggressiveness, ability, ambition and passion. Mars is further identified with the Kartikeya, the god of war. He is the son of the Parama Shiva as Kartikeya was born with six heads as the six goddesses of the lunar constellation, Kritikas nurtured him destroyed the invincible demon Taraka, and released the Devas from Taraka's oppression. These myths depict valor, strength and courage, and most fittingly, the protective quality of Mars. Thus, Mars is known as the protector of dharma, the sacred path and purpose in life that each of us follows.

Another version relates to Andhakaasura's destruction by Parama Shiva: Armed by this powerful boon, Andhakaasura started a reign of terror. Nobody could defeat him, as every successful attack that wounded him caused his blood to drop onto the ground. Everytime his blood touched the ground, it ended up

creating an army of Andhakasuras. This army of Andhakasuras were very difficult to defeat. They spread destruction everywhere around, fought with kings and devas alike, and were impossible to defeat. Everyone went to Mahakaleshwara Shiva, to protect them as, Shiva battled with Andhakasura, but every time Andhaka's blood touched the ground, a new Andhakasura was created. After fighting for a long time, Shiva got tired. Drops of his sweat fell on earth. At the place where they fell, the earth opened up. From the womb of earth, Mangal Deva came out absorbing every drop of blood of Andhakasura that fell out. Thus, Mangala assisted Shiva in the battle, and prevented Andhakasura from being reborn by using his special boon. Assisted by an able Mangaldeva, Mahakaleshwar won the battle easily against Andhakasura and killed him. It is believed that Mangal planet was born at the site of the ancient temple of Mangaladeva at Ujjain, the land of Mahakal. Since Mangaldeva was thus the child of Shiva and Prithvi Mangaldeva was called Bhauma. The place around the battlefield is believed to have red mud. Mangaldeva's complexion is also believed to have turned red because of the blood, similar in colour to the planet Mars as Mangal (Auspicious), Angaraka (Burning Coal) and Kuja (The fair one).

BudhaGraha

Chandra's origin, wedding with Stars, Tara and birth of Budha& their progeny

Suta Mahamuni desired to know about Chandra Deva who was in charge of Pirtu Lokas. As Brahma instructed one of his 'Manasa Putras' Maharshi Atri to take up some responsibility to 'Srishti', the Maharshi performed an 'Anutthar' (unprecedented) 'Tapasya' due to which the Unique Paramatma whom Brahma, Vishnu, Rudra and Surya reside was pleased to materialise 'Ashtamaamsu Shishu' or Chandra Deva from the mind's eye of Shiva and as a result flowed out a stream of illumination from the Maharshi's physical eyes. That radiance filled up all the 'dishas' (directions) and a woman appeared who was conceived and confined for three hundred years; as she could not carry the child, she sacrificed her life and Lord Brahma pulled out a 'Purusha' of extraordinary blaze with arms decorated with 'Audhaas' and placed him on a chariot driven by thousand horses with 'Vedamantras' and took him away to Brahmaloka. There Brahmarshis declared that the newly arrived Youth was their Chief and as Pitaras, Gandharvas and personified Aushodhis arrived, all the Devas and Brahma extolled him by 'Somadaivitya' Mantras. With the 'Stutis' (praises), Chandra's glow increased manifold and 'Aoushadhis' started germinating on the Earth in the nights and the Chandra mandala became by the day from Amavasya to Pournami and waned till next moon-fall till the moon-rise again. Daksha, the son of Pracheta, gave away his twenty seven daughters in wedding to Chandra. Later on, Chandra performed Tapasya to Bhagavan Vishnu for twenty lakh years who felt pleased and fulfilled Chandra's wishes that he would like to win over Indraloka by which Devas could come to his residence in person and take away their respective shares of Yagnas. He also secured a boon to perform a Rajasuya Yagna in which Brahma and other Devas were the invitees, Maha Deva was the protector to ward off Rakshasas and other evil forces, Maharshi Atri was the 'Hota' as Rigveda Paathak, Bhrigu as 'Adharvyu' (Yajur Veda Paathak), Brahma as Sama Vedak Paathak, Vishnu as 'Upadrishta' and Atharva Veda Paathak, Sanaka Kumaras as 'Sadasyas', and the Ten Vishvadeva Chamasatharvyu or as the Soma Rasa drinkers. Ruthvijas arrived from all the Lokas and received Dakshinas. At the time of 'Avabhritasnaana' the excellent Form of Chandra desired to witness and without their husbands separately, came the Devis like Lakshmi without Narayana, Cinivaali without Kardama Muni, Dhtuti without Vibhavas, Tushti without Brahma, Prabha without Prabhakara, Kuhoo without Havishmaan, Kirti without Jayant, Vasu without Kashyapa the

Marichiputra, and Dhruvi without Nandi. Thereafter, Chandra Deva illuminated all the SaptaLokas and dominated all the ‘Dishas’.

In course of time, Chandra got infatuated with **Devi Tara**, the wife Deva Guru Brihaspati and took her away to his residence despite heavy protests of Deva Guru, Sadhyagana, Lokapalakas, Marudganas, and even Bhagavan Shiva himself. Shiva felt highly offended and invoked the EkadashaRudras led by Vamadeva, pulled out his bow called ‘Ajagava’, and accompanied by eighty four Ganas, Ganesha, Kubera with his shatakotiYakshas, Padma Vetala, three lakh Nagas and twelve lakh Kinnaras and so on. Chandra on his part too enlisted the support of Nakshatras, Rakshasas, Asuras, Daityas, Shanishwara, Mangala, and so on. The entire Universe was tensed up and finally, Brahma intervened and gave a curse to Chandra at the ‘MahaPataka’ of the latter to have enticed Tara Devi the Guru Patni and brought the Universe to a precipice; the curse was while the entire world would be blessed with peace, happiness and coolness till the Purnami during the first half a month, Chandra would be treated as a PaapaGraha (sinful) as a Papa Graha in the second half. Brihaspati excused Tara’s misdeeds and accepted her back. Devi Tara gave birth to **Budha** who was highly intellectual with erudition in ‘Artha Shastra’ (Economics), Gaja Shastra, and Administration and was known as Rajaputriya, and Palakapya. Brahma granted Budha the status of a ‘Graha’ (Planet / Mercury).

From Budha and his wife Ila, there was a famous son called **Pururava** who was respected by one and all and performed over hundred Ashwamedha Yagnas, as also executed worship to Vishnu for several years, ruled SaptaDwipas, killed innumerable Daityas like Keshi, got Apsara Urvashi infatuated with him, and by the grace of Lord Vishnu, secured half of Indra’s throne! Once three Maharshis personifying Dharma, Artha and Kama visited Pururava and desired to test him; Puru made them seated on golden thrones and performed puja to Dharma first, continued with the puja to Artha and later to Kama, but he took longer time in the worship to Dharma, two-thirds of it to Artha and only half of the least time to Kama; both Artha and Kama gave curses to Puru; Artha cursed him saying that the latter would become greedy and that would ruin the King; Kama cursed Puru that he would be a victim of ‘Viyog’ for Urvashi; but Dharma gave the King the boons of long life, reputation for ages till Surya and Chandra would exist and that his ‘Vamsa’(clan) would thrive for ages! Having tested the King, the Maharshis disappeared and the curses given by Artha and Kama also proved to be actually their blessings! Pururava was in the habit of visiting Amarapura in Indraloka daily; once he found two Apsaras viz. Chitrlekha and Urvashi were being kidnapped by DanavarajaKeshi and on seeing the plight of the Apsaras, Pururava threw away the Danava off by ‘Vayavyastra’- feat that even Indra could not in the past. Indra was highly pleased and honoured Pururava with a dance drama titled ‘Lakshniswayamvara’ that was enacted under the direction of Bharat Muni, the famed authority on Natya Shastra. But Urvashi was so much absorbed looking at Pururava that she faltered in the dance steps and Bharat Muni cursed both Urvashi and Puru that they would suffer pangs of separation from each other after her fall down to Earth for fifty five years of family life begetting eight sons and after the limit when she would return to Swarga and he would become a Piscacha wandering and searching for her till the time limit of the curse lasted. The eight sons were Ayu, Dhrudhaayu, Ashwaayu, Dhanaayu, Dhritimaan, Vasu, Shuchividya and Shataayu. Ayu was blessed with five sons viz. Nahusha, Vriddhi Sharma, Raji, Dambha and Vipaapma. The illustrious Nahusha had seven sons namely Yati, Yayati, Samyati, Udbhav, Paachi, Sharyati, and Meghajaati. As Yati renounced the normal world and became a Yogi, **Yayati** took over the Kingship. King Yayati was virtuous, invincible, and reputed. He married Sharmishtha, the daughter of Danava King Vrishaparva and Devayani, the

daughter of Shukracharya. From Yayati, Devayani gave birth to Yadu and Turvasu, while Sharmishtha begot Druhu, Anu and **Puru**. As King Yayati became old, he called all the sons and proposed that any of the sons might assume his old age in exchange of their youth so that he continued as a King for more time not only to enjoy his life but also to perform certain Dharmic activities like Yagnas, chatities and Tirtha Yatras etc. which could not be completed as Shukracharya the father of Devayani cursed him to lose his youth and presentbility since he instructed that he should not sleep with her. All the sons declined the exchange proposal made by Yayati, excepting the youngest son of Sharmishtha; Yayati cursed all the other sons of both the wives, excepting Puru, named Puru as his heir apparent so that his Vamsa or Clan would henceforth be known as PuruVamsa and by his ‘Tapobal’ (might of his meditation) exchanged his old and ugly body with that of youthful and handsome Puru.

As Shri Rama narrated the extremely interesting King Ila- his streetvavide Valmiki Uttara Ramayana

The paramodaaraBudha Deva took pity on King Ila and during his alternative monthly turn of the King’s Purushatva welcomed BhriguputraChyavana Muni, Arishtanemi, Pramodana, Modakara and DurvasaMunis. Budha explained about King Ila , the Kardama Prajapati Putra, and that they would all be aware of what all had been happening to him between the swinging pendulum of streetva and purushava every month! As Budha Deva was explaining thus, Kardama Prajapati too arrived at the Budhaashrama. And so did Pulastya, Kratu, Vashatkaara and Omkaaraasa too. Then there was an open discussion as to how to rescue from the acute problem of King Ila. *nānyampaśyāmibhaiṣajyamantareṇavṛṣadhvajam,nāśvamedhātparoyajñāhpriyaścaivamahātmanah/tasmā dyajāmahesarvepārthivārthedurāsadam,kardamenaivamuktāstusarvaevadvijarṣabhāḥ,rocayantismatam-ajñāmrudrasyārādhanamprati/samvartasyaturājarṣihśiṣyahparapuramjayah,maruttaitivikhyātastam-ajñāmsamupāharat/*

Then Prajapati Kardama addressed: Viprottamaas! Excepting the single manner of pleasing Maha Deva Himself, the disease facing King Ila could be ever doctored and cured. This involves the King Ila himself ought to dutifully execute Ashvamedha Yagjna addressing Maha Deva and pleasing Him’. As KardamaPrajpai stated, there was an unanimous decision of the Muni Maharshis and Rudraaraadhana was initiated and ‘Yagjnyaanushthaanakaaya krama’ was launched by RajarshiMarutha who presided Then Budha left the ashram and the mahayagjna concluded most successfully and Maha Rudra was pleased and approached King Ila and addressed the muni brahmana ganaas all and stated that he was quite contented with the ‘Yagjnakaryakrama’ as invoked by him and totally dedicating to him. He had finally declared King Ila to lasting ‘purushatva’ as a King of lasting glory. Finally, Shri Rama addressed the mahatmya of ashvamedhayagjna citing the examples of Indra to be relieved of brahma hatyapataka and King Ila from the ‘streetva-purushatvadurdasha’ as the golden examples.

Guru Graha

Guru is also known as Brihaspati, represents knowledge, education, law, justice, politics, positivity, future, and ethics. When Guru is wrongly placed in our horoscope then it gives problems like financial problems, obstacles in education, health problemsarise..GuruGrahaJaapa is performed by invoking Guru Deva and chanting mantras for Brihaspati to please the graha as per the shastras to get rid of all the problem occurring due to this dosha and live happily.Thisjapa is best suited to perform on Thursday, the date can be selected as per one’s Janma nakshatra or birth star. Helps in getting great results in educational fields, by reducing the negative results and increasing the positive results of Guru graha.- Reduces the malefic effects of Guru graha and helps in bringing material and spiritual development.ThisJaapa helps in bringing peace and harmony, promotes financial prosperity, accelerates functioning of business and stability.*DevaanaamcharisheenaamchaGurumkaanchanasannibham, buddhi*

bhutamtrilokesham tam Gurumpranamaamyagam/ or Om
brhaspateatiyadaryoarhāddyumadvibhātikratumajjaneṣu, yad
dīdayaccavasartaprajātata dasmasudraṇām dhehicitram/

Guru (Jupiter) is a planet of expansion, considered to be a teacher who removes the ignorance and darkness and offers wisdom by throwing light. In vedic tradition it rules Sattva Guna, which is the best Guna among others, being responsible for harmony, piece and comfortable state of mind. It rules over man's worldly possessions and fortunes and hence is called the Giver or Ruler of money. Guru represents social justice, religion and sincerity. In ayurvedic practice some operations or administering of some medicine the physicians use to do in the hora of Guru. Guru is fiery, noble, benevolent, fruitful, masculine, jovial, buoyant. Guru is the lord of North-East direction and governs *HemantaRitu (December-January)*. Its color is golden, purple or violet and rules over the metals tin, gold, topaz and platinum. Sweet and fragrant are the flowers of Guru. It is the lord of finance and children. It governs education, happiness, health, love and respect towards elders and preceptors, good morals and conduct, wealth, respect, reputation and charity etc. Guru gives the native golden complexion, brown eyes and hair. People that are born under the strong influence of Guru have good growth in youth, have muscular body due to outdoor games and become so stout that they must be respected for their growth. Such people always get the seats vacated for them even in crowd. Native has corpulent and tall body and is wise and learned. He has loud and heavy voice. Parts of the body ruled by Guru are liver, tumors, circulation of blood in arteries, fat in the body, adipose tissue, morbid growths, pleura of lungs, kidney, thigh, feet, right ear. When Guru is afflicted, it makes native extremist, having extravagant ideas, careless, over optimistic, gambler, poor, unpopular, lavish. It gives false hopes, failure in speculations, worry through children, loss by relying on others, misjudgment, miscalculation etc. When Guru is beneficial, it gives good health and longevity. Native is jovial, hopeful, buoyant, humane, and of broad-minded nature. It bestows worldly wisdom, good fortune and dignity, social and moral success, prudence, progress and much expansion in all efforts. Rapid recoveries even from severe disease will take place if Guru is beneficial in one's horoscope. Native thinks properly, does his work ably and judges properly. Native uses fair means to earn money and never gets benefited by loss of others.

About ShukraGraha

Sukracharya, the preceptor of Daityas is a son of Bhrigu born to Usana. When the battle ensued between the Devatas and the Daityas, the Devatas led by Indra had the upper hand. Daityas went to their Guru, Sukracharya and sought his help, but as he left for severe Tapasya to please Maha Shiva to accomplish 'Mrita Sanjivini' mantra siddhi, they sought refuge in Usana, the mother of Sukracharya, assured them protection and by using her powers froze the devatas. Devatas prayed to Vishnu to protect them and get them out of the predicament. Vishnu understood that the curse on devatas could not be annulled unless Usana was killed. But Usana being a woman without violating the precepts of dharma, disguised Himself as a ferocious beast and tried to scare Usana who in turn desired to turn Vishnu and Indra to ashes. In self defence, without having to infringe the principle and under the garb of self defence, even before her attempt to convert both to ashes and well before the words of the 'shaap' were spelt out, Vishnu killed Bhrigu's wife with a sharp arrow and separated her head from her body. Once Usana was killed, her powers also left and Devatas became free but Bhrigu cursed Vishnu to take birth on earth and go through the cycles of birth and death and thus suffer like all humans. He brought his wife back to life

with his powers. Vishnu accepted the curse of the Maharshi gracefully. There were on-going battles between Devas and Demons, but the most potent war fought was that of Bali with Devas in which Danavas had an upper hand. But Lord Vishnu took the incarnation of Vamana and tricked Bali by asking for just three feet of land and occupied the entire Universe and suppressed Bali's head to the Subterranean world as the third foot! Similarly Prahlada's father Hiranyakasipu was killed taking the form of half-lion and half-man to escape the effect of Brahma's boon. Thus each time Danavas got boons from Brahma, Lord Vishnu tried to search for the escape clauses of the boons secured after rigorous Tapasya and appeared as the saviour of Devas always. Thus brooding, Sukra Acharya, the son of Sage Bhrigu and Urjasvati, consoled Danavas and assured that some other strategy would have to be followed to achieve victory over Devas. Thus Danava Guru asked for patience and restraint and meanwhile practised a life of austerity and abstinence till he found a solution to the problem from Tapasya. The Acharya then meditated Lord Siva for several years together and finally pleased him for a boon. He explained that the various Tapasyas performed by Danava Kings in the past to Brahma and the boons obtained from him proved futile since they had only temporary impact and each time Lord Vishnu was discovering loopholes in the boons received. That was the reason why Lord Siva was approached for a solution as a boon, the kind of which should not have been granted to his opponent Brihaspati, the Deva Guru. Lord Siva in turn gave a very arduous method to follow namely to perform penance for thousand years lying upside down inhaling smoke from burnt husk. Meanwhile Deva Guru disguised himself as Sukracharya and gradually misguided Danavas and taught them a licentious and wicked life quite contrary to what Sukracharya advised before his departure for Tapasya. The Danavas were provoked by the Fake Danava Guru went on war against Devas who killed several Demons as the latter were disunited, indisciplined and weak. Sukracharya's mother, Kavya, found that Devas were drawing too near to Danavas and protected them by putting Devas to deep sleep by requesting the Goddess of 'Nidra' (Slumber). Indra escaped the sleep as Lord Vishnu absorbed him into His body; He also used the Sudarsana Chakra (Wheel) and cut off Kavya's head even ignoring that she was a woman that too the wife of Sage Bhrigu. The Sage was furious on learning that Vishnu's Chakra cut Kavya's head and gave him a curse that Vishnu would be born again and again as a human being since He never cared for the killing of a woman and hence be punished by learning the misery of staying imprisoned for nine months each time before the births. Also by his mystic powers, the Sage revived his wife to come alive! Indra was afraid that Bhrigu cursed Narayana and soon original Visvamitra would also return after securing the much desired Mantra from Lord Siva. So Indra made a plan and asked his daughter Jayanti to disguise herself as a maid and reach Visvamitra's hermitage and please his mother Kavya to start with and please the Sage in his duties subsequently which she did exceedingly well. Meanwhile Visvamitra secured a great boon from Lord Siva that he would be invincible to any force in the Universe. Lord Siva blessed the Sage with the Mantra. Also he was pleased with the services of Jayanti and desired to give boons to her. She revealed her identity as Indra's daughter and requested the Sage to marry her. Visvamitra agreed that she could be with him for ten years, that he would not attend to any outside task during the period and that she would not be visible to others. Indra's plan thus succeeded well. The fake Sukracharya (Brihaspati) too had a successful time. But after ten year's time Visvamitra left Jayanti and returned to Asuras and sought to expose the fake Sukracharya, but the fake Sage advised that he was real Sukracharya and the one who arrived just then was really fake! The real Sukracharya was not able to convince the foolish Danavas and having cursed them for not recognising him left in anger. Having fulfilled his mission, the fake Sukracharya or Brihaspati returned to Indra Loka. Danavas felt cheated and desired to convey their sincere apologies and thus approached Sukracharya with King Prahlada in the lead. The Sage was furious as he felt insulted, while actually he took the trouble of severe Tapasya only for the welfare of the entire Danava community whereas they let him down badly by believing in Brihaspati in disguise. King Prahlada pleaded with the Sage very earnestly and all the Danavas prostrated before the Guru to excuse them for their lack of gratitude and commonsense. Sukracharya understood from his intuition that the regrets expressed by Prahlada and Danavas were genuine. He then narrated that Lord Brahma assured him of the King of Danava's coming to power soon and for the time being Danavas would have to lie low and await excellent times till Prahlada's grandson would be born as Bali and reign the Three Worlds. What the Danava Guru told Prahlada was so

encouraging that he did not wait for more time and attacked the Devas; Devas lost the war. Indra was surprised at the defeat of Devas. He prayed to Devi Bhagavati at the instance of Deva Guru, Brihaspati. He extolled the unparalleled Glory of Devi as per ‘Shakti Darsana’ and described Her as the ‘Tatvas’ rooted to the material manifestation of PanchaBhootas or Five Elements; the Tatvas include Maha Bindu, Nada Sakti and Misrama Bindu. She dwelt in five sheaths (Kosas) viz. Annamaya, Prana Maya Kosa, Manonmaya, Vignana Maya and Ananda Maya. She was the Vedas, Sastras, Upanishads, Mantras, Tantras and multi-routed final destination and so on. Devi Bhagavati was pleased and made Her extraordinary appearance in full form, packed with armoury and ornaments. Out of sheer panic, Danavas led by King Prahlada fled away to Patala forthwith. Thus ended the unwarranted war declared by Danavas against Devatas who had other important duties to perform; thus the Devi’s appearance was a warning to both Devas and Danavas that they should not waste mutual energies in frequent bickerings. Thus there was a Truce ending the War.

Shani Graha

Often Shani is associated with Yama because it is the chief governor of longevity. Shani is the son of Surya Deva and Devi Chhaya and is the counterfeit of Guru or Jupiter as former destroys while the latter applies pressures and expands. Saturn is also called holder of the keys of both Swarga Narakaas alike. and rules over hard and laborious work as well as over responsible positions in life. Shani is a great ruler of time and delays. Shani is barren, binding, cold, constant, dry, defensive, hard, nervous and secretive planet. It is the lord of West direction and governs *Shishir Ritu (February and March)*. Its color is blue, jet black and indigo. It is considered as an evil (malefic) planet and it reigns over poverty, misfortune, death, unending problems, delays, hindrances, chronic and lingering diseases, old age etc. Shani gives the native dark color, thin built, prominent veins, thick nails, protruding teeth, coarse and thick hair, long hands and feet. From the face of a person appears older than of actual age, being angry, dreadful, foolish, full of wrinkles, merciless and melancholic. Shani is afflicted it causes delays, disappointment, disharmony, dispute, despondency, dejection, differences, distrust and gives persistent bad luck, up-hill struggles, sorrows and disappointments. When Shani is beneficial then good qualities like endurance, economy, thrift, patience, perseverance, power of retaining secrets, permanence, stability, self control, sense of duty towards God and man, accuracy, precaution in all matters. It develops in an individual truth, charity, power of meditation and concentration, sincerity, prudence, asceticism and such.

[[More on Shani Deva as Surya- Chhayaa Devi as described in reference to Surya Deva vide earlier pages](#)]

Rahu Ketu as Nava Grahas

KsheeraSagaraManthana and Vishnu’s Mohini Avatara’

Even while Brihaspati was explaining this to Indra, a huge number of Rakshasas attacked Swarga, harassed Devatas and occupied Swarga. Devas and Indra approached Brahma and the latter reached Kshira Samudra to call on Narayana. Vishnu advised that Devatas should prevail upon Asuras and together churn Ksheera Samudra with Mountain Mandhara as the churning stick, Vasuki as the rope to churn and he by assuming the Incarnation of Kurma would balance the Mountain to enable the churning so that Amrita would be produced; Vishnu further planned that he would ensure that Amrita the life lasting drink so produced would be distributed to Devatas and not the Asuras. The Grand Plan worked as several Asuras perished out of their ego

to opt for the serpent's mouth that emitted poisonous flames. In the process of churning emerged Surabhi-Kamadhenu- the Sacred Cow, Varuni Devi carrying Sura the intoxicating drink, Parijata Tree which spread fragrance far and with its flowers and Apsara Ganas all rejected by Asuras as they should Amrita and nothing else! The churning continued and Chandra Deva was materialised whom Maha Deva accepted; KaustubhaRatna was accepted by Vishnu; a huge mass of poisonous creepers were given away to Naaga Devatas; Aoushadhis the herbal medicines were materialised and MahaBhairava opted for it. Then emerged Dhavantari in his Kamandalu or the Sacred Vessel the much-awaited Amrita but for a while there was a veil of Maya around the vessel as it looked too innocuous. Devi Lakshmi appeared and Muni Ganas and Devas hailed her praising her: *LakshmimKsheera Samudra Raja Tanayaam Shri RangaDhaameshwareem, Daasibhutasamasta Deva vanitaamLokaikadeepaankuraam/ ShrimanmandakataakshalabdhavibhavaBrahmendruGangaadharaam, TwaamTrailokyakutumbeneemSarasijaamVandeyMukundaPriyaam!* They also recited Shri Suktam by saying: *HiranyavarnaamHarineem Suvarna RajatasrajaamChandraamHiranyayeemLakshmeemjatavedomamaahava, TaamavahaJaatavedoLakshmeemanapagaamineem, YasyaamHiranyamvindeyamgaamashwamPurushaanaham/ etc.* The highly excited Gandharvas jumped into symphonic singing and Apsaras danced with ecstasy; Ganga and other Sacred Rivers fetched cool and fragrant waters while 'AshtaDiggajas' or the Celestial Elephants got her bathed. Vishwakarma gifted invaluable Dresses and Ornaments and Maha Lakshmi reached her rightful Place of Vishnu's heart! With the excitement of Shri Lakshmi's arrival, there was a temporary diversion but soon enough both Devas and Asuras suddenly realised that Dhanvantari's Golden Kamandalu was replete with Amrita! Then suddenly flared up a scramble of swiftly changing hands and a pandemonium was created; a reverberating female voice halted the mayhem and there was an extraordinarily graceful embodiment of Beauty named Mohini Devi who said: 'Gentlemen! What for is this fight! I am a neutral person and I shall to justice to all; hand over the Golden Vessel to me and I will surely distribute Amrtita in an orderly manner'; by so saying she made formations of Devas and Asuras and served Amrita to Devas first; being under a heavy cloud of Maya, the Asuras continued to await their turn. Rahu however sat in the queue of Devas and as soon as Surya and Chandra recognised him the latter objected even while Rahu consumed drops of Amrita already; Devi Mohini lifted her serving spoon and sliced Rahu's body into two and his head flew up to the skies discarding the body trunk behind. As the service of Amrita was over, Mohini Devi disappeared and the spell of Maya was lifted. An uproar broke out and Devaasura battle began but since Devas had already consumed Amrita their prowess was multiplied while the Asuras lost their shine and had to retire to PaataalaLokas. Sage Narada visited Kailasa and conveyed the happenings at Samudra Mathana and the revelation of Devi Mohini as the arbiter to distribute Amrita to Shiva and Parvati; he also narrated as to how Vishnu Maya was at full display and but for the incident of Rahu, Asuras became powerless and fled back to Pataalas. Both Parvati and Shiva were amused and visited Vishnu and Devi Lakshmi and requested Vishnu to display the Unparalleled Beauty of Mohini. As Vishnu assumed that Form of Mohini, Shiva was unable to resist and chased her even while Devi Uma was protesting; he finally embraced her and the outcome was the birth of MahaSasta who had the capability of destroying crores of Daityas. **[Brahmanda Purana]**

Nava Graha Temples near Kumbhakonam:

JapaakusumasankaashamKaashyapeyammahaadyutimTamorim,

sarvapaapaghnampranatosmiDivaakaram/ This is how one prays to Surya Narayana at one's first darshan of Sun early morning as Divakara the Day long Deity and the proud son of Kashyapa Muni who shines day long with the brightness of the hues of Japakusuma flowers demolishing darkness and all kinds of sins. **Surya Narayana Koyil** which is near Kumbhakonam by 18 km is famed for the Sun-worshipping Chola Kings in 10th century built with stone as Surya depicted in a seven horse drawn flying chariot faced west, along with other shrines of Kasi Vishwanatha, Devi Visalakshi, Brihaspati and Kol Tirtha Vinayaka in the vicinity demanding nine Pradakshinas of the complex. It is stated that before paying respects at the Suryanarayana Kovil, one is required to pay homage at Tirumangalakkudi Shiva sthalam near Mayladutturai at Pranateshwara and Mangala Nayaki as Devi Parvati was rid of a curse to become a parrot and got re-wedded as Mangala on Makara Sankranti day and hence the Place known asMangalaKshetra celebrating festival there. Makara Saptami / Ratha Saptami in Maagha Month-coinciding with Tamil Thai month-is an important festival at the Suryanarayana Koil.

Suryashtakam:*Adidevanamastubhyampraseeda*

mama

BhaskaraDivaakaranamastubhamPrabhakaranamostute,

SapaswarathamaarudhamPrachandamKashyapaatmajamshvetapadmadharamDevam

tam

Suryampranamaamamyham/ Lohitamrathamaarudhamsarvalokapitaamaham, mahaapaapaharamDevam

tam Suryampranammyaham/ Traigunyam cha mahaashuram Brahma Vishnu

Maheshwaram,MahaapaapaharamDevam tam Suryampranamaamyaham/ Brumhitamtejahpunjam cha

Vaayumaakaasha -meva cha, Prabhum cha sarvalokaanaam tam Suryampranamaamyaham/

Bandhukapushpasankaashamhaarakundalabhushitam,

ekachakradharamDevamamSuryampranamaamyaham/ Tam Suryamjagatraarammahatejahpradipanam,

mahapaapa haram Devam tam Suryampranamaamya -ham/ Tam

Suryamjagataanaathamjnaanavigjnaanamokshadam, mahapaapaharamDevam tam

Suryampranamaamyaham/ Suryaashtakampathennityamgrahapeedaanpranaashanam,

aputrolabhateputramdaridrodhanavaanbhavet/ Aaryaahsaptasadaayastusaptamyaasaptadhaajapet,

tasyagehamchadeham cha padamaa Satyam aunchati/

Nidhireshadaridraanaamroginaamparamoushadham, siddhi

sakalakaryaanaamgaayeyamsamsmrिताaRaveh/

TingalurChandra/ Kailasanatha Temple some 18 km away from Kumbhakonam, where the main Idol Shiva as Kaisashanatha but is basically dedicated to Chanda Deva.

Dadhishankhatushaaraabhamksheeraarnavasamudbhavam,

*NamaamiSashinamSomamShambhormakutabhushanam/*Materialised from the Ocean of Milk and adorned as Maha Deva's shining headgear ornament, Chandra Deva is hereby venerated; indeed Chandra is the Lord of Heath and Medicines as also of Peace and Tranquility. There is a separate Shrine of the Lord Chandra at the Kalasha natha Temple. The legend of this Chandra Kshetra reveals that a Nayanar was a great devotee of Appaar viz. Parama Shiva and one day he decided to worship at his residence with piety and pomp by calling his friends, associates and neighbours at an appropriate function. Unfortunately, the son of the Nayanar was bitten by a poisonous snake during the puja. The Nayanar family was shattered at the misfortune but instead of blaming Appan for the misfortune, intensified his prayers undaunted even while the son was almost dying.Appar directed Chandra the God of Medicines and Good Health to cure the child and reverse his condition of sinking due to the effect of poison. The

ever grateful Nayanar broke into tearful prayers and in the company of the co-devotees sang praises of Chandra Deva and the Adi Deva Appar and celebrated the devotional function.

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

Swetaarayaneshwara-Brahma Vidya Devi Temple at Tiruvengadu , some 10 km from Sirkali and 60 km from Kumbhakonam is essentially a*Budha Temple: PriyangulikaaShyamamrupenaapratimamBudham, Soumyam Soumya gunopetam tam Budhampranamaamyaham/*To you the ever lovable and pleasing faced Budha Deva with placid and cool temperament, as the blessed son of Chandra Deva, our warm Salutations! Agora Murti the placid and tranquil manifestation of the usually angry antithesis of the TamasikaSwarupa of Maha Deva; like Budha among the Nava Grahas, Maha Deva assumes a form of High Learning and Unparalleled Maturity. Yet, even of smooth and suave temperament, He like BudhaGraha, deals with the evil with coolness and unmistakable precision. This was how like of Aghora qualities eliminated Padmasura who unnecessarily clashed with Rishis and the virtuous Brahmanas and interfered with their yagnas and acts of virtue as puffed up by egoism and selfishness. The Chariot Festival at this Aghora Shiva Temple, is a natural phenomenon of the determination of Maha Deva to punish the evil but with the composed temperament typical of Budha, notwithstanding the fact that Agora a Swarupa of Veerabhadra still sustains maturity with a purpose!

AlangudiGuru

Sthalam:

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

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

Shaneshwara Temple at Tirunallar is 55 km away from Kumbhakonam called Darbhaaranyam in the past or the Forest of Darbhas or kusha grass, utilised in all Sacred Acts or Deva- PitruKaryas. DarbhaaranyeshwaraLinga is the Prime Dety worshipped at thus Temple which is essentially of Shaneshwara or Shiva as Shani Deva. *Neelaanjanasamaabhaasam Ravi putramYamaagrajamChaayaaMartaandasambhutam tam namaamiShanaishacharam/* (My salutations to you Shani Devata! You are of the splendour of blue saffires and as the illustrious son of Surya Deva and elder brother of Lord Yama Dharma Raja; you are also the son of Chhaya Devi, the alter form of Sanjana Devi).[Sanjana Devi the daughter of Vishwakarma was unable to withstand the oppressive heat and radiance of Surya Deva and could see him excepting wobbly and unsteady eyes. Their union gave birth to Vaivaswata Manu and Yama Dharma Raja. But the annoyed Surya cursed Sanjana that she would give birth to a female as a river whose course was uneven and unsteady. Then Sanjana created a Chhaya Sanjana (her shadow), briefed her and left for his father and since the latter too was upset, assumed the form of a mare to perform Tapasya to reduce the severity of Surya. Then meanwhile Shanaishchara was born to Chhaya Devi. Surya on knowing the truth assumed the form of a horse and their mating led to the birth of Revanta. Later on the Sanjana-Chhaya combine gave Surya the blessing of the birth of Ashwini Kumars, the physicians of Devas]. The Shaneshwara Temple at Tirunallar mainly displays the Darbhaaranyeshwara stated to have been made of Darbhas and is essentially embodied as Shaneshwara. Worship and Abhishekas to Darbheshwara are learnt to represent those of Shaneshwara as Maha Deva represents the aspects of Lord Shaneshwara as well. Both the Temples of this and that of the neighbouring Tiruvallur's Temple- as built in 7th century by Chola Kings- highlight two principal aspects of retribution-reward of Shanaishchara and of Sangita-Natya of Fine Arts represented by at Nataraja do signify indeed the two features of Maha Deva!

Rahu Sthala or TiruNageswaram is the Sacred and widely acclaimed Abode of Rahu Graha as embodied in the Maha Naga NathaLinga is hardly 6 km away from Kumbhakonam right on the banks of Kaveri River prayed to as follows: *ArthakaayamMahaVeeramChandradityavimardanamSimhikagarbhasambhutam tam Rahumpranamaamyaham/* (Rahu Deva! You possess half divine and half serpent physical form. You are the son of Simhika Devi the daughter of Hiranya kashipu; a valiant and resourceful champion of KsheeraSagaraMathana leading to the emergence of Amrita and the punisher of Surya and Chandra even!

My sincere salutations to you!) This Rahu Sthala is also called earlier as Sanbagaranya or the wild forest of Senbaga Trees infested by poisonous serpents. This is thus the habitat of NaganathaLinga and Devi Parvati as GiriGujambal to whose Swarupas that Indra performed deepTapasya to, to absolve a curse by Maharshi Gautami since he tricked and molested Ahalya the latter's wife. TiruNageshwara is also distinguished as the hallowed Place where the illustriousMahaSarpas like Adi Sesha, Karkotaka and Takshaka lined up for Tapasya to Maha Deva and secured their blessings. The Temple complex is a master piece of typical CholanArchiterture stated to have been built in 10th Century with excellent campus of four gates, with the Main Naga nathaLinga, and separate shrines for Piramani Parvati, GiriGujamba Parvati, Rahu Deva with his spouses, Vinayaka with Ganesha Yantra as per inscription, and of course Nandi before Naga natha. The Rituals are regular six times daily and highly crowded daily Rahu Abhishakas as per respective Rahu Kala Prathamas; holiday Rahu Kaala Abhishekas are extraordinary. *A fantastic feature of the Rahu kaalaAbhishakas is the clearly visible sight of white milk turning blue and crowds crave to see the same!* The easy and traditional way of learning one-and half duration of daily Rahu Kaala is on the basis of the following viz. *Mother Saw Father Wearing The Two Socks* to count 7.30 to 9 Am, 9-10 .30 Am, 10.30 to noon, 12 to 1.30 pm, 1.30 pm-3 pm, 3 pm- 4. 30 pm and 4.30-6 pm.

Ketu Sthala: is 57 km from Kumbhakonam and just 2 km from Pompuhar at Keelaperumalpaalam as the Temple of Naganatha Swami and Soundarya Nayakiie. Shiva and Parvati Swarupas. *Palashapushpasankashamtaarakagrahamastakam, RoudramRoudratmakamghoram tam Ketumpranamaamyaham/ Iti Vyasa mukodgeetam yah pathetsusamaahitamDivaavaayadivaaratrouavighnashantirbhavishyati/* (Our salutations to you Ketu Deva! You are of the brightness of Palasa flowers placed on your hood which is at the top of Stars and Grahas. You are indeed frightening, breathtaking and spiteful. Do kindly pardon my shortcomings and be forgiving! If one recites the entire Navagraha Stotra from Surya Deva onward to all the Nava Grahas sincerely as Scripted by Veda Vyasa himself day and night then there would never be obstacles in daily life but would get fulfillment of wishes and contentment). At this Temple, 'vidhipoorvakasnanas'in the Naaga Tirtha woud indeed bestow happiness and peace of mind with the blessings of Naga natha and Soundarya Naayaki well settled in this Temple.

SECTION TWO (UPASNISHADS- AND VEDAS AND OTHER SOURCES)

BRIHADARANYAKA

The descendants of Prajapati Brahma are classified as Devas and Asuras and while the former are few in number and younger in age, Asuras are larger and older. They vie with each other for Supremacy over each other. Then Devas decided in mutual agreement to dominate in the Lokas by way of performing Sacrifices viz. Jyotishtoma through 'Udgitha' or through identity with Vital Energy as prescribed in Scriptures delivered by Brahma himself and as per the repetition of the relevant Mantras. The Deity named 'Duur' is what resisted the evil energies sought by the Asuras and this Deity is a perfect antithesis of the evil efforts and far from Mrityu /Death too. Having invoked speech, hearing, seeing and the rest of Panchendriyas, Mind and Chandra were awoken: (I.iii.16) *Athamanotyavahat; tadyadaamrityumatyam - ucchayatsaChandramaaabhavat; sosouChandrahparenamrityumatikraantobhati; evam ha vaaenmeshaaDevataamrityumativahatiyaemamVedaa/* (The Deity then carried the mind whose

aberrations and impurities are cleared and also overcome by the fear of death; indeed **Chandra rules the mind!**

(I.V.13) *Athaithasyapraanasyaapahshariram, jyotirupa- masouChandrah; tadyaavaanevaPraanah,taavatyaaapah, taavanasouChandrah, ta etosarvaevasamaah, sarvenantaah; sayohaitanantavataupaastentavantamsalokamjayati; athayohaitaananta -vantamsalokamjayati; athayohaitanantaanupaasteynantamsalokajayati/* (Water is indeed is what is contained in a body of Praana the Vital Force and **Chandra** the glowing appendage. As far Praana extends its hold so do Water and Moon as these Entities are not only of equal significance as also infinite and whoever realises this Truth indeed realises what Srishti is all about!) (I.V.14) *Sa eshasamvatsarahPrajapatihiShodashaKalah, tasyaraatrayaevapanchadashakalaah, Dhruvaivasyashodashikalaa, saraatribhirevaa cha puryateapa cha ksheeyate;somaavasyaamraatrimetayaashodasyaakalayaasarvamidampraanabhrudanupravishyatatahpr aatarjaayate, tasmaadetaamraatrimpraanabhrutahpraanamnavicchhindyaa, apikrukataasasya, etasyaaevaDevataayaaevaapachityai/* (Prajapati the Swarupa of three ‘Annaas’or three kinds of food consisting of Speech-Earth-Fire resulting in the Vital Force has sixteen ‘Kalaas’ or components totalling a ‘Samvatsara’ or a Year of twelve months and twenty four fortnights, each alternative fortnight named as Shukla Paksha and Krishna Paksha or Moon Fallings and Moon Rises respectively). In other words, Prajapati is the ‘AnnopaasakaShodashaKalaa Murti’ or He being the very creator and embodiment of Food is also the alternate form of Time which constitutes sixteen components of a Year comprising alternative moon falls and rises during twelve months. The nights and days are of fifteen units and the constant unit of the sixteenth is of Self himself! Therefore on the sixteenth night there should not be any violence or killing to any being in veneration to a Deity alone!)

(I.V.22) *Athaadhidaivatam:jvalisyaamievaahamitiAgnirdadhre; tapasyaamiahamitiAdityah; bhaasyaamiahamitiChandramaah;evamanyaaDevataayathaaDaivatam; sayathaishaamPraanaanaammadhyamahpraanah;evametaasaamDevataanaamVaayuh; nimlochantihaanyaaDevataah; naVaayuhshaishaanastamitaDevataayadvaayuh/* (Having decided the controversy of body organs, there still remains the question of seniority among Devatas remains as to which of them are superior! Agni Deva claimed that he is ever active to burn for any length of time and thus worthy of being the leader; **Surya Deva asserted his supremacy**; do did **Chandra Deva**; each of the Devas claimed as per their own divine function allotted to them by Almighty! But indeed finally all the Devatas acceded that Vayu held the top position for this Deva never rested for in the event of its absence there would neither be the other Devas nor Universal Existence!)

II.i.3) *Sa hovaachaGargyah:yaevaasauChandrePurushah, etamevaahambrahmopaasaiti/ Sa hovaachaAjaatashatruh, maa maitasminsamvadishtaah, BruhanpaandarvaasaahSomoraajetivaahametamupaasaiti; sayayetamevaupaasteaharaha ha sutahprasutobhavatinaasyaannamksheeyate/* (So said Gargya: I meditate Brahman as being beyond **Chandra!** The King asked Gargi not to talk of him as he is devoted to that unique white- robed and resplendent Soma Deva as an integrity of Brahma and thus as he meditates Soma, so that there is always plenty of food available to one and all in his Kingdom!)

II.iii.1) *DwevaavaBrahmanorupe, murtamchaivaamritam cha, MartyamchaivaaMartyum cha sthitam cha yacha, sacchatwaccha/* (Brahman is of two distinct Swarupas are Forms viz. the Subtle and Gross, the Mortal and the Immortal, the ‘Sthira’(Stable) and ‘Asthira’ (Unsteady), the Actual or Existent and the

Everlasting Truth! In other words, the Self which is transitory and the Supreme is eternal, what is perceivable and the other Unimaginable, besides one is limited Truth and the other all pervasive yet Undefined.) II.iii.2) *TadetanMurthamyadanyadvaayoschaantarikshaaccha; etanamrityam, eatasthitam, etat Sat, tasyaitasyamurtasya, etasyamurtasyaetasthitasya, etasysataesharasoyaeshatapati, satohyesharasaah/* (This gross form is different from ‘Vayu-raksha’ or the supportive Air and Ether and as such is mortal, limited, and distiguishable. It is atleast visible and defined if not unlimited like **Surya or Chandras**)

II.v.7) *AyamChandrahSarveshaambhutaanaammadhu, asyachandrasyasarvaanibhutaanimadhu;yashchaayamasminshchandretejomayomritamayahpurushah, yashchayamadhyaatmammaanasastejomayomritamayah Purusha, ayamevasayoyamatmaa; idamamritam, idam Brahma idamsarvam/*

(Now **Chandra** the Moon is of extreme sweetness of honey and so are all the Beings in Srishti. This unique Chandra Deva is not only the incarnation of pleasant coolness and brightness but is also immortal akin to mind of various Beings in the Globe; this is also identified with the personification of luminosity, eternity, knowledge and the Antaratma or the Interior Self that is directly aligned to and a close reflection of Paramatma the Ultimate!)

IV.iii.6) *AstamitaAdityeYagjnyavalkya, Chandramastamite, shaantegnou, shantayamVaachikimjyotirevaayam purusha iti; aatmaivaasyajyotirbhavateeti, Atmanaivaayamjyotishastepalyatyate karma kurutevipalyeteeti/* (If **Sun, Moon**, Fire and Speech are non existent, then how would human beings manage their actions! The reply is that the Self serves as his light that would enable the human to sit, go about, work and return to his home! Thus the light is within the body itself yet indeed different from it; the awareness or the Consciousness is distinct from the organs and senses! This the conclusion would be that there is light which is other than the body, yet within it and that is the Self!)

VI. II.16) *Atha ye Yagjnenadaanenatapasaalokaanjayantitedhumamabhisambhavanti, dhumaadraatrim, raatrerapakshee -yaamaanapaksham, apakshee -yamaanapakshaadyaanshanmaasaandakshinaadityaeti, maasebhyahpitrukalam, pitrukalam cha Chandram, teChandrampraapyaannambhavanti; taamhtatra Deva yathaaSomamraajanaamaapyaayasvaapakshiyasveti, evamenaamhtatrabhakshayanti; teshaamyadaa tat paryavaiti, athamevaakaashamabhinihipadyante, aakaashaadvaayum, vayorvrishtim, vrishtehprithiveem; teprithveemptraapyaannambhavanti; tepunah purusha -agnauhuyante, tatoyoshaagnaujyante/ Lokaanpratyutthaayinah ta evamevaanuparivartante; athayaetaupanthaanaunavidustekeetaah, patangaah, yad idamdandashuukam/*

(Those who depart from the world having well-qualified through sacrifices to Agnihotra, charities, and austerities like performance of vratas and so on would reach the zone of smoke where too deities of smoke are encountered: from there the Deity of Kaalamaana or Time from days and nights to weeks, fortnights, months , half- years as per Dakshinayana to the PitruLoka and Uttaraayana to reach the **MoonorSun** where they receive food and drink. It would be at that place they enjoy the company of Devas and even enjoy the taste of Soma Juice for a while till their aggregate account of virtue called them up either to thrive or reduce. As the positive impact of previous ‘Karma’ would get drained out, then that Being gets transformed as ether/ sky and resume its return journey from ether to air, from air to rain and from rain back to earth. On reaching the earth, the Being would turn into some kind of foodgrain say rice

or barley; as explained in VI.ii.11 above that the food would be generated as per the ‘aahuti’ to a woman as ‘the fifth oblation’ to Agni. None could predict as to which type of birth the end product could be! It might be a human being or an animal or an insect! Indeed, the first question of the King is replied by saying that there would be a divergence of Beings after death, the second one is related as to how the other be never filled up by persons dying again and again, the third query related to the number of oblations to Agni were offered by noble human beings, the fourth one as to how many human forms have access to Devas and Pitru devas and finally how many beings would lie between father and mother or heaven and earth! Indeed all the questions have been replied to in the context of transmigration of Souls!)

KATHOPANISHAD

*Nityonityaanaamchetanschetanaamekobuhunaamyovidadhaatikaamaan,
tamaatmasyamyenupashyantidheeraah;
teshaamshaantihshasvatonetareshaam//Tadetaditimanyantenirdeshyamparamamsukham, katham nu
tad vijaaneeyaamkimubhaativibhaativaa// Na
taraSuryobhaatinachandrataarakamnemaavidyutobhaantikutoyamagnih,
Tamevabhaantamanubhaatisarvamasyabhashaasarvamidamvibhati// II.ii.14-15*

(The Self enters inside all the Beings, like Fire enters the world, by assuming varied forms and shapes; this is in its own raw form just like the sky as the body warmth. The Self again enters the world like Air does in varied forms, intensity of speed etc. as the breathing of the Beings. The Self is not disturbed by the sorrows or joys of the Being just as Sun- the eye of the Universe, is totally unaffected by the natural calamities and rejoicings in the world; the superimposition of the illness or the wellness of the concerned body is hardly a matter of concern to the Self as that indeed is supernatural beyond the material world. The Inner Self like the Supreme is therefore totally independent, unique, and all pervasive yet creates myriad forms all of the homogenous and untarnished Purity called Consciousness. It is stated that those discerning persons do visualise the Self in the hearts of themselves as that is not corruptible by material pulls nor subject to the influences of body organs and senses! May there be eternal peace and contentment to withdraw themselves into introspection and discard the frivolities and absorb the magnificence of the Self that is what Brahman all about! To a genuine query as to how one should know the Supreme Bliss; is it self radiant or not! **The reply would inevitably be as to how Sun shines; how the Moon and Stars are luminous; how do one would witness flashes of lightnings on the Sky and indeed how is Fire so beaming and glowing!** Are not all these indications of that Brahman whose glory is brilliant!)

TAITTIREYOPANISHAD

The purport of the Celestial Symbols of ‘Bhurbhuvatsvahmahah’: I.v.1-2)
*Bhurbhuvahsuvareetivaaetaastisrovyaaahrutayah, taasaamu ha
smaitaamchaturteerthammahaachamasyahpravedayatemahahati, tad
BrahmaasaAtmaaangaanyanyaaDevataah, Bhuritivaaayamlukah, Bhuvaityantariksham,
Suvaritiasoulukah/ Mahaitiaadityam, Adityenavaavasaravelokaamaheeyante/
MahaityaadityahAdityenavaavasaravelokaamaheeyante, BhurativaaAgnihBhuvaitiVaayuh,
Suvarityaadityah, MahaitiChandramahChandramasaavaavasaraanijyotimshimaheeyante/ (As the
‘Vyahritis’ or qualifying features of ‘Maha’ or Brahma are: ‘Bhu’ or the Earth, ‘Bhuva’ or the Intermediate Space, and ‘Svaha’ is the extra terrestrial world yonder or the higher worlds. **Now, if Bhu is Agni, Bhuva is Vayu, Svah is Surya then Maha is Chandra and the last is what the luminaries sparkle and glorify!** Indeed if Vyahriti is called the trunk of the body of Hiranyagarbha Brahman, then the limbs are :*

bhu or the legs, bhuvah or the hands and svaha is the head!)

Meditation to Paramatma and Antaratma as both appear to have a Five fold nature in common: I.vii.1)

*Prithvyantarikshamdyaurdishovaaavantaradishaah, Agnirvaayuradityahchandramaanakshatraani,
apaoshadhayahvanaspatayaaakaashaAtamaaityadhibhutam/ Athaadhyaatmam,
Praanovyaanopaanaudaanahsamaanah, Chakshushrotram mano vaaktvak,
charmamaamsamsnaavaasthimajjaetadadhividhyaayaRishiravochat/*

Panktamvaaidamsarvampanktenaivapaanktahsprunoteeti/ (The Sages confirmed that Meditation and Sacrifice are five fold viz. the Divine factors, natural factors, physical factors, human factors and moral factors. The Earth, Sky, Heaven, then Primary Quarters and the secondary Places of Existence; Fire, Air, **the Sun, the Moon** and the Stars as also water, herbs, trees, and the Instrument of Srishti viz. Virat Swarupa. Besides the 'Adhi Daivika' causation, then the Adhi Bhoutika and Adhyaatmika causes are narrated: of these are physical and human factors; to start with the five vital forces, five sensory organs, five senses and so on in a row or Pankti! This was what Rishis underlined: *Panktamvaaidamsarvam, panktenaivapaanktahsprunoteeti/* (The Totality is indeed constituted by five factors in a row, one filling up with five (external) and five (internal). Thus there are different kinds of meditation: one to Hiranyagarbha as referred to thus far with the latter identified with 'vyahritis' and the five entities of Bhuh-Bhuvah-Svah-Mahah and the body trunk of Hiranyagarbha. Another type of meditation is to the Pancha Pranas viz. Praana-Vyaana-Apaana-Udaana-Samaanas or the Vital Force performing exhaling, pervading, inhaling, leaving the body and digesting. Yet another one is stated as 'Pankti' or the five feet/ five lettered 'Chandhobhaga' or Prosody the Vedanga devoted to poetry and prose scripting. Further meditation is for the welfare of Pancha Karmendriyas and Pancha Jnanendriyas of eyes-ears-mouth-nose and skin and the counter part senses of vision, hearing, speech, smell and touch. The Pankti or the row of five possessions that a father counsels to his son as the former draws nears his death and the five possessions acquired worthy of sacrifice were his wife, sons, human wealth, divine wealth and the Self! Essentially thus the Universe is made of Pancha Bhutas or Five Gross Elements that Prajapati Himself is all about!)

Anando Brahmeti': Bliss is Brahman; from bliss is originated Creation, sustained and merged! III.vi.1)

*Anando Brahmetivyajaanaat, Anandaadhyevakhalvimaanibhutaanijaayante, Anandenajaataanijeervanti,
Anandenprayantyaabhisamvishyantiti, saishaa Bhargavi*

*Vaarunividya, Paramevyomamanpratitishthataa, sayaevamvedapratitisyathati: annavaannaadobhavat,
mahaanbhavatiprajayaapashubhirbrahmavarchasena, mahaankeertyaa/* (In the ultimate analysis, Brahman is Bliss; it is from bliss that the Universe is initiated from, preserved along and terminated into! This Ultimate Truth is realised after prolonged and intensified disclosure by Bhrigu as imparted by Varuna Deva in several stages and layers of revelations stating from 'Annam Paramatma' to 'Praano Brahmeti' to 'Mano Brahmeti' to 'Vijnaanam Brahmeti' to finally 'Anando Brahmeti'! He who realises thus is totally saturated with bliss as the unique possessor and enjoyer of the essence of food, the best of the quality of Life, of progeny, cattle, auspiciousness, fulfillment of life and acme of glory! A step by step revelation of Paramatma the Embodiment of Ecstasy is a process of evolution from existence of Life supported by Food or nourishment, activated by 'Pancha Pranas', driven and reinforced by mental strength, strengthened and qualified by a strong base of knowledge and finally surfeited with an enormous mass of Ultimate Spiritual Ecstasy designated as Bliss! The analysis of Brahman is a balance of macrocosmic complex structure of Brahman/ Paramatma made of Pancha Bhutas or Five Elements, besides the Celestial Forms of **Surya-Chandra Nakshatras**, Indra, Prajapati and Brahman to the

microcosmic mirror form of Antaraatma embodied by Nature with Panchendriyas, essence of food, praana, manas, vijnana, topped up by Mahadananda the Brahman!)

ISHOPANISHAD

Myriad Forms yet Singular Supreme!IV.i.iv) Yaekovarnobahudhaa shakti yogaadvarnaananeakaannihitarthodadhaati, vichatichaantevishvamaadausadevah a no bhuddyaashubhayaasamyunaktu// Tadeevaagnistadaadityas tad vaayus tad u chandramaah, tad evashukram tad brahma tad aapas tat prajaapatih//(May Bhagavan endow us with clarity of thoughts about His multi-splendoured distinction of Unity, with neither colour nor forms but of enormous powers that are displayed in innumerable colours and forms as well, some transparent and several as hidden but all such diffused variations forged into a Unique Oneness! This as **Agni, that as Aaditya, then as Vayu and that again as Chandra.**

CHHAANDOGYOPANISHAD

Comparative analysis of Rig-Saama Vedas as Earth, Fire, Sky, Air, Sun, Heaven, Moon, Stars, Hiranmaya Purusha; this is on the divine plane! I.vi.4) Nakshatraanyeva Rik, ChandramaaSaamatadetadetashyaamRichyadhyudhamvSaama, tasmaadRichiadhyudhamSaamageeyate, nakshat-raanyevasaa, ChandramaaamastatSaama/ (Nakshatras are stated to be Rik and **Moon** as Saama; here again Saama Veda is well set up on the Rig Veda and Saama Veda is chanted as instituted in Rig Veda. Stars denote ‘Saa’ and ‘ama’ as Chandra, as the Ruler of the Stars thus making up as Saama)

The spiritual meanings of Saama Veda words and of mystic sounds I.xiii.1)Ayamvaavalokohaukaarah, VaayurhaikaarahChandramaaathakaarah, aatmehakaarognireekaarah/(This World is ‘haukaara’, Vaayu is ‘haikaara’, **Chandra is ‘athahkaara’**, the Self is ‘ihakaara’ and Agni is ‘ee-kaara’. Chanting and Meditation of Saama Veda is linked with ‘shabdas’ or sounds signifying specified Deities. In RatnakaraSaama Veda, ‘AyamVaavalokahhaukaarah’ or this world is of ‘hau’kaara; ‘Vaayuhhaikaara’ in VaamadwevaSaama; ‘Chandramaatahkaarah’; ‘Atmaaihakaarah’, while ‘Agni ihakaarah’. In other words, all the Saama songs are the tributes to Elements of Nature)

Raajana Chant of Saama well set to major Divinities of Agni, Vayu, Surya, Nakshatra and Chandra II.xx.1) Agnirhimkarah, Vaayuprastavah, Aditya Udgatah, nakshatraanipratihaarah, Chandramaanidhanam: etadRaajanamDevataasuprotam/ (The syllable of Agni is himkara, Vaayu is prastaava**Aditya Udgata,Nakshatras are the pratihara and Chandra is Nidhana**; thus all the majorDeities are positioned to the essential parts of Saama Veda as in reference to Raajana Chant.) [Rajana Chant is essentially directed to Divinities of significance and as such yields to the chanters all the best of whatever is in their respective spheres of capabilities; indeed each of the Deities worshipped in the Raajana Chant, either individually or collectively, has the ability to bestow the best of fulfillment to them, especially long life, well being, good progeny and eminence!]

Pronunciation of Saama Chanting should be appropriate like to Agni it be highsounding, Soma be clear and melodious, elastic to Vayu, Indra as soft but pitched up and to Prajapati as distinct and unique; likewise vowels be strong and resonant, aspirants as open and slurless but consonants as slow and careful!

II.xxii.1) VinardiSaamnvruneapashavyamitiagnerudgithoniruktahPrajapateh, niruktahSomasya, mrudushlakshanamVaayoh, shlakshanambalavadIndrasya, krounchamBrihaspateh, apadhwaantamVarunasya: taanSarvaanevopasevita, Vaarunamtwaevavarjayet/ (Now the Chanter of

Saama Veda proclaims that he would start singing the Veda in varying tunes and sounds: he would first chant the Veda at a high pitch and tune which should appeal to animals; then as Udgita having Agni as its presiding deity; then Saama as of 'anirukta' or a unique and indescribable tune with Prajapati as its presiding Deity; then the 'SomasyaUdgita' with **Chandra as the presiding Deity in 'nirukta' as in clear tone melody**; then the 'mridu' or the 'skakshanam' or in soft tone to Vayu Deva as the Deity concerned; then to Indra Deva as the presiding Deity in a 'slakshanambalvad' or of soft yet efforted pitch of voice and then to Brihaspati the Deva Guru as the presiding deity in the tone of a krouncha bird. But, normally the chanting in favour of Varuna Deva as the presiding deity is avoided as in the tune of a cracked up sound of a gong/bell!)

Brahman as Praana, Vyaana, Apaana, Samana and Udaana governed by Surya, Chandra, Agni, Parjanya and Akasha; the paramount Radiance of Paramatma is nowhere else but within One Self! III.xiii.1) *Tasya ha vaaetasyahridayasyapancha deva-sushayah, sayosyapraansushih: sapraanahtah- chakshuh, saAdityah, tad etattejonnaadyamitiupaaseeta, tejasviannaadobhavatiyaevamveda/* (This heart has five door-like openings protected by Devas. The eastern opening is Praana of the PanchaPraanas; this Praana being the up-breathing is in the eye of the body and is governed by Surya Deva. Praana is the cause and consequence of food and the form of well being) III.xiii.2) *Athayosyadakshinahsushihsavyaanah, tacchotram, saChandramaah, tad etacchreeesh cha yashahchetiupaaseetashrimaanyashashvibhavatiyaevamveda/* (The southern door is **Vyana, the ear and the Moon**; this is meditated as prosperity and fame and involves movement and use of strength; it controls Praana the up - breathing and the Apana or the out going or the exhaling.)

Food being a product of five organs of the Self and five creations of Brahman! IV.iii.1) *Vayurvaavasamvargah, yadaavaagnirudvaayati, Vaayumevaapyeti, yadaaSuryostametivaayumevaapyeti, yadaachandrostametiVaayumevaapyeti/* (Vayu is the final absorber and the entity of merger. As Agni is extinguished it merges into Vayu; when **Surya sets off it goes into Vayu**; as **Chandra disappears then again it is absorbed into Vayu again**; similarly any Being as extinguished has necessarily to be sucked in as Vayu!)

IV.iii.8) *Tasma u hadaduh; tevaetepaanchaanyepanchaanyedashasantastatkritam, tasmaatsarvaasudikshvannamevadashakritam, saishaaviraadannaadi, tayedamsarvamdrushtam, sarvamasyedamdrishtambhavati, annaadobhavatiyaevamveda, yaedvamveda/* (Having given food to a person- in this context a Brahmachari-, it was explained that there were five entities which were different from the other five entities! In the words, on the personal plane, the five are the vital force, speech, vision, hearing and mind, while in the divine context, the other five are Vayu, Agni, **Surya, Chandra** and Aapa/water. Indeed these ten constitute that 'krita' or the dice face; thus in all directions, there are ten. Food is the highest bid and the Eater of the Food is indeed Viraja. Looked in another way, Viraja as a meter of Chhandas having ten letters which represents food; indeed the food and the eater are just the same! Equally true is that on the personal plane the Self or the Antaratma covered by organs and senses is truly the unique Brahman on the divine plane comprising the five Deities.

Agni-Surya- Chandra and Vidyut comprised of Brahman's single foot of manifested Universe! IV.vii.1-2) *Hamsastepadamvakteti, sa ha shobhutegaaabhiprasthaapayaamchakaara, taayatraabhi-saayambabhuvuhu, tatraagnumupasamaadhyaya, gauparudhya, samidhamaadhaayapaschaadagnehpraanupopavivesha// Tam hamsaupanipatyabhyuvaada,*

Satyakaammaiti, Bhagavah, iti ha pratishu –shrava/ (Now, Agni Deva conveyed to Satyakaama that soon a Hamsa / Swan would converse with him about the glory of the Brahman's first foot: the Swan exactly repeated as conveyed by Agni viz that when the Sun would rise the cattle were taken out, and at the Sunset they were brought back home when the faggots were fetched and the fire was lit up as he would be seated near the Fire facing East! Then the Swan would accost Satyakaama and the later would wait for the swan's reply!)

Agni a Swan conveyed to Satyakaama that **Agni-Surya- Chandra** and Vidyut comprised of Brahman's single foot of manifested Universe! IV.vii.1-2) *Hamsastepaadamvakteti, sa ha shobhuteгааabhiprasthaapayaamchakaara, taayatraabhi-saayambabhuvuhu, tatraagnuimupasamaadhyaya, gauparudhya, samidhamaadhaayapaschaadagnehpnaanupopavivesha// Tam hamsaupanipatyaabhyuvaada, Satyakaammaiti, Bhagavah, iti ha pratishu –shrava/* (Now, Agni Deva conveyed to Satyakaama that soon a Hamsa / Swan would converse with him about the glory of the Brahman's first foot: the Swan exactly repeated as conveyed by Agni viz that when the Sun would rise the cattle were taken out, and at the Sunset they were brought back home when the faggots were fetched and the fire was lit up as he would be seated near the Fire facing East! Then the Swan would accost Satyakaama and the later would wait for the swan's reply!) IV.vii.3) *Brahmanaah, Saumya, tepaadambravaniiti, braveetu me bhagavan, iti, tasmaihovaachaagnihkalaa, Suryahkalaa, Chandrahkalaa, Vidyut kalaaeshavaiSaumya, chathushkalaa, paadoBrahmanojyotishmaanannaama/* The Swan would declare about a quarter of Brahman to Satyakama as follows : Agni is one part, Surya is another, another too and finally Vidyut or Lightnings yet another- thus Brahman's single 'paada' is a huge lump of effulgence and glory. By now Satyakaama would be able to guess that the Swan was Surya himself!) IV.vii.4) *Sa yaetamevamidwaamschatus kalam paadamBrahmanojyotishmaanitiupaste, jyotishmaanbasmimillokebhagvati,jyotishmato ha lokaanjayatiyaetamevamvidwaamschatushkalaampaadaanBrahmanojyotishmaan, itiupaste/* (A Vidwaan whosoever absorbs this knowledge about only one of the four feet of Brahman, would fulfill himself with the Utmost Brightness of this and meditation of that single foot would by itself secure him Supreme Bliss!)

The fame of Anvaharya Agni protects the person who executes it and of the next generations too IV.xii.1-2) *Athahainamanvaaharyapachanonushashaasa: aapodishonakshatraanichandramaaiti,yaeshchamndramasipurushodrushyatesohamasmisdaevaahamasm eeti// Sa yaetamevamVidwaanupaastepahatepaapakrityaamlookebhavati, sarvamaayureti, jyogjeevati, naashyaavarapurushahksheeyante, upavayam tam bhunjaamosmimschalokemushmimscha, yaetamevamVidwaanupaaste/* The 'Anvaharaagni' or the Dakshinaagni instructed Satyakama that AapahorWater, Dishah or the Directions, **Chandra or the Moon and Nakshatra or the Stars are all the forms of Brahman** and the unified beneficiaries are in the groups of AnvahaniyaPachanaanna and Chandra while Warer and Nakshatras are of common identity. The person who is viewed in Chandra is indeed Brahman himself/ The Vidwan who is aware of there facts and meditates on the Anvaharaagni is protected fromk all sinful deeds, becomes a resident of Agni loka, and enjoys life and those of his generations as well!)

IV.xv.5) *Atha yad uchaivaasminchavyamkurvanti yad cha naarchishamevaabhisambhavanti, archishoharahnaapuryamaanapaksham, aapuryamaanapakshadyaan shad udannetimaasaastan, maasebhyahsamvatsaraant, samvatsaraadAdityam, Adityaacchandramasam, Chandramasovidyutam, tat*

Purushomaanavah, saenam Brahma gamayati, esha Deva patho Brahma pathah, etenapratipadya - maanaa imam maanavamaavartannaavartantaiti, naavartantaiti/ (Now, the path of Brahma is being described: as one's departure of life is followed by last rites or not, that person reaches extraordinary illumination. From that light, he goes to a day of brightness, from the day to a fortnight of brilliance, followed by fortnights onward to the six months during which Sun travels north, then to a year, from where to the Sun, **from the Sun to Moon from the Moon to Lightning**. Since there is no other opening, there would be Deva Yaana or the Divine Path leading to a 'PurushahAmaanavah' or a Maha Purusha who takes the Soul to Brahma and that indeed is the Brahma Loka. Having reached there is no return till the spin of that Manvantara!)

Deva Yaana or the Divine Path versus SaamaanyaYaana or the Route of Commoners after death; cautions for do's and don't's in active life V.x.1-2) *Tadyaitthamviduh, ye chemeranyeshraaddha tapa itiupaaste, terchishamabhisambhavavanti, archishohah, ahnaapuryamanaapaksham, aapuryamaanaapakshadyaan shad udaannetimaasaamstaan// Maasebhyahsamvatsaram, samvatsaraadAdityam, Adityaacchandramasam, tat purushomaanavah, saenaan Brahma gamayati, esha Deva Yaanahpanthaaiti/* (There is a distinction of those who leave the world after practising Dharma in the true sense with faith, commitment, austerity and performance of Sacrifices to the Deity of Flames; such of the few, who realise by them-selves from the power of Agni tend to be guided to reach the day light to Shukla Paksha to Uttarayana when Surya travels upward to north to a year to **Surya Loka and to Chandra Loka**_. V.x.3) *Athayaimegraamaistapurtedattamitiupaasate, tedhumamabhisambhavanti, dhumaadraatrim, raatreraparapakshamaparapakshaadyaan shad dakshinaitimaasaamstaan, naitesamvatsaramabhipraapnuvanti/* (However, there are other types of the run of the mill kind of villagers etc. who too no doubt follow a fairly virtuous life of 'daana dharma vidhana' and occasionally Vrata, Sacrifices and so on and as their average or medium life ends up in death, they pass into hazy smoke zone, from smoke to dark nights, from there to Krishna Paksha to bi-yearly Seasons of inconveniences when Sun travels 'Dakshinaayana' or South Bound when some Deities move in groups in the 'Shad maasaan' period usually disposed off in less than a year ripe and ready for rebirth as per the intensity of karma phala!) V.x.4) *Maasebhyahpitrukam, pitrukadaaaaasham, akaashatchandra - masam, eshaSomoraaja, tad Devaanaamannam, tam deva bhakshyniti/* (When reference is made to months of death of a person, the Individual Self or the Soul travels from the months to PitruLoka or the World of Manes; from there to Antariksha or the Intermediate Space to where King **Soma offers Soma or Amrita as per the fruits of 'karma' in the prescribed time frame work.**) V.x.5) *Tasmin yaavatsampaatamushitvathaitamevaadhvaanampunarnivartanteyathetamaakaasham, aakaashaadvaayum, vaayurbhutwaadhumbhavati, dhumbhutwaabrambhavati/* (Once 'yaavatsampaata' or the exhaustion of the fruits of virtue is over, then the Self would return by the very route that he travelled herebefore after the death. He would return to the Intermediate space of Akasha then to Vayu, then to dhuma or smoke and then back to the white cloud) V.x.6) *Abhrambhutwaameghobhavatimeghobhutwaaprarshatitaihaveehiyavaaoshadhivanaspatyahtila- maashaitijaayant, atovaikhaludurnisprapataram, yoyohyannamattiyoretaahsinchati, tad bhuyaevabhavati/* (In the further travel of the Soul from white clouds to thick black clouds to rains, the same is born as paddy, barley, herbs, sesmum, black pulses and so on. Now, the release of the concerned paddy or pulse is also destined as per the time of its release from the shell to kernel; similarly the cycle of food intake from an insect to a bird or to a reptile to an animal or human being is destined likewise) V.x.7) *Tad yaiharameeyacharanaah, abyaasho ha yatteramaneeyaamyonimaapadyeran, Brahmana*

yonimvaakshatriyaayonimvaa, *Vaishya*
yonimvaa; athayaihakapuyacharanaahabhyashyattekapuyaamyonimapadyeran *shwa* *yon*
vaashkarayonimvaachandalayonimvaa/ (Among human beings, depending on the merit or otherwise of their erstwhile acts in previous accounts, one might be born as a Brahmana, or a Kshatriya, a Vaishya or of lower classes and in the event of accounts of demerit, the Soul might as well be born as a dog, a pig or so.) V.x.8) *Athaitaohpathornakatarena cha nataanimaanikhudraaniasakrudaavarteenibhutaanibhavanti, jaayasva, mriyasveti, etatriteeyamsthaanamtenaasaulokonasampuryate, tasmaajjugupseta, tadeshashloka/* (As a last resort, Souls of no consequence are born in a tertiary status, transmigrating from birth to birth as per saying of ‘be born and die’ so that the other worlds are not overcrowded. Recalling the five questions posed by Pravahana to Svetaketu and Gautama (reference V.iii.1-4), the first question regarding the Northern and Southern Paths or of Deva Yaana and Saamanya Yaana is being clarified as above. Indeed, the course of transmigration of Souls is not only complicated and incomprehensible but is fraught with insurmountable difficulties at every stage of self-existence and survival. Indeed there is a verse that sounds alarming signals to humanity cautioning them of grave pitfalls to refrain from and reminding them of five fires and of moral rectitude!) V.x.9) *Sthenohiranyasyasuraampibhascha, Gurostalpamaavaasan Brahma haachaetepatanichatvaarah, panchamahchaaramstaih/* (Stealing gold, drinking wine, sharing the bed of one’s Guru and his wife and killing a Brahmana and keeping company of the concerned perpetrators of these sins either directly or indirectly are certain to be thrown into the abysmal sins!) V.x.10) *Atha ha yaetanevampanchaagnimveda, nasahatairapiaacharanapaapmaanaalipyate, shuddhahputah punya lokobhavati, yaevamvedayaevamveda!* (On the other hand, who ever knows of and practises the ‘Panchagni Vidya’ or even keeps company with such of them, is far beyond the realms of sins and is qualified for dwellings in the worlds of virtue! Indeed this is so and is certainly so!)

The three folded Development explained further as Agni-Aapas-Prithvi and of three basic colours of red-white and black all emerging from and submerging into Oneness!

VI.iv.1-4) *Yad Agnerohitamrupamtejasah tad rupam, yacchashuklam tad aapaamyatkrishnam tad annasyaapagaadagneragnitwam,* *vaachaarambhanamvikaronaamadheyam,*
treenirupaaneetievasatyam// Yad Adityasyarohitamrupamtejasah tad rupam, yad shuklam tad aapam,
yatkrishnam tad annasyaapagaadadityaadaadityatwam, vaachaarambhanamvikaronaamadheyam,
treenirupaaneetievasatyam//Yad Chandramasorohitamrupamtejasah tad rupam, yacchashuklam tad
aapam yad krishnam tad annasyaapagaadChandracchandratwam,
vaachaarambhanamvikaronaamedheyam, treenirupaaneetievasatyam//Yad Vidyutorohitamrupamtejasah
tad rupam, yacchashuklam tad aapam, yad
krishnamtadannasyaapagaadVidyutovidyutwamvaachaarambhanamvikaronaamadheyamtreenirupaaneetievasatyam/ (The gross Fire and of the subtle Fire both possess the same red complexion, where as the white colour of the gross Fire is like the white colour of subtle water and the black colour of the gross Fire is like the black colour of the subtle Earth. Therefore the distinction of Fire is clear and to say that fire has only red colour is misleading since Fire possesses all the three colours! The modifications are only names arising from the way that Vaak or speech varies. This is how the distinction made among Gods too is on the way that one speaks about since Agni, Aapas and Bhumi are of three ramifications of Brahman only! Hence the distinction of colours and the discrimination of Gods is merely for the understanding of human brain, the knowledge and of the speech! The process of making three Gods three fold is thus illustrative. Now the detailing of the **Sun, Moon** and Lightning is as follows: Whatever is the

red colour of Surya is also of the colour of Agni; that of its white colour is of water and that which that is of black colour is of Earth; the Sunhood, the Moonhood and the Earthhood are only as per variations of speech and thought, but indeed those which are true are the three colours only!

AITEREYA UPANISHAD

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)

*Agnirvaakbhutwaamukhampraavishad, Vaayuhpraanobhutwaanaashikepravishad,
Adityahchakshurbhutwaakshinipravishad, Dishahshrotrambhutwaakarnoupraavishann,
AoushadhivanaspatayolomaanibhutwaatwaschampraavishaamshChandramaa Mano
bhutwaaahridayampreaavishan, Mriyurapaanobhutwaanaabhimpraavishad,*

aaporetobhutwaashishnampraavishan/ (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.)

KAUSHEETAKI UPANISHAD

Worship of Surya to eradicate sins and Chandra for life's success and wealth

II.7: *Athaatah, sarvajitaahKauseetakestrinyupaasanaanibhavanti, sarvajiddhasmaKaushiakir-udayantamAadityamupatishthateyajnopaveetamkrutvodakamaaneeyatrihprasichyodapaatramvargosipaapmaanaam me vrindhiti, etayaivaavritaamadhyesantamudvargosipaapmaanam ma udvrindheeti, etayavaavritaastamyantamsamvargosipaapmaanam me samvriddhanti, tad yad ahoraatraabhyampaapamakrotsam tad vrinkte, tathoevaivamvidvaanetayaivaavritaadityamupatishthate yad ahoraatraabhyampaapamakroti, sam yad vrinkte/*

(Maharshi Kausitaki performs three '**DainikaSuryopaasanas**' or daily veneration to Surya Deva to root out his sins to the rising Sun at the early mornings, mid day Sun and the Sunsets; he would each time perform the investiture with his 'Yajnopaveetam' or the Sacred Thread, having fetched water in a vessel and sprinkling it on his head and body and recite the following relevant mantras at the Sun rise, mid Sky Sun and Sunset respectively: *Vargosipaapmaanaam me vridhiti; udvargosipaapmaanaam ma udvrin - dheeti, samvargosipaapmaanaam me samvriddhanti/* or Pratahkaala Surya Deva! Deliver me from my sins; Apraahna Surya Deva! Do deliver me from my sins; Saayam Surya Deva! Do kindly absolve me from my sins of the day and night. As thus recommended by the Maharshi, three daily homages as prescribed are sure to absolve his sins of the day on a recurring basis!)

II.8:

*Athamaasimaasiamaavaasyaayamvrittaayaampashchaachandramaasamdrishyamaanaamupatishthetaita
yaivaavritaaharita trine vaapratyasyati, yan me susheemamhridayamdivichandra -
masishritammanyehammaam tad vidvaamsammaahamputryamaghamrudamiti,
nahyasmaatpurvaahprajaahpraititi nu
jaataputrasyatathaajataputrasyaapyaasvasametutesamtepaayaamsi u yantuvaajaa yam
aadityaaamshumaapyaayayanteeti,
etaastisraarichojapvitvaamaasmaakampranenaprajayaapashubhiraapyaayayishthaahyosmaandveshti
yam cha
vayamdvishmastasyapraanenaprajayaapashubhiraapyaayayasvaaindreemaavartamaavartaadityaasyaavr
itamanaavratitidakshinambaahumanvaavartate/*

(As the new **Moon** is seen on the western Sky, that is on Amaavasya at the end of the Krishna Paksha or the dark phase, individual needs to throw two blades of green grass and offer his prayers stating: may my heart rest on the bright Moon and bestow its grace to abandon all my worries for the welfare of my children; may I be granted to increase my vigour so that abundance of milk and food be gathered even to gladden the heart of Aditya too -the inference here being that while bis the female partner of Surya the Agni being the husband; may as a result of such abundance of food and milk facilitate my vigour too to enable me to acquire further progeny and alongside may my family acquire further cattle too to support the enhanced size of the family! Thus the individual prays Chandra in Rig Veda verses repeatedly further stating that there should not be stress on the ‘praana’ or the vital force of either his or of his children or even his cattle even. Thus having prayed to Chandra, the individual turns to pray to Indra and Surya)

II.9: *Athapournamaasyaampurastaacchandramaasamdrishyamaanamupatishthetayayaavaavritaa,
Somoraajaasivichakshanah, panchamukhosiprajaapatirbraahmanaas ta
ekammukhamtenamukhenaraajnotsi, tenamukhenamaamannaadam kuru, raajaa ta ekammukham,
tenamukhenavishnotsi, tenamukhenamaamannaadam kuru, shyenastaekammukham, tenamukhena maa
pakshinotsi, tenamukhenamaamannadam kuru
agnishtaekammukhamtenemamlokamatsitenamukhenamaamannadam kuru, tvayipanchamammukham,
tenamukhenasarvambhutaaniatsi, tenamukhenamaamannadam kuru,
maasmaakampraanenaprajayaapashubhiravaksheshthaayosmaandveshtiyacchavayamdvishmastasyapraa
nenaprajayaapashubhiravaksheeyasveti,
daivamaavartamaavartaadityasyaavritamanvaavartaitidakshinambaahumavaavartate/*

(As one worships **Chandra Deva on the night of the full Moon**, as it appears in the East of the horizon, the worship would be similar as above. Further, the prayer should state: Chandra Deva, you are the King Soma as the PanchaMukha Brahma the Lord of Creation! Brahmana is of one mouth of yours. With that mouth you eat the Kings; with that mouth you make me an eater of food. The King is another mouth and with that mouth you sustain and feed the Subjects of the King. It is with that mouth he makes me viz. this as the worshipping of the Individual too. Now the hawk too is one mouth of yours and with that mouth, you eat birds. It is with that mouth that he makes the worshipper an Individual. Agni is another mouth of Brahma with which the whole world is eaten from. Lord Brahma! Within You is the Fifth mouth! We request you, Lord Brahma! not to waste away the vital breath as that sustains us, our offspring and our cattle. Apparently the inference in this stanza is about the ‘Varnaashrama’ of Brahmana, Kshatriyas and

others! Now, having prayed thus the Individual who worships Surya Deva foremost and then Chandra Deva now, where he turns towards Devas for veneration)

Worship of Surya to eradicate sins and Chandra for life's success and wealth

II.7: *Athaatah, sarvajitaahKauseetakestrinyupaasanaanibhavanti, sarvajiddhasmaKaushiakir-udayanantamAadityamupatishthateyajnopaveetamkrutvodakamaaneeyatrihprasichyodapaatramvargosipaapmaanaam me vrindhiti, etayaivaavritaamadhyesantamudvargosipaapmaanam ma udvrindheeti, etayavaavritaastamyantamsamvargosipaapmaanam me samvriddhanti, tad yad ahoraatraabhyampaapamakrotsam tad vrinkte, tathoevaivamvidvaanetayaivaavritaadityamupatishthate yad ahoraatraabhyampaapamkaroti, sam yad vrinkte/*

(Maharshi Kausitaki performs three 'DainikaSuryopaasanas' or daily veneration to Surya Deva to root out his sins to the rising Sun at the early mornings, mid day Sun and the Sunsets; he would each time perform the investiture with his 'Yajnopaveetam' or the Sacred Thread, having fetched water in a vessel and sprinkling it on his head and body and recite the following relevant mantras at the Sun rise, mid Sky Sun and Sunset respectively: *Vargosipaapmaanaam me vridhiti; udvargosipaapmaanaam ma udvrindheeti, samvargosipaapmaanaam me samvriddhanti/* or Pratahkaala Surya Deva! Deliver me from my sins; Aparahna Surya Deva! Do deliver me from my sins; Saayam Surya Deva! Do kindly absolve me from my sins of the day and night. As thus recommended by the Maharshi, three daily homages as prescribed are sure to absolve his sins of the day on a recurring basis!)

II.8:

Athamaasimaasiamaavaasyayamvrittaayaampashchaachandramaasamdrishyamaanaamupatishthetaita yaivaavritaaharita trine vaapratyasyati, yan me susheemamhridayamdivichandra - masishritammanyehammaam tad vidvaamsammaahamputryamaghamrudamiti, nahyasmaatpurvaahprajaahpraititi nu jaataputrasyatathaajataputrasyaapyasvasametutesamtepaayaamsi u yantuvaajaa yam aadityaamshumaapyayanteeti, etaastisraarichojapvitvaamaasmaakampranenaprajayaapashubhiraapyayayishthaahyosmaandveshti yam cha vayamdvishmastasyapraanenaprajayaapashubhiraapyayayasvaaindreemaavartamaavartaadityaasyaavritamanaavratitidakshinambaahumanvaavartate/

(As the new Moon is seen on the western Sky, that is on Amaavasya at the end of the Krishna Paksha or the dark phase, individual needs to throw two blades of green grass and offer his prayers stating: may my heart rest on the bright Moon and bestow its grace to abandon all my worries for the welfare of my children; may I be granted to increase my vigour so that abundance of milk and food be gathered even to **gladden the heart of Aditya too -the inference here being that while Chandra** is the female partner of Surya the Agni being the husband; may as a result of such abundance of food and milk facilitate my vigour too to enable me to acquire further progeny and alongside may my family acquire further cattle too to support the enhanced size of the family! Thus the individual prays Chandra in Rig Veda verses repeatedly further stating that there should not be stress on the 'praana' or the vital force of either his or of his children or even his cattle even. Thus having prayed to Chandra, the individual turns to pray to Indra and Surya)

II.9: *Athapournamaasyaampurastaacchandramaasamdrishyamaanamupatishthetaetayaavaavritaa,
Somoraajaasivichakshanah, panchamukhosiprajaapatirbraahmanaas ta
ekammukhamtenamukhenaraajnotsi, tenamukhenamaamannaadam kuru, raajaa ta ekammukham,
tenamukhenavishnotsi, tenamukhenamaamannaadam kuru, shyenastaekammukham, tenamukhena maa
pakshinotsi, tenamukhenamaamannadam kuru
agnishtaekammukhamtenemamlokamatsitenamukhenamaamannadam kuru, tvayipanchamammukham,
tenamukhenasarvambhutaaniatsi, tenamukhenamaamannadam kuru,
maasmaakampraanenaprajayaapashubhiravaksheshthaayosmaandveshtiyacchavayamdvishmastasyapraa
nenaprajayaapashubhiravaksheeyasveti,
daivamaavartamaavartaadityasyaavritamanvaavartaitidakshinambaahumavaavartate/*

(As one worships **Chandra Deva** on the night of the full Moon, as it appears in the East of the horizon, the worship would be similar as above. Further, the prayer should state: Chandra Deva, you are the King Soma as the PanchaMukha Brahma the Lord of Creation! Brahmana is of one mouth of yours. With that mouth you eat the Kings; with that mouth you make me an eater of food. The King is another mouth and with that mouth you sustain and feed the Subjects of the King. It is with that mouth he makes me viz. this as the worshipping of the Individual too. Now the hawk too is one mouth of yours and with that mouth, you eat birds. It is with that mouth that he makes the worshipper an Individual. Agni is another mouth of Brahma with which the whole world is eaten from. Lord Brahma! Within You is the Fifth mouth! We request you, Lord Brahma! not to waste away the vital breath as that sustains us, our offspring and our cattle. Apparently the inference in this stanza is about the ‘Varnaashrama’ of Brahmana, Kshatriyas and others! Now, having prayed thus the **Individual who worships Surya Deva foremost and then Chandra Deva now**, where he turns towards Devas for veneration)

Ultimate Revelation of Brahma II.12: *Athatodaivahaparimara, etadvai Brahma deepyate yad
agnijvalati,athaitanmritayeyannajvalati, tasyaadyamevatejogacchativaayumptraana;etadvai brahma
deepyate yad aaditydrishyate- thaitanmriyateyannadrishyate,
tasyachaandramaasamevatejogacchativaayumptraana;
etadvaihrmadeepyateyahhchandramaadrishyatethaitanmriyateyannadrishyate,
tasyavidyutamevatejogachativaayumptraanastaaetaahsarvadevataaavaayumevapraavishyaaayaumritvaana
mricchante: tasmaadevapunarudeerataitiadhidaivatam; athaahyaatmam/(In the context of Divinities,
Brahma is ever resplendent and everlasting even as various Devas would have to sooner than later perish.
Agni burns famously but dies when it does not burn; its radiance goes to the Sun and vital breath to the
Air; but Brahma shines forever! **Surya Deva is an illustrious fund of brightness but when absent on
the sky he becomes traceless as its luminosity merges with Moon** and vital energy merges with Vayu;
yet Brahma is everlasting ! Likewise the lightnings flash and disappear as fast yet the dazzle of Brahma is
for ever. Such examples could be several but finally the Outstanding Brahma is long lasting !)*

II.14: *Athaatonihshreyasaadaanam, etaa ha vaidevataaaham-
shreyasevididamaanaasmaacchariraaducchkramuhtaddhaapraanatsushkamdaarubhuutamshishyethaina
dvaakpravivesha tad vaachaavadahcchishyaeva, athainacchakshupavivesha tad
vaachaavaadacchishyaeva,athainacchakshuhpashyaccishyaeva, athainacchotrampravivesha tad
vaachaavadacchakshushapashyacchhotrenashinvacchishyaevaathainammanahpravivesha tad
vaachaavadacchakshshaapashyacchhotrenashranvanmanasaadhyayacchishyaeva,
athaiatpraanahparivesha tat tata*

evasamuttashhautaavaetahsraadevataahpraanenihshreyasamviditvaapraanamevaprajnaatmaanamabhis ambhuyasahaivaiaihsarvairasmaacchareeraaducchakramuhsavaayupravishtaaakaashaatmaasvareti, sa tad gacchatiyatraitedevaas tat praapya yad amritaadevaas tad amritobhavatiyaevamvadam/ (As to the process of exiting life from the body of an individual being, the significance of organs and their corresponding senses comes under discussion; as the body lies like a log of wood, then speech asserted its importance and vision as enabled by the eyes claimed its definitive role too. Then ears and the capacity to enable hearing too is felt in the process of revival of life. Now the individual would have felt that he could not speak, see and hear. Then mind followed suit enabling the abilities of speech, vision and the potential of hearing once the body gets revived. The climactic effect is felt as a shocker to the abilities of speech, vision, hearing and thinking when Praana the vital Energy enters; indeed all other capabilities would have been put to nought otherwise and hence the highest and unique contribution made by the vital Energy, being the undisputed leader of all ! Not only the organs and senses of the body of an individual, but the concerned divinities like **Surya for vision, Antariksha and Vayu for hearing, Brihaspati for speech, and Chandra for mind too surrendered to Brahma Deva** for his ‘nihshreyasham’ or highest excellence and prostrated in homage as indeed He is the highest of all as the embodiment of Vital Energy.

III.3: *Jeevativaagapetomuukaan hi pashyaamah, jeevatichakshurapetondhaan hi pashyaamah, jeevatishrotraapetobadhiraan hi pashyaamaah, jeevatimanopetobalaan hi pashyaamah, jeevatibaahucchinnojeevatiuruchinnaitievam hi pashyamahiti, athakhalupraanaevaprajnaatmedamshariramparisrahyotthaapayati, tasmaadetadevokthamupaaseeteti, saishaapraaneyovaipraanahsaaprajnaa, yaavaaprajnaasapraanah, tasyaishaivadrishtiretadvijnaanam, yatraitatpurushahsuptahsvapnamnakaanchanapashyatyathaasminpraanaevaikadhaabhavati tad enamvaksarvaihnaamabhihsahaapyeti, chakshuhsavaihrupaihsahaapyeti, shrotramsarvaihshabdaihsahaapyeti, manahsarvaih dhyaanaihsahaapyeti, sayadaapratibudhyateyathaagnerjvalatahsarvaadishovisphulingavipratishtherannevamevaitasmaadaatmanahpraanaayathaayatanamvipratishstantepraanebhyodevah, devebhyolokaah, tasmaadetadevokthamupaaseeteti,saishaapranesarvaaptih, yovaipraanahsaaprajnaayaavaaprajnaasapraanah, tasyaishaivasiddhiretadvijnaanam, yatraitat purusha aartomarishyanaabalyametyasammohameti, tam aahurudakraameetchittam, nashrunoti, napashyati, navaachaavadati, nadhyaayati, athaasminpraanaevaikadhaabhavati, tad enamvaaksarvaihnaamabhihsahaapyeti, chakshuhsarvairupaihsahaapyeti, shrotramsarvaishabdaihsahaapyeti, mana sarvaih dhyaanaihsahaapyeti, sayadasmaacchariiraadutkraamatisaahaivaitaihutkraamati/*

(Indeed an intelligent person should meditate on ‘ukta’ to the breathing energy which controls and sustains all the organs and senses since as one normally finds a possible defect in any specific organ it is the problem of adequate supply of the vital energy; one finds across a dumb person as he is deprived of the ability of speech; a blind person suffers from the absence of eyes resulting in the lack of vision; a deaf person is disabled to hear as his ears are non-functional; a mad person suffers from the defect of mind and thus behaves oddly; similarly the shortcoming of arms or legs disables body movements. In all these cases, adequate resource of vital energy and the breathing spirit falls short. Again, when a person is so asleep that he sees no dreams then he becomes one with that breathing spirit alone. Then speech with all sounds gets absorbed and so do the eyes and ears while mind with all the thoughts is shrunk into itself. As soon as the individual wakes up, the vital energy sparks off like blazing fire to reactivate all the organs

and senses as usual and invoke the respective deities like **Surya the source of vision, Vayu the individual breathing process quite apart from the Universal Energy anyway, Chandra the mind, Antariksha the ears and the sense of hearing and of reaction to sounds** and so on. Thus the internal breathing energy alerts the individual to revitalise and wake off from the sleep. To prove this point of sleep stage, a sick person nearing death falls into the state of unconsciousness when the physical senses slow down although the fundamental vital energy too slows down the flow of Universal Energy into the branch of the individual energy even as the abilities of vision, speech, hearing, touch, smell and body movement get affected and as finally the control of mind and brain power slows down and the link of the internal flow of vital energy gets terminated from the Universal Energy that what Indra Deva is!

Brahma in Celestial Forms as Surya, Chandra, Lightning, Thunder, Wind, Space, Fire, Water

IV.3-4) *Sa hovaachaBaalaakih, yaevaisha ‘Aaditye’ purushastamevaahamupaasaiti, tam hovaachaAjaatashatruh, maa maitasminsamvaadayishta ‘brihatpaanduravaasaa’ atishthaahsarveshaambhutaanaammurdhetivaaahametamupaasaiti, sayohaitamevamupaasatetishthaahsarveshaabhutaanaammurdhaabhavati// Sa hovaachaBaalaakih, yaevaisha ‘Chandramasi’ purushastamevaahamupaasaiti tam hovaachaAjaatashatruh, maa maitasminsamvaadayishtha ‘annashyaameti’ vaaahametamupaasaiti, sayohaitamevamupaastennasyaatmaabhavati/* (Gargya Baalaaki then explains to King Ajaatashatru a systematic delineation of Deities in whom Brahma is reflected as his ‘amshas’ or formulations as all these facets of His magnificence are replete with His multi-powered splendours, each of which is highly worthy of meditation and individual worship. **The embodiment of Surya Deva** clad in the white bright clothing leads the list of Divine Entities who indeed is the ‘PratyakshaDaivam’ or the readily visible and felt Deity whom the entire Universe is looked up on the Sky with instant awe and wonder! He is eagerly awaited at His Rise-Climactic Appearance- and His Setting for the day demanding admiration and worship. Baalaaki then on that order describes the personification of **Chandra Deva** who among other illustrious features of his is essentially the originator of **food** the sustenance power of the Self of Beings in the Universe creating recurring energy of preservation of all the Beings in various forms like abundance of crops, medicinal herbs and seeds to carry on the process of recycling; he is also the power of mental energies of human beings and of Knowledge the base of Veda Vedangas as also the Leader of the Learned Brahmanas the torch bearing perpetuators of the values of Virtue, Dharma, Karma and Sacrifices! Indeed such Chandra Deva is worthy of high esteem for daily worship!

MUNDAKOPANISHAD

II.ii.10-12) *Hiranmaye pare koshoVirajam Brahma nishphalam, tad shubhramjyotishaamjyotishamjyotihtadyadaatmavidovuduh/ Na tatraSuryobhaatinachandrataarakamnemaavidyutobhaantikutoyamagnih, Tamevabhantamanubhatisarvamtasyabhaasaasarvamidamvibhati// Brahmaiveda- mamritampurastaad brahma, paschaad brahma, dakshinaastaashottarenaadhaaschordhvam cha prasrutambrahmavedamnivishvamidamvarishtha/* (Right within the luminous sparkle of a golden sheath is Brahman, devoid of taints and blemishes nor with parts. That Supreme of the highest purity and clarity is indeed the Brightness of the Brightness. That is what all the Seers and Seekers seek for and see with supreme satisfaction and surprise! **Indeed neither the Sun pales into insignificance; the Moon, Stars, and Lightnings** lose their shine and flash; Fire loses its radiance and heat and all these entities just follow

their directives as per His nods! Svetashvatara Upanishad VI.14 quotes precisely the same as: *Na tatraSuryobhaatina Chandra Taarakam---vibhati/* Also, Kathopanishad vide II.ii.11 is relevant: *Suryoyathaasarvalokasyachakshurnalipyatechaakshusaihbaahyadoshah, ekastathaasarvabhutaantra - taatmaanalipyatelokadhukhenaBrahhmaah/* or the Self is least unaffected by the sorrows of Beings just as the Sun-the eye of the Universe is totally unaffected by the natural calamities and rejoicings in the world; the super imposition of the illnesses or the wellness of the body is hardly a matter of concern to the Self. Bhagavad Gita's Fifteenth Chapter on Purusha Prapti Yoga Stanza 6 is also quoted in this context: *Na tadbhaasateSuryonaShashankonaPaavakahyadgatvaanavivartantetaddhhaamaparamam mama/* or That Paramapada Status or the Supreme Position of Brahman cannot be signified by that of Surya, **Chandra** or Agni as Paramatma is Swayam Prakasha or Self Illuminated. Once that Status is accomplished, then there is no return as that indeed is His Abode!

PRASHNOPANISHAD

I.5-8) *AdityohaipraanorayirevaChandramaarayirvaaetatSarvamyammuurtamchaamuurtam cha tasmaatmuurtirevarayih// Athaadityaudayanyatpraacheemdishaampravichati, tenapraachyaampraanaanrashmishusannidhatte, yatDakshinaamyatpracheeteemyatudeecheem yad adho yad urthvam yad yatantaraadishoyatsarvamprakaashayati, tenasarvaanpraanaanrashmishusanniddhatte// Sa eshaVaishvaanaroVishvarupahpraanoagnirudayate tad etadRichaabhuyuktam//Vishvarupamharinamjaatavedasamparaayanamjyotirekamtapantam, SahasrarashmihshatadhaavartamaanahpraanahprajaanaamudayatieshaSuryah//*

(**Praana the Life Force is Surya and Food is Chandra.** Food or Matter and Life's Energy in gross or 'Murtam' and subtle or 'Amurtam' forms in physical and cosmic senses respectively interact with each other and sustain the cycle of existence. Be that as it may, Aditya while rising enters in the Eastern direction and enables absorption of its rays into all the Beings in the East while as He illumines all the other sides of the South, the West, the North, -as also below, above and the Antariksha, providing shine and heat by his rays to all the living Beings. Surya is Life in several forms assuming an alternate form of Agni too ; after all Vaishvanara too is stated as the core and concentrate of all living Beings just as Vishvarupa is the essence of the totality of the Cosmic World. Thus the ones seeking to realise Brahman do realise that 'Vishvarupam' or Surya is 'harinam' or of myriad forms, 'jatavedasam' or the embodiment of enlightenment, 'parayanam' or the final resort of all Beings, 'ekamjyoti' or the Singular Illumination of the Universe, 'tapantam' or the unique source of heat and radiation, and 'sahasrarashmih' or of thousand rays, and of 'pranahprajaanaam' or Life Energy of the infinite Beings)

Two courses destined for Beings - the Southern and the Northern Paths in terms of Dakshina-Uttarayans1.9-10) *SamvatsarovaiPrajapatih, tasyaayedakshinachottaramcha, tad yehavai tad ishtapurtekritamitiupaasate, techaandramasamevalokamabhijayante, ta evapunaraavartantetasmaadeteRishayahprajaakaamadakshinampratipadyante, esha ha vairayir yah pitraayanah//*

Ahtottarenatapasaabrahmacharyanashraddhaayavidyayaatmaanamanvishyaadityamabhijante, etadvaipraanaanaamaayatanametadamritamabhayam, etadparaayanam, etamaannapunaraavartant, ityeshanirodhah, adeshashloka// (In each Samvatsara or a year there are two 'Ayanaas'- the Dakshinayana and the Uttaraayana. Of these, the Lunar and Solar Tithis occur of which Purnima and Amavasya or the Full Moon and No Moon occur too. It is in the Southern Course that virtuous

Brahmanas perform beneficent ‘Karma’ by way of Sacrifices and Acts meant for Public Good , seek to win favours of **Chandra Deva** and attain Swarga Loka after life as also excellent prosperity and progeny now and rebirth; the Southern Path also bestows blessings of Pitru Devatas whose course is plentiful food and fulfillment in the series of births. Mundaka Upanishad vide I.ii.10 is quoted: *IshtaapurtammanyamaanaavarishtamnaanyachreyoVedayantepramuudhaah, naakasyaprushthetesukrutenubhutvemamlokamheenataramlokamvaavishanti/* or those persons who are saturated by Sacrifices and Rituals as per what Vedas and other Scriptures imply and impress and attain reliefs of what ever is destined by the balance of merits and demerits and as soon as the account of fruits is over return back to the cycle of rebirths. Thus the Southern Path is attained by the virtuous ‘karma phala’. This is stated to be achieved either for ‘ istha’ or ‘purta’ or one’s own benefit or for public good. The ‘ishta’ is : *Agnihotram tapas satyamvedaanaamupalambhanam, atithyamvaishvadevam cha ishtamitiabhidheeyate* or to perform Fire sacrifices, meditation, truthfulness, Vedic rituals are all for the Self Fulfillment. On the other hand the Public Good deeds are: *Vaapikuupatatataakaadidevataayaatanani cha, anna pradaanamaaraamahpoortamitiabhidheeyate/* such as digging streams, wells and water flows, donations of way side choultries for yatris, and ‘Anna daanaas’ to the have nots and Atithis are meant for Social Welfare. ‘Athottarena’ or as regards the Northern Course, the acts that one is expected of would be of more arduous nature: ‘ Tapasaabrahmacheryenashraddhayaa vidya yaaabhijaayanteAdityam’ or by way of observing celibacy, intense faith and tolerance, vidyaayaa or acquisition of Scriptural Knowledge, and intense meditation and introspection only that one could achieve and so on are the essential inputs to attain Aditya along the Northern Course. ‘*Etatvaiaayatanaamparaanam, etadamritamabhayam, etadparaayanam, etatsmaannapuraraavartanteitikritam/* or that indeed is the final resort of PanchaPraanas and the sensory organs including mind; that is also the Abode of Indestructability, Fearlessness and the Supreme Goal from where none returns. It is indeed that is clearly the distinction of the Southern and the Northern Courses.)

MAHA NARAYANOPANISHAD

Section I -Stanza 7: *Tadevaagnihtadvayuh tat Suryastadinduchandramaah, tadevaShukramamritam tad Brahma tadaapahsaPrajapatih/* The Maha Prakriti which generated -among others- the ‘Jagadupakaaraka Agni’ or the Fire that which is the benefactor to the Universe; then the Vayu Deva the sustainer; then the radiant and ever illuminator **Surya; Moon**, the Lord of herbs; the Stardom and the Sukramamritam or the nectar the parental seed to perpetuate the human and all other species; Water and the other PanchaBhutas or the Basic Elements; the Unique Brahma Deva and Prajapati the Creators of ‘charaacharajagat’ - the ‘Pranis’.

Stanza 48: *ShreembhajatuAlakshmeermnashyatu, Vishnu mukhaavaiDevaashcchandobhirihlokaannapajyamabharyajatu, mahaah Indro vjirabaahuhshodashishramayacchatu/ Swasti no Maghavaakarotu, hantupaapmaanamyosmaandweshti/* This stanza from Taittiriyeeyasamhita I.7.5 seeks to bestow Lakshmi and eschew Alakshmi the totality of Negativism. May Lord Vishnu the ‘alter ego’ and his partner form Devi Lakshmi being the embodiment of auspiciousness be worshipped as prescribed in Sacred Scriptures and to this effect , may Lord Indra be armed with his thunderbolt to shield against the evil energies and **Chandra Deva** redouble up the flow of happiness to us by smashing obstacles and ushering in the ever- fresh tides of optimism and success in our endeavours.

Agni Deva! we invoke you for Devi Maha Lakshmi who is resplendent with golden jewellery of glittering yellow and silver glows as **Chandra** the personification of wealth. Agni Deva, through your grace, may Devi Lakshmi provide as prosperity, excellent progeny, cattle and auspiciousness. You possess '**Chandra Prabhasa**' or the tranquility of Moon and the radiance of a far reaching repute in the worlds as the Seat of Prosperity, as a Padmini; we all surrender as being the antithesis of Alakshmi and being the Singular High Seat of Opulence! (13-14) Our invocation to Maha Lakshmi via Agni Deva! She is of the **tranquility of Chandra**, luster of gold, brilliance of Bhaskara, the symbol of fragrance!]

Section	Sixteen:	Panchamukha	Dhyana:
<i>EtatSomasyaSuryasyasarvalingaayamsthaapayatipaanimantrampavitrām/</i> may these ParamaLingas with the pratyaksha Surya Chandrasas the visions be installed with Pavitra Mantras for Universal Peace, Prosperity and Self-purification.			

Chapter Six: 8.

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16. *Vigrahavaaneshakaalahsindhuraajahprajaanaam, esha tat*
sthatahsavitaakhyoyasmaadevemechandrarakshah-grahasamvatsaraadayahsuunante,
athaibhyahsarvamidamatravaayatkinchitshubhaadrushyentahloke tad etebhyas ,
tasmaadaadityaatmaabrahmaathakaalasamjnaanam
Aadityamupaashitaadityobrahmetyekathaevam hi
aaha/Hotaabhoktaahavirmantroyagjinovishnuhprajaapatih,
sarvahkaschitprabhuhsaaksheeyomushminbhaatimandale/ Kaalamaana is like the never drying Oceans as regulated by **Savitur from whom Bhaskara emerged as also Chandra, Nakshatra mandali**, and the planets and ‘samvatasaras’ or years too. Indeed from Savitur the aspects of virtue and vice too were caused. Thus the Self of the Surya Deva is the reflection of Paramatma; indeed he is also the ‘bhokta’ and ‘bhukta’ or the enjoyer and the offerer of sacrificer- the Hota and the Yagna phala in the forms of the homakaryaa-the mantra reciter-Vishnu and Prajapati too is the unique Brahman whose witness is Aditya.

38. *Agnihotram juhvaanolobhajaalambhinatti,*
athasammohamchitvaanakrodhaanstunvaaahkaamamabhidyaaayamaanas tatas
chaturjaajambrahmakoshambhindad, atah param
aakaashamatrahisauraasowmaagneyasaattvikaanimandalaanibhitvaatatashuddhahsatvaantarastham,
achalam, amritam, achyutam, dhruvam, vishnu-
samjnaanitamsarvaaparamdhaamasatyakaamasarvagjnaatvasamyuktam, svatantram, chatanyam,
svemaheemnitishthamaanampashyatiatrodaaharanti: Ravi madhyesthitahsoma soma
madhyehutaasanahtejomadhyesthitamsattvamsattvamsatvamadhyesthitochyutah/
Shareerapraadeshaangushthamaatramanorapienvayamdhyaat -vaatahparamataamgacchati,
atrahisarvekaamahsamaahitaaitiatrodaaharanti;
angushthapraadeshashariramaarampradipaprataapvaatdvistridhaahi, tad
brahmaabhishtuuyamaanammaho devo bhuvanaaniaavishesha/ Aumnamobrahmanenamah/ Who so ever executes agnihotra sacrifice is normally devoid of anger and selfishness. Further he also could severe through the four sheaths of Brahma viz. manas, buddhi, ahamkaara, and chitta- all comprising antahkarana.. Clearance of ‘antahkerana’ this should elevate the person concerned to heights of space that should reach **Suryaloka, Chandra loka**, Agni loka, and further to cleanse his self and blesses to imbibe the Jnaana of the stable, immortal, indestructible Vishnu loka to accomplish glory. Thus indeed that the **in the midst of Surya , Chandra and Agni is the angushthamaatra or of the thumb sized span of heart and herein the Supreme Self** amid radiant splendour whom Brahma the eternal master craftsman prostrates. Indeed ‘Aum’ prostrates too.

TAITTIREEYA AARANYAKA -

a) PRASHNA ONE - ARUNA PRASHNA

[Chandra is known as **Soma**, the juice or sap of the plants and vegetation apart from being a Graha or planet described as young, two-armed with a club and a lotus in his hands, riding a chariot pulled by ten white horses -or an antelope - asRajanipati (the Lord of night), Indu (the bright drop) and Kshuparaka illuminating nights. As Soma, Chandra presides over Somvar or Monday. Worshipping Chandra on Mondays is very effective as it grants one`s prayer. Chandra is fertility promoter since the dews that fall on plants overnight give life, thus prayed for progeny besides relief from sorrows and mental afflictions. Sages and devotees invoke the Goddess mother in Chandra and meditate for hours.]

Anuvaaka 11-1 to 5: *Pavitravantahparivaajamaasatepitaeshaampatnobhirakshativratam, mahahsamudramvarunahstirodadhedheeraa it shokuhdharuneshuaarambham/ PavitramtevitatamBrahmanahspatempabhurgaatraaniparyeshivishvatahataptatanuuhnatadaamoashnute shrutaasitivahantah tat shamaashat/* (The purifiers are seated pronouncing powerful words; the Father of the purifiers is **Soma** protecting the acts of the Purifiers like Yakshas. Both Soma and Varuna uphold the power of letting the Purifiers to rise to task of purification of the Soma juice and after straining it enable to let the human system absorb the panchendriyas and heart with enlightenment and joy. The human physical system may not be prepared to readily absorb the concentrate of the blissful Soma juice and might even shake up violently to withstand the intake; the heat of absorption tends to torment the agony and requires considerable physical and more importantly the mental strength from the shocks as the human system was so far used to worldly afflictions and almost daily tribulations. Stanza 3 analyses that Soma is like Brahma among Devas, the Maharshi among the Sages, buffalo among animals, Hamsa among falcons, an axe among trees; the recipients of Soma Juice are distinguished likewise!; moreover Soma crosses the purifier while vibrations of sound waves in the process of absorption of the Soma Juice into the concerned physical systems of the species as referred. The next stanza registers Sapta Rishis viz. Bharadvaja, Kashyapa, Goutama, Ari -Bhau, Vishvamitra, Vashishtha, and Jamadagni as clarified in Rig Veda vide 10-137; these Sapta Rishis as qualified after performing yajnasrealised the true chasm of 'Asat' or the Maya Mithya and the 'Sat' or the Absolute Truth. The last stanza under reference places on record the significant contribution of Maharshi Shyaavashva who qualified himself to receive Soma Juice by total vairagya or renunciation -and vairagya alone! [The above stanzas of TaittiriyaAaranyaka are mere repeats of Rig Veda viz. 9.73.3; 9.83.1; 9.96.6; 10-137 respectively]

b) BASICS OF ASTRONOMY:

Rotation of Earth: While Earth rotates on its own axis, **Moon rotates around Earth and Earth rotates Moon as also around Sun too. These rotations are in perfect kaalamaana the time cycle of the Days-weeks-months-years and so on.**

Manu Smriti - 64-74 of Aachara Khanda is quoted: *Nimeshaadashachaashtou cha kashthaatrishatutaahKalaa, Trishatkalaamuhurtahsyadahoraatramtutaavatah/ AhoraatrevibhajaneSuryomaanushamaanushadaivike, Raatriswatnaayabhutaanaamcheshtaayaikarmanaamahah/ Pitreraatranomaasahpravibhagastupakshayoh, Karmacheshtaasawahkrishnahshuklahswapnaayasharvari/ Daiveraatryhanivarshapravibhagastayohpunah, ahastadrodagayanamraatrahsyaaddakshinaayanam/ Braahmasyatukshapaahasyayatpramaanamsamaasatah, aikakashoyugaanaamtukramashastannibodhata/ Chatvaaryahumsahasraanivarshaanamtatkrutamyugam,Tasyataavacchatisandhyaasandyashaschatayaavi dhah/Itareshusandhyeshusandhyeshu cha trishu, ekapaayenavartantesahasraanishataanicha/ Yadetparisankhyatmaadaavevachaturyugam, EtaddwaadashaasaahastramDevaanaamyugamuchyate/ Daivikaanaamyugaanaantusahasramparisankhyayaa,Braahmamekamaharjneyamtaavateemraatrimeva cha/*

TadvaiyugasahasraantamBraahmaampunyamahaviduh,Raatrimchataavateemevatehoraatravidojanaah/ Tasya so -ahanirshasyaanteprasuptahpratimuchyate,pratibuddhaschasrijatimanahsadasaatmakam/ (At the time of Srishti, the Time Schedule as reckoned was as follows: the flap an eye- blink is known as a nimesha; 18 such blinks make a kashtha, three such kashthas make one kala, thirty kalas make one muhurta, thirty muhurtas make a day-and -night. Now about the division of Surya-Manushya-Deva related Day/Night is explained: In respect of Human Beings, the nights are for sleep and daytime is for 'karmaacharana' or of activity. Whatever is stated for humans is a thirty day-night combines or a month.

Pitru Devas consider one set of 15 human day-nights as Krishna Paksha -as per Moon's course from the day one of Moon's full illumination being Pournamiie when the Moon's waning starts as they are active during that period. Now during and Shukla Paksha, Moon gradually picks up its luster from the Moon-Fall on Amavasya till the night when the glory of Its dazzle reaches the peak on Purnima. This period is what humans consider as auspicious. Now, while what human beings reckon as a full one year is just a day-night for Devas. The period of auspiciousness is Uttarayan for six months a year for Devas and thus Human Beings too perform all auspicious deeds; Uttarayan is as for the course of Surya from South to North while Sun's course from North to South is Dakshinaayan. Chandra Loka's parikrama around Earth is for a month, and the Parikrama of Chandra around PitruLoka for a fortnight is a night and another fortnight a day. Now, Brahma's one raatri-divas or night and day comprise of Four Yugas of Krita-Treta-Dwapara-KaliYugas. Kritayuga is of four thousand years reckoned as 360 days for humans and one Deva day; its sandhya or the yuga's terminal period is for 400 years and Sandhyaamsha is an additional 400 years totalling 4800 divine years or 1728000 human years. On similar analysis, Tretaayuga is for 3600 divine years or 1287000 human years; Dwaparayuga is of 2400 divine years or 664000 human years and Kali Yuga divine 1200 years or 432000 human years. The total of Four Yugas is 12000 divine years or 42420000 human years. Deva's one thousand years are accounted for Brahma Deva's single day time and another thousand divine years are of Brahma's one night. Thus Brahma's 'ahoraatra' or day and night comprises of 120,00,000 of divine years or 432,00,00,000 human years. Thus ,after one thousand yugas, Brahma rests for the day and night and then resumes 'punahsrishti' or revival of creation process again.)

SURYA- CHANDRA GATI VARNANA-

Both Surya and Chandra cover daily the Seven Dwipas(Jambu, Plaksha, Salmaali, Kusha, Krouncha, Shaka and Pushkala); SaptaSamudras (Lavana or Salt, Ikshurasa or Sugarcane juice, Sura or Wine, Ghrita or Classified Butter, Dahi or Curd, Ksheera or Milk and Suswada or Sweet Water); and SaptaParvatas (Sumru , Kailas, Malaya, Himalaya, Udyachala, Agastyachala, Suvela and Gandhamadana). Normally Surya Deva covers trilokas each day. Surya Mandala as defined by Veda Vyaasa is nine thousand yojanas and the total circumference is stated to be 27000 yojanas.Prithvi's mandala is stated to be fifty crore yojanas. One half of this is spread north to Meru Parvata and by half of Meru Parvata on four sides one crore yojanas is stated to to be spread over. Half of Prithvi is stated to spread nine lakh fifty thousand yojanas. Now the four sided spread of all the four directions is stated as three crore yojanas. This is what the saptadwipaas and saptasamudras which occuppies the spread of earth. The surrounding area of Prithvi known as 'braahma mandala' is thrice larger than that of Prithvi. Thus the area of Prithvi plus works out to eleven crore and thirty three lakh yojanas! Now the account of earth and the 'antariksha'. The area of the Sky as contained by that of nakshatraas is what Prithvi is occupied. In other words, what ever is the area of Prithvi is that of 'antariksha'.

Thus having thus explained about **Kaalamaanain** some detail as above, the **axis of rotation of Earth** is stated by the astronomers is inclined at an angle of 23.1/2 degrees with respect to the perpendicular to the plane of Earth's orbit around the Surya. This inclination causes Earth to revolve around Surya and there is a variation of the length of day time in a year and this causes Seasons.[Ritus or Seasons approximately coincide with Chaitra-Vaishakha or end March to the last weeks of May when festivals like Ugadi, Shri Rama Navami, and Vaishakhi are celebrated. GreeshmaRitu or Summer during April-July during Jyeshtha-Ashadha when festivals like Ratha Yatra and Guru Purnima are observed and Dakshinayana or the Solar downtrend commences. Varsha Ritu or monsoon coincides with Shravana-Bhadrapadas or the last portions of July-September when Mangala Gauri and Vara Lakshmi Vratas, Raksha Bandhan, Krishna Ashtami, Ganesh Chaturthi and Onam are celebrated. Sharad Ritu or Autumn Season coinciding with Ashvin-Kartika months extending portions of September to November being mild weather the famed

SharannavaRatris and Depaavali are celebrated. HemantaRitu or pre-winter Season coinciding with Margaseersha and the last days of November-January, the festivals of Vasanta Panchami, Shiva Ratri and Holi are observed; and finally ShishiraRitu or winter coinciding with Maagha-Phalguna months during the last quarter of January to March is the time of Vasanta Panchami, Shiva Ratri and Holi. The Chandra maana procedure varies in the sense that the cycle of Seasons starts from the first day of Chaitra commencing from Ugadi.] Further there are Spring and Autumnal equinoxes when day- night are exactly of the equal proportion while the duration of day time is the longest in Summer while the opposite happens in the winter. Thus, Bhumi is considered stationary while Surya -Chandra-and the rest of the Grahas make perambulations to Bhumi!Nakshatras are quite far from Bhumi and are considered to be fixed in well defined positions inside the firmament centered around Earth, known as Celestial Sphere; indeed the size of the sphere is unknown. As Surya-Chandra and the rest of Grahas around the Bhumi, they appear to be moving in the ‘antariksha’ against of background of the galaxy of Stars. A criss- cross drawing of lines, circles and points on the sphere is sated to help observe the movements of the celestial objects.

Now, Earth rotates around on its own axis from ‘prateechya’ or west to ‘praachya’ or east with all the earthly objects as mountains, oceans , rivers , widespread vegetation of thick forests, mining wealth underneath and down under the horizon which is divided as two halves between the North Pole to South Pole and the Earth’s Equator. The orbit of earth as visualised in the context of Celestial Sphere is called as the Ecliptic and is inclined to the eqautor at an angle of 23 and half degrees. The Ecliptic intersects the Equator at vernal equinox and automnal equinox. Be that as it may, Surya moves along the Ecliptic at the rate of a degree by a day thus circling 360 degrees in a year. While so doing the point of Suryodaya moves towards the North and that northernly movement is named ‘Uttaraayana’. Even as Surya appears stationary and as he moves along with the ecliptic, the point of Suryodaya commences to move towards South and thus termed as Dakshinayana. As a result, the Seasons as also the variation of the day time as well. It is against this brief background, **Chandra** revolves around the Earth along with the Nakshatras. Chandra completes the orbit on an average of 27 days, and spends about a day at each of the Nakshatras. The name of the Nakshatra and the presiding deity are as follows: Kritika - Agni; Rohini-Prajapati; Mrigashira- Soma; Ardra-Rudra; Punarvasu-Aditi; Pushya-Brihaspati; Ashlesha-Sarpa; Makha-Pitra; Poorvaphalguni-Aryama; Uttara Phalguni-Bhaga; Hasta-Savita;Chitra-Indra; Svaati- Vayu; Vishakha-Indrani- Anuradha-Mitra; Jyeshtha- Indra; Moola- Pitra; Purvaashadha-Aapah; Uttaraashadha-Vishvadeva; Shravana- Vishnu; Dhanishta- Vasu; Shatabhisha- Indra; Purvabhaadra- Ahayekapaat; Uttara bhadra-Abhirbudhnya; Revati-Pusha; Asvini- Ashvin; and Bharani- Yama .

Dharma Sindhu

Dharma Sindhu’s further details about **Grahanaas**:

a) *GrahanaNirnaya*: As long as one could vision Chandra and Surya Grahanaas (Eclipses), one would reckon as the Punya Kaala or the auspicious time. Even if the Grahana were not visible due to the obstruction of clouds or so, even then on the basis of the information available as per the calculation of ‘Shastraas’ about the ‘Sparsha’(beginning) and Moksha (end), one should observe the required ‘Snaana-Daanaas’. Surya Grahana on Sundays and Chandra Grahana on Mondays are called ‘Chudaamani’ and ‘DaanaadiKaryaas’ bestow endless Punya. One should take bath for ‘BaahyaantaraShuchi’ or external and

internal cleanliness as soon as the GrahanaSparsha or the First Touch; during the course of the Grahana, one should perform Homa-Devarchana-and Shraaddha. When Grahana is receding, then Daanaas are required to be executed and at the time of Moksha, one should take bath once again; the bath at the ‘SparshaKaala’ and Moksha Kaala are of distinct waters; the Mukti Snaana is defined as follows: *Sheetamushnodakaatpunyamaapaarakanyamparodakaat, Bhumishthamudhrataapunya tata prasava - nodakam/ TatopisaarasampunyamtatahpunyaNadijalam, TatastirthanadiGangaaPunyaa punya - stombhudhi/* (Cold water bath is more propitious than with hot water; better bathe with one’s own water; fresh water from the depths of Bhumi is better from well water exposed and stored; water from a flowing water is better than in a waterbody; Tirtha water like Ganga is better than that of a from a river; and bathing in Samudra water is by far better than even a river like Ganges!). GrahanaSnaana should be with the same clothing as during the Grahana and then only the bath would be stated as Mukti Snaana; that bath need not be by reciting Mantras. ‘SuvasiniStreets’ or house wives who have their husbands alive could have neck-deep bath but those women who like to be purer to take head- bath do have the option to do so. Those women who are in the menstrual stage should keep her utensils seperated and should not squeeze her wet clothes after the bath. Fasting three days before or atleast one day before would bestow ‘MahaPhala’ but those Grihastis with sons and daughters need to take up the fast. But they should perform Deva-PitruTarpana. Persons of all the ‘ChaturVarnaas’ should wet the clothes after an Eclipse as they would be subject to the regulations of ‘jaataadisutaka’ or ‘Ashuchi’ / impurity of births and deaths as they would have been deemed as having visioned the Rahu Graha: *Sarveshaametavarnaanaamsutakam Rahu Darshaney*. During the ‘GrahanaKaala’, Go-Bhu-HiranyaadiDaanaas would accord far-reaching benefits. It is stated: *SarvamGangaasamamtoyam, SarveyVyaasasamaahDwijaah, Sarvam Bhumi samamdaanamgrahaney Chandra Suryayoh/* (On occasions like Lunar or Solar Eclipses, all kinds of waters are like Ganga water; all Brahmanas are like Vyasaacharya; and all kinds of charity are as good as Bhu daana). Describing the effectiveness of Daana, it is stated: *Samanu - braahmaneydaanamdwigunamBraahmanbruvey, Shrotriyeshatasaahasrampaatreychaanantyamashnutey/* (Offering greetings / namaskaaraas to a Brahmana by birth might be misplaced but providing charity to a ‘Dwija’ or twice-born who has the qualification of Samskaaraas like Upanayana or thread marriage and Gayatri Mantra secures better Punya; a Brahmana who has the Samskaaras but devoid of Vedaadhyayana is called a Brahmanabruva but still charity to him would be worthy of hundred times more; charity to a well read Brahmana ‘Srotriya’ or he who follows the Brahmana Dharmaas in full spirit and practice would fetch Ananta Punya). GrahanaShraaddha should be done with suitable Dakshina and possibly with Ghritayuktabhojana followed by Mantra Punascharana; the relevant Mantra states: *Chandra Suryoparaagey cha snaatwaapurvamuposhitah, Sparshaadi Moksha paryantamJapenmantramsamaahitah, Japaadashaamshatohomastathahomaacchatappanam, Homaashaktoujapamkuryaatdhomasankhyaachaturgunam/* (One should discard bhojana well before the Grahana , take bath at the ‘Sparsha’ or touch of the Grahana and its ‘Moksha’ or termination and perform ‘Japa’ althrough the GrahanaKaala. Out of the ‘JapaSankhya’ (number) so performed, one tenth of the Sankhya should be the homasankhya and one-tenth of the homasankhya should be the Tarpanasankhya. In case, one cannot perform Homa and Tarpana, the Japasankhya may be quadrupled. In case tarpana is performed then they should first recite the Mula (Root) Mantra and then recite :*AmukaamDevataamtyarpayaami*and offer palms-full of water and again sprinkle water on one’s head reciting: *Amukaamdevataamahamabhishinchaami/* before the Tarpana at the rate of one tenth of the tarpana; this would be followed by Brahmana bhojana to the extent of one tenth of the Brahmanas engaged for the bhojana-daana-dakshinas. Thus the entire process of Japa-Homa-Tarpana- Maarjana-Viprabhojana comprising the five components is called ‘Punascharana’ following Surya / Chandra Grahana Darshana. The Punascharana Mantra vidhana is as follows :- Before GrahanaSparsha, the Karta takes Snaana and Aasana and recites the Mantra :*AmukagotromukaSharmaahamRaahugrasteyDivaakareyNishaakareyvaaAmukaDevataayaa; Amuka Mantra siddhi KaamograasaadimuktiparyantamamukaMantrasyaJapaRupampurascharanamkarishye/* (The Sankalpa states that I-of the gotra-naama solemnly resolve that the entire period during the Touch

and Termination of the Solar/ Lunar Eclipse period will observe Mantra-Japa- Purascharana). The Mantra after Grahana Moksha and performing Snaanaadinityakarmaas would resolve by reciting : *AmukaMantrasyakritaitadgrahanakaaliKaamukasankhyaakaJapasaangataasiddhyarthamtaddasaangahomataaddasaangatarpanataddasaangamaarjanataddasaangaViprabhojanaanikarishye/* After the Sankalpa, one might perform the seriatum of the Sankalpa failing which the Japaa to the extent of four times of the original Japasankhya be recited. Those who are unable to perform the Purascharana as above might at least recite Ishta Devata Prayer and Gayatri Japa.

b) *Do's and Dont's at the GrahanaKaala:* Sleeping during the time of Eclipse leads to illnesses. Passing urine ends up in poverty and bad luck. Easing the stomach (Stools) leads to the life of 'krimis' in the following birth. 'Maithuna' lands up as a pig in the next birth. Head bath during the Eclipse period leads a person to leprosy and Bhojana in the time paves way to naraka. Eating the remnants of bhojana cooked before or during the GrahanaKaala is prohibited as would lead to stomach and digestive problems and similarly drinking even water would tell upon the system. However, the carry forward storage of curd, milk, butter, ghee, unused oil and such other uncooked stocks might be consumed after the Grahana but should be duly covered by 'DharbhaKhandaas' as would be protected by the rays of Sun or Moon in grahana. 'GarbhaStreets' women during conception ought to protect themselves from the fall of the rays as there had been several evidences of the babies born thereafter suffering from physical deformities.

c) *GrahanaVedhiVichaara:* In the case of Surya Grahana, there would be a Vedha or time difference of four YaamaKaalaas (each day or night has eight yaamaas or four praharas and each yaama has seven and half ghadis) and in respect of Chandra Grahana the Vedha would be three Yaamaas. Thus, if Surya grahana is in the early morning, then nothing should be consumed for four yaamas before. If the Surya Grahana is scheduled in the second yaama of the day, then any consumption before two yaamas is prohibited. Likewise if Chandra grahana is in the first yaama of a night, then bhojana is to be avoided during the day's last two yaamaas before the eclipse. Exceptions are provided however in respect of children or the Old persons and in their case, bhojana is allowed upto one yaama or 6-8 ghadis therebefore. A capable person who eats during the Vedhakaala should atone by keeping fast for three successive nights. GrahanaKaalaabhojana attracts 'PraajaapatyaKrucchaPrayaschitta'. Again, if Surya and Chandra secure redemption only after their normal setting times or at the time of their day or night terminations respectively (Sunset or Moon Set), it is stated that they are in a stage of 'grasta' or dormancy; in that case one is required to take bath and purify to vision the full 'bimba' or globe on the next day and then only take food.

d) *Janmaraashiphalas of Grahana and Daana Vidhis/regulations:* The JanmaRaashi impact of Grahana on individuals is as follows:- *SwajanmaRaashestruteeyaShashthaikaadashaDashamaRaashisthitamGrahamShubhapradam, DwiteeyaSaptamaNavamaPanchamaSthaaneshuMadhyamam, JanmaChaturthaashthamaDwaadashaRaashiSthitamanishthapradam/* (Grahana coinciding with the third, sixth, tenth and eleventh Raashis bestow 'Shubhapradam' or auspiciousness. If the JanmaRaashi is in the Second, Seventh, Ninth and Fifth Places then the impact is medium. But if Grahana falls on the fourth, eighth, and twelfth Raashis, then the effect is 'Anishtha' or bad.

[Incidentally, the Raashi positions are as follows: Mesha (Aries), Vrishabha (Taurus), Mithuna (Gemini), Karkataka (Cancer), Simha (Leo), Kanya (Virgo), Tula (Libra), Vrischika (Scorpio), Dhanush (Sagittarius), Makara (Capricorn), Kumbha (Aquarius) and Meena (Pisces)].

As the impact of Grahana on specified JanmaRaashis and Janma Nakshatras is adverse then the Raashi-Graha-Nakshatra 'Shanti' (pacification) would correct the possible effects as per the Instructions of Gargaacharya; if the prescribed Shaanti is not within one's reach, at least 'Bimba Daana' may be performed. The procedure is to prepare Chandra Bimba (Globe-like Swarupa) or Surya Bimba in Silver

as also NaagaBimbaas in gold and place the two bimbases viz. Chandra or Surya and of Naaga representing Rahu graha in a Copper or KaasyaPaatraas (Vessels) filled with ghee and Tilas or Sesame seeds wrapped in Vastra (Cloth) and Dakshina (fees) and invoke Chandra or Surya as the case may be and Rahu graha stating:

Mama JanmaRaashiJanma Nakshatra
*sthitamukagrahanasuchitasarvaarishthashtantipurvakamekaadashasthaanasthitagrahanasuchita Shubha
 phalapraaptayebimbadaanamkarishye/* Thus giving away the Daana with the above 'Sankalpa' to a well-
 read Brahmana, the following prayer be recited: *TamomayaMaha Bhima Soma Suryovimardana, Hema
 Taarapradaanena mama Shanti prado bhava/ VidhantudanamastubhyamSimhikaanandanaachyuta,
 DaaneynaanenaNaagasyarakshamaamvedhajaadbhayaat/* (Andhakaaramaya! MahaBhayankara! Rahu
 Deva! You have the ability of beating up even Surya and Chandra! You provide happiness to your mother
 Simhika Devi; Achyuta or the Undiminishable; as I make this obeisance by offering this Naga Bimba at
 the time of the Grahana, do relieve me of the GrahanaVedha and provide me security and destroy my
 fears). This procedure is valid for those affected by those born in the twelfth, eighth and fourth Raashis.
 Such persons affected by the Grahana should not vision the Chandra or Surya Bimba in any case.' [
 Dharma Sindhu quote ends]

Chandra Graha Mantra Japa

*Apyaasvetyasyamantrasya Gautama rishihChandrodevadaamGaayateecchandah mama
 adhidevataapratyadhidevataasahitachandrgrahaprasaadasiddhyardhe Chandra graha moola mantra
 jape viniyogah/ Karanyaasa: Om Apyaayasva -angushthaabhyaamnamaha; om sametute -
 tarjaneebhyaamnamah; om Vishvatahmadhyamaabhyaamnamah ; Soma vrishniyam-
 anaamikaabhyaamnamah; bhavaavaajasya-kanishthikaabhyaamnamah; om sangadhe-
 karatalaprishtaabhyaamnamah/Anganyaasa: Om Apyaayasva-hridayaayanamah; om
 sametuteshraseswaah; om vishvatah-shikhaayavashat; om Soma vrishniyam-kavachaaya hum; om
 Bhavaavaajasya- netratrayaayavouishat; om sangadhe-astraaya phat/ Bhurvassuvaromitidigbandhaha/
Dhyaanam: Dadhishankhatushaaraabhamksheeraarvamasamudbhavam,
 namaamiShashinamSomamShambhormakutabhushanam/ Mantram: Om
 aapyaayasvasametutevishvatassomavrishniyam, bhavaavaajasvasangadhe/ Adhi Devata: (Aapah -Jala):
 Om apsumeSomoabraveedamrvishvaanibhejajeeh/ PratyabhiDevataa: Gouri: Om
 Gourimimaayasalilaanitakshatyepapadeedvipatee ,
 Ashtapadeenavapadeebabhuvusheesahasraaksharaaparamavyoman/
 AdhidevataapratyadhidevataasahitaChandragrahahsupreetahsuprasannovaradobhavatu/*

Chandra Kavacha

*Asyashri Chandra kavachastotraMahamantrasya, RishihGayatreechhandah, Som Devata, ram beejam,
 samshaktih om keelakam mama Smagrahaprasaadasuddhyardhe jape viniyogah; ham
 angushthaabhyaamnamah, veemtarjaneebhyaamnamah, voommadhyamaabhyaamnamah,
 vaimanamikaabhyaamnamah,voumkanishthikaabhyaamnamah,vahkaratalakaraprishtaabhyaamnamah/
 Evam hridayanyaasah, om bhurbhuvassuomitidigbandhah/ Dhyaanam: Somamd vibhujapadmam cha
 shuklaambaradharamshubham, shvetagandhaamalepam cha muktaabharanabhushanam/
 Svetaashvaradhamaarudhammerumchaivapradakshinam,
 Somamchaturbhujamdevamkeyuramakutojjvalam/ VaamadevasyanayanamShankarasya cha bhushanam,
 evamdhyaatvaajapennityamChandrasyakavachammudaa/
 Shasheepaatushirodeshephaalampaatukalaanidhih, chakshushee Chandra*

maahpaatushruteepaatukalaatmajah/
 Ghraanampakshakarahpaatumukhamkumudabandhava,Somahkaroupaatu me
 SkandhoupaatusudhaatmakahUrumaitreenidhihpaatumadhyampaatuShasheedharah/
 Mrigaangkojaanuneepaatujanghepaatvamritaabdijah,
 paadpuHimakaraahpaatupaatupaatuChandrokhilamvapuh/ Phala shruti:
 Etaddhikavachampunyambhuktimuktipradaayakam, yah
 pathecchrunuyaadvaapisarvartagavijayeebhavet/

Chandra stotram

Asya Shri Chandra mahaamantrasya Gautama RishihChandrodevataa, anussthupcchandah Chandra
 grahaprasaadasiddyathe jape viniyogahvaamitihridayanyaasahbhurbhuvassuomitidigbandhah/
Dhyaanam:Shvetaambanaanvitavapumvarashubhravarnam, shvetaashvayuktaradhagam Sura
 sevitaanghrim/ Dorbhyaamdhrithaabhayagadamvaradamsudhaamshum, Srivatsa
 mouktikadharampranamaamichndram/ Aagneyabhagesaradhodashashvahchaatreya jo
 yaamunadeshagascha/ PratyannukhaschaturashrapeethegadaadaraangovaraRihineeshah/
 ChandramcharurbhujamDevamkeeyuuramakutojjvalam, VaamaDevasynayanamShankarasya cha
 bhushanam/ Chandram cha dvibhujamjneyamshvetavastradharamvibhum,
 shvetamaalyaambaradharamshvetagandhaanulepanam,
 shvetacchatradharamDevamsarvaabharanabhushitam/
 Yetatstotrampathitvaatusarvasampatkaramshubham, khayaapasmaarakusgthaaditaapjvaranivaaranam,
 idamnishaakarastotram yah pathetsatamamnarah,upadravaadpramuchyatanatrakaraayaavicharanaa/

Chandra Shashthakam

Chandrasyasrununaamaani,
 shubadhanimaheepathe,Yanisruthwanarodukhanmuchyathenathrasamsaya.,Sudhakaro, Vidhu, Somo,
 glourabhjo, kumuda Priya,Loka Priya, shubrabhanu, chandrama, rohineepathi., Shasee, himakaro, raja,
 dwijarajo, nisakara,Aathreya, indu, seethamsu, roshadheesa, kala nidhi., Jaivathruko,Ramaabhraathaa,
 ksheerodharnavasambhava,Nakshatra nayaka, shambhusirachoodamanir, vibhu., Thaparthartha,
 nabhodheepo, namanyethaniyapadeth,Prathyahambhakthisamyukthathasyapeedavinasyathi., Thadhine
 cha padedhyasthulabhethsarvamsameehatham,Grahadheenaam cha
 sarveshambhavethchandrabhalamsadaa/ .

Chandraashtottarashatanaamastotram

ShrimaanShashidharahChandroTaaraadheeshoNishaakarah,
 SudhaanidhihSadaaraadhyahSatpatihSaadhupujitah/ JiteendriyoJagadyonirJyotischakrapravartakah,
 vikartanaanujoveeroVbishveshoVidhushaampatih/DoshaakaroDushtadurahPushtimaanShishtapaalakah,

*Ashta murti priyo Ananda kashtadaarukuthaarakah/ SvaprakaashahPrakaashaatmaadyucharo Deva
 bhojanah, KalaadharahKaalaketuhKaamakritKaamadaayakah/
 MrityusamhaarakoAmarthoNityaanushthaanadaayakah,
 KshamaakarahKsheenapaapahKshayavridhisamanvitah/
 Jaivaatrukahshuchishubhrojayeeyajaphalapradah,
 SudhaamayahSurasvaamebhaktaanaamishtaamiashtadaayakah/ Bhukti do muktitobhadro bhakta
 daadidryabhanjakah, SaamagaanapriyahsarvarakshakahSaagarodbhavah/ Bhayaantakrid bhakti gamyo
 bhava bandha vimochakah, jagatprakaashakiranojagadaanandakaaranah/
 NissapatnoNiraahaaroNirvikaaroNiraamayah, bhucchaayaacchaaditoBhavyoBhuvanapratipaalakah/
 SakalaartiharahSoumyah Soumya
 janakahSaadhuvanditahsarvaagamamagjnahsarovagjnoSanakaadimunistutah/
 SitacchatradhvajopetahShitaangahShitabhushanah, Sveta maalya -
 ambaradharahSvetagandaanulepanah/ DashaasvaradhasamroodhoDandapaanirDhanurdharah,
 KundapushpojvalaakaaroNayanaabjasamudbhavah/ Aatreyagotrajojatyantavinayah Priya daayakah,
 karunaa rasa sampurnahKarkataprabhuhAvyayh/ ChaturashraasanaaroodhohChaturoDivyavaahanah,
 VivasvanmandalaagjneyavaasoVasusamridhidah/ MaheshvarapriyodaantoMerugotrapradakshinah,
 Ghraha mandala madhyastograsitaarkoGrahaadhipah/ DvijaraajoDyutilakoDvibhujoDvijapujitah,
 AoudumbaranagaavaasaUdaaroRohinipatih / NityodayoMunistutoNatyaanandaphalapradah,
 Sakalaadhlaadanakarapalaashasamidhaapriyah/ Evam Naksharanaadhasyanaamn -
 aamashtottaramshatam, yah pathecchrunuyaadvaapisavatraVijayeebhavet/*

References from Lakshmi Sahasra Nama

*PurnenduBimbaVadanaamRatnaabharanaBhushitaam/
 VaradaabhayahastaabhyaamDhyaayecchandraSahodareem/* (Salutations to You Mother! You are the beloved of Padmanabha or the Lotus- Stalked Vishnu. You are the Lotus Eyed, Lotus Faced, Lotus- Handed, Lotus-Smiled and Lotus Surrounded Devi! You have the Countenance of a fully blossomed Moon; the most tastefully ornamented Figure of all; the renowned Sister of Chandra!

RaakaaKuhuramaavasyaPurnimaanumatidyutih,Sinivaali Shiva vashya/ Devi! You are the Raaka or the Brightest Moon; Kuhu or the Deity of Full Moon; Amavasya the harbinger of the Shukla Paksha or the impending phase of brightening Moon; Purnima or the Full Bloom Moon itself; Anumati or the one giving consent to the Full Moon; Dhruti: the Sustainer of the Brilliance; Sinivali or herald of New Moon; Shiva the Symbol of Auspiciousness.

KaivalyapadavirekhaSuryamandalasamsthita,SomamandalamadhyasthaaVahnimandalasamsthitaa/ You occur in the Surya Mandala; You are right at the Center of Chandra Mandala; You exist in the Agni Mandala; You are again right in the Center of Vayu Mandala and also happen to be in the Vyoma (Sky) Mandala!

AntarbalaSthiraalakshmirjaraamarananaashani, ShriranjitaMahakayaaSomasuryargnilochana/ (Internally very tough, besides being sturdy physically too, Devi Lakshmi! You are ever unwavering; the terminator of the cycle of births and deaths; Shri Ranjita or dazzling due to opulence; Maha Kaya or of a Giant Figure; Suryachandraagnilochana or of the Three Eyes of Surya, Chandra and Agni!

SECTION THREE ON ADHIDEVATA-PRACHYADHIDEVATA SAHITA MANTRAS

1. SURYA

[Mantra JapaSankhya -Six thousand]

*ApaasyetyasyamantrasyaHiranyastuupaRishih, Savita devataatrishthubhchhandah- mama
adhidevataapratyadhidevataasahita Surya grahaprasaadasidhyardheSureyagrahamuulamantgra jape
viniyogah/*

Karanyaasam

*Om aasatyena-angushthaabhyaamnamah- Om rajasaavartamaanah-tarjaneebhyaamnamah-Om
niveshayanmadhyamabhyaamnamah-om Amritammartyamchaanaamikaabhyhaamnamah-om
hiranyayenaSavitaarathenakanishtghikaamnamah-om aadevoyaatibhuvanaanipashyan-
rarathalakaprishthaabhyaamnamah/*

Anganyaasam

*Om aasatyena- hridayaanamah/ om rajasaavartamaanah-shiraseswaaha/ om niveshayhan-
shikhaayavashat/ om amritammartyamcha-kavachaaya-hum/ om hiranyayenaSavitaararhen-
netratrayaayavoushat/ Om aadevoyaatibhuvanaanipashyan- astryaaya phat/
Bhurbhavassaromitidigbandhah/*

Dhyaanam

*Vedeemadhyaalalitakamalekarnikaayaamrathasthah/Saptaashvekorkarunaruchivapussaptarajjurvibaahu
h/*

GotreramyabahuvidhaguneKaashyapaakhyeptasuutuh/

*Kaaligaakhyevishayajanitahpraangmukhahpadmahastah/PadmaasanahPadmakarodwibaahuh,
padmadyurirssaptaturangavaahah/*

*DvaakarolokaguruhkikreeteemayaprasaadamvidhdaatguDevah/JapaakusumasamkaashamKaashyapeya
mmahadyutim, tamorimsarvapaapaghnampnanatosmiDivaakaram/*

*Panchopachaara Puja- Lam Prithiveetatmaatmane-gandhamsamarpayaaami- Ham AkaashaTatwaatmani-
pushpamsamarpayaaam-Y am Vaayutatvaatmane-dhupamaghrapayaami-Ram Tejaaawaatmane -
deepamdarshayaami- Vamam Amrita tatvaatmanenaivedyamsamarpayaaami- Sam
Sarvatatvaatmanetaamboolaadisarvopachaaraamsamarpayaaami/*

MulaMantram:*Aasatyenarajasaavartamaanoniveshayanammritammartyayamchahiranyayenanmrta
mmaryamcha, hiranyayenasavitaarathenaadevoyaatibhuvanaanipashyan/*

Adhidevata (Agni) Om Agnimduutamvrineemaheehotaaramvishvavedasamasyayagjnasyasukkrutam/

Pratyadhidevataa (Rudra) Om kadrudraayaprachetasameedhushtamaamatavyase,
vochemashantamagumhride/

Adhidevataapratyadhidevataasahita Surya grahassupreettassuprasannovarado bhava/

Surya Kavacha-Stotra-Ashtottara

Ravi Mantram: **Om Aim HreemShreemShreemKleem Aim SouhHreemRavayenamahah/**

Japasankhyasiz thousand ideally

2. .CHANDRAGRAHA

[Mantra JapaSankhya- Ten thousand]

ApaayasyetyasyamantrasyaGoutamaRishih, ChandrodevataaGayatichhandah- mama
adhidevataapratyadhidevataasahita Chandra
grahaprasaadasisidhyardheChadragrahaprasaadasisidyardhemuulamantgra jape viniyogah/

Karanyaasam

Om aapyaayassva-hridayaanamah- Om sametute-shiraseswaah/ Om vishvatahshikhaayavashat/
niveshayanmadhyamabhyaamnamah-om Soimavrishniyamkavachaaya hum/Om Bhavajasya-
netratrayaayavoushat/ Om sagandhe-astraayaphat/ Bhurbhuvassuvaromitidikbandhah/

Anganyaasam

Om aasatyena- hridayaanamah/ om sametute-shiraseswaaha/ om vishwatah-shikhaayavashat/
Somavrishniyam-kavachaaya hum- Om bhavaavaajasya-neratrayaayavoushat/ Om sangadye- astraaya
phat./Bhurbhavassaromitidigbandhah/

Dhyaanam:

Dadhishankhatushaaraabhamkhseeraarnavasamudbhavam,namaamishashinamSomamShambhormakuta
bhushanam/ Pan chopachaarapujaamkritvaa/

**MulaMantram: om aapyaayasvasametuevishvatassoma v rishniyam, bhavaavaajassasangadhe/ om
apsume**

ADHI DEVATAA PRATYADHI DEVATAA - AAPAH - BALAM`

Om Apaayasyentyasyasametuevishvatassomavrishniyambhavaavaavaajassyasamgathe/

Adhi Devata- aapah [jalam] OmapsumeSomoabraveedamtatvisshaaninibhejasa, Agnim cha
VishvaShambhuvamaapashaVishvabhejajeeh/

Pratyadhi Devata [Gouri] Om Gourimimaayanavapadeebabhuvashesahasaaksharaaparamavyoman/

Adhi Devata Pratyadhi Devata sahitaChandragrahassupreetaassuprasnnovaradobhavad/

Chandra Kavacha-Stotra-Shatanaama as per Annexure

3. ANGAARA GRAHA

[AngaarakaGraha Mantra JapaSankhya: Seven Thousand]

AgnirmuurdhetasyamantrasyamVirupaRishih, AngarakagrahoDevataa, Gayateecchandah mama AdhidevataapratyadhidevataasahitaAngarakaprasaadasidhhyardheAngarakagraha moola mantra jape viniyogah/

Karanyasa

Om Agnirmoorthvaadivah- angushthaabhyaamnamah; om Kakupatih-tarjabeebhyaamnamah; om prithivyaah-madhyamaabhyaamnamah; om ayam-anaabhikaabhyaamnamah;omapaagumretaagumsi-kanishthikaabhyaamnakah- om jinvati-karatalakaraprishthaabhyaamnamah/

Anganyaasa

Om AgnirmoordhvaaDivah- Hridayaayanamah; om Kakutpatih-Shiraseswaah;omPrithivyaah-shikhaayaivashat; om ayam-kavachaaya hum; om apaagumretaagumsi- netratrayaayaviushat; om jinvati-astraaya phat- Bhgurbhuvassuvaromitidigbandhah/

Dhyaanam:

Dharaneegarbhasambhutamvidyudkaantisamaptabham, Kumaaram shakti hastam tam Mangalam pranamaaymyaham/

Moola Mantram: Om Agnirmoordhaadivahkakutpatihprithivyaayam, apagumretaangsijinvati/

Adhidevataa: Prithivi

Om syonaapritivibhavaanriksharaaniveshanee, yacchaanahsharmasapradhaah/

PratyadhidevataaKsetrapaalakah

Om Ksherasyapatinaavayagumhitenevajyaamasi, gaamashvamposhayitnavaasanomriraateedrishe/

AdhdevataapratyadhudevataasahitaAngarakagrahassupreeassuprasannovaradobhavad/

Kavacha-stotra-shatanaamaavali as per Annexure

,

4. BUDHA GRAHA

[BudhaGraha Mantra JapaSankhya-Seventeen thousand]

UdbhudhyasvetyasyamantrasyaPraskanva (Narayana) rishih, Budhagrahodevataaptrishthupcchandah, mama

AdhidevataaPratyatiDevataasahitaBudhagrahodevataapratyadhidevataasahitaudhagrahprasaadasidhyar dheBudhagrahamoolamantra jape viniyogah/

Karanyaasa

Om Udbhudhyasvagne- angushthaabhyamnamah/ Om Pratijaagrihyanam-tarjaneebhyaamnamah/Om ishtaapoortesagumnsrijethamayamcha-madhyamaabhyamnamah/ Om puynahkrinvagstayaa- anaabhikaamnamah/ om pitaramyuvaam- kanishthaabhyamnamah/ om anvaataagumseetvayatitanumetam- karaprishthaabhyamnamah/

Anganyaasa

Om udhbhudyasvagne-hridayaqayanamah/ Ompratijaagrihyenam-shiraseswaaha/Ishtaapurtesagumsrigedhaamayanscha- shikhaayavashat/ Om punahkrinvastyaa-kavachaaya hum/ Om pitaramyuvaanam- netratrayaayavoushat/ Om avaataagumseetvayatitanumetam- astraayaphat/ Bhurbhuvassuromitidigbandhah/

Dhyaanam

PriyangukalikaashyaamamruupenaapratimamBudham, soumyamsatvagunopetam tam Budhampranamaamyaham/

Moola Mantram: Om udbhudyaswaagnipratijaagrihyanamishtaapuortesagumsrijedhaamaam, punahkrinvagstavaapitaramyuvaanamavaataagumseetvayatitanumekam/

Adhi Devataa: Vishnuh

Om idamVishnurvichakreetredaanidadhepadam,samuudhamasyapaagim Sure/

PratyatiDevataa: (Narayanah)

Om sahasrasheershaaPurushah, sahasraakshasahasrapaat, sabhumimvishvatovritvaa, atyatashtaddashaangulam/

Adhi DevataapratyatidhidavataasahitaBudhagrahahasupreetassuprasannovaradobhavat/

BudhaKavacha-BudhaGrahaStotra-Ashtottara-ShataNaamaStotra as per Annexure

5. BRIHASPATI GRAHA

[Brihaspati graha Mantra JapaSankhya- Sixteen Thousanad]

*BrihaspateityadaryetyasyamantrasyaGritsnamadaRishih, Brihaspatirdevataah, trishthibhchhandah
mama AdhidevataaPratryatiDevataasahitaBrihaspatigrahaprasaadasiddhyatheBrihaspatigraha moola
mantra jape viiyogah /*

*Om Brihaspateatayadaryoarhaat- angushthaabhyaamnamah;omdyumadvibhaati-tarjaneebhyaamnamah;
om kratumajjaneshu- madhamaabhyaamnamah; om yataddeedayacchavaarta-kavachaaya hum; om
ritaprajaatatadasmaaszu-nitratrayaayavoushat; om dravinamdehichitram-astraaya phat/*

Bhurbhavasuvaramitidigbandhah/

Dhyaanam

*DewvaanaancharisheenaamchaGurumkanchanasannibham, buddhimantamtrilokesham tam
namaamiBrihaspatim/*

Moola mantra

*Om Brihaspateityadaryoarhaadyumadvibhaatakratumajjaneshu,
yaddeedayacchavasartaprajaatatadasmaasudravinamdshehichitram/*

Adhi Devata: Brahma

*Om Brahmajajnaanamprathamampurastaadyumadvibhaakikratumajjaneshu,
yaddeedayacchavasartaprajaatatadasmaasudravinamdhehichitram/*

Pratyadhi Devata: Indra

Om Indramvovishvatassarihavaamahejanebhyah, asmaakamastukevalah/

Adhi DevataapratyayadhiDewvataasahita Brihaspati grahassupraatassuprasannovaradobhavat/

Brihaspati Kavacha-Brihaspati Stotra- ShataNaamastotra vide Annexure

6: SHUKRA GRAHA

[ShukragrahaMantrajapasankhya: Twenty thousand]

*ShukramteanyadityasyamantrasyaBharadwaajaRishihShukragrahoDevataa, trishthupchaandah, mama
AdidevataaPratyadhiDewvataasahitaShukragrahaprasaadasiddhyardheShukragraha moola mantra jape
viniyogah/*

Karanyaasa

*Om Shukramteanyat-angushthaabhyaamnamah- om yajatamteanyat-tarjaneebhyaamnamah; om Vishnu
rupeahaneedyourivaasi-madhyamaabhyaamnamah; om vishvaahimnayaa-anaamikaabhyaamnamah; om
avasisvadhaanah-kanishthikaabhyaamnamah; om bhadraatepuushanniharaatirastu-
karatalakaraprishtaabhyaamnaamah/*

Anganyaasam

*Om Shukramteanyat-hridayaayanamah; om yajatamanyat-shiraseswaaha; om Vishnu
rupeahaneedyorivaasee-shakhaayaivashat/ om vishvaahimaayaa-kavachaaya hum/ om
avasiswadaavah-netratrayaayavoushat, om bhadretepuushanniharaatirasu-astraaya phat/
Bhurbhuvassuvaromitidagbandhah/*

Dhyaanam

*Himakundamrinaalaabhamdyatuaanaamparamamgurum, sarva shastra
pravaktaaramBhargavampranamaamyaham/*

Moola mantram

Om

*Shukramteanyadyajatanteanyadvishnurupeahaneedyourivaasi, Vishvaahimaayaaavasiswadhaavobhadra
atepuushanniharaatirastu/*

Adhidevata : Indraani

Om Indraaneemaasuneerishusupatneemahashravam, nahyasyaaaparamchanajarasaamaratepatih/

PratyadhiDevatah:Indramarutvantah

*Om InbdramarutvaihapaaahiSamamyathaashaaryaateapibassutasya, ava
praneeteetavashuurasharmannaavivaasantokavayassuyagjnaah/*

AdhidevataapratyatidevataasahitaShukragrahaahsupreetassuprasannovaradobhavatu/

ShukraKavacha-ShukraStotra- Shukraashtottarashatanaamastoras as annexed

Shukra Mantra

OM SHREEM DRAAM DREEM KLEEM BLOOM SHUKAGRAHAAYA SWAAHA

7. SHANI GRAHA

[Shani Graha Mantra JapaSankhya: Ninteen Thousand]

*ShamagnirahnibhirtyasyamantrasyaHilimbhiRishihShanaishvaragrahoDevataa, Ushnikchhandah, mama
AdidevataaPratyadhiDevataasahitaShanaishcharagrahaprasaadasiddhyardheSanigraha moola mantra
jape v iniyogah/*

Karanyaasa

*Om Shamagnih- angushthaabhyaamnamah/ om gnibhiskarat- tarjaneebhyaamnamah/ om
ShamnastapatuSuryah-madyamaabhyaamnamah/ om shamvaatah-Anaamikaabhyaamnamah/ om*

vaatvarapaah-kanishthikaabhyaamnamah- om apashrithah-karatalakaraprishtaabhyaamnamah/

Anganyaasa

Om Shamagnih- hridayaayanamah/ om agnibhiskarat- shiraseswaaha/ om Shamnastapatussrah-shikhaayaivashat/ Om Shamvaatah-kavachaaya hum/ om vaatvarapaah- netratrayaayavoushat/ om apashrithah-astraaya phat/ Bhurbhuvassuvaromitidigbandhah/

Dhyaanam

Konasshanascharomandahchhayaahridayaanandanahh,
Maartaandagastadhaasourihpaatangeegrahanayakah/
Abraahmanahkruurakarmaaneelavastromjanadyutih,
krishnoDharmaanujahsshaantahsushkodaravarapradah/ Shodashaitaaninaamaani yah pathecchadine
dine, vishamastopibhagavaansupreetastasyajaayate/-- Neelaanjanasamaabhaasam Ravi
putramYamaagrajam, Chhaayaamartaandasambhutam tam namaamiShanascharam/

Moola Mantram

Om ShamagniragnbhiskaracchannastapatuSuryahshamvaatovaatvaparaaapashrithah/

Adhidevata (Yama)

Om YamaayaSomagumsunutayamaayajuhuutaahavih,
Yamagumhayagnogacchhaatyaniduutoaramkritah/

Pratyadhidevataa (Prajapati)

Om Parajaapatenatvadetaanyanyovishvaaajaataanipatitaababhuva,
yatkaamaasedjuhumastannoastuvayaggsyaamapatayorayeenaam/

AdhidevataaPratyadhiDevataasahitaShanaishcharagrahassupreetassuprasannovaradobhavat/

ShaniKavacha-Stotra- Ashtottarashatanaamastoras as annexed

8 .RAHU GRAHA

[Rahu Graha Mantra JapaSankhya: Eighteen Thousand]

KayaanashchitraityasyamantrasyaVaamaRishih Raju grahodevataa Gayatri cchandah mama Adhi
DevataaPratyadhiDevataasahita Rahu Grahaprasaadasiddhrrdhe Rahu Moola mantra jape viniyogah/’

Karanyaasa

Om kayaanah- angushthaabhyaamnannah/ Om chitraaabhuvat-tarjaneebhyaamnannah/ Om Vootelesadaavridhah- madhyamaabhyaamnannah/ Om sakhaa- anaamikaabhyaamnannah- shikhaa-kavachaayahum/ Om kayaashchishthayaa-netratrayaayavoushat/ Om vritaa-karatalakaraprishthaabhyaamnannah/

Anganyaasa

Om kayaanah- hridayaayanamah/ Om Chitra aabhuvat-shiraseswaaha/ Om vootelesadaavridhah-shikhaayai v ashat/ Om sakkaa-kavachaayahum/ m kayaashchishthayaa- nbdetrfatrayaayavoushat/ Om Vritaa-astraaya phat/ Om bhurbhuvassuvaromitidigbandhah/

Dhyaanam

Ardhakaayammahaveramchandraadityavimardhanam, Simhikaagarbhasambhootam tam Raahumpranamaamyaham/

Moola Mantram

Om kayaanashchitraaabhuvadaateesadaavridhassakhaa, kayaashchishthayaavritaa/

Adhi Devata- Go Maata

Om aayamGouhporishnirakrameedasanamaararampunah, pitaramchaprayamthsuvah/

Pratyadhi Devata- Sarpagana

Om nano astusarpabhyoyrke cha Prithive mama ye anrarikshe ye divitebhyassarabhyonamah/

AdhidevataapratyadhiDevtaasahita Rahu grahassupreetassuprasannovaradobhabatu/

Rahu Kavacha-Stotra- Shataashtottaranaamastotras as annexed

9. KETU GRAHA

[Ketu Graha Mantra Japasankhyaa: sevan thousand]

KetumkrinyannityasamantrasyMadhucchandaRishihi, KewtugrahoDevataa, Gayatreechhandah mama AdhiDevataaPratyadhiDevataasahitaKetugrahaprasadasiddhyrdhe, Ketu graha moola mantra japeviniyogah/

Karanyaasa

Om Ketumkrinvanna-angushthaabhyaamnannah/ om Ketave-tarjaneebhyaamnannah/ om eshomaryaa-madhyamaabhyaamnannah/ om apeshase-anaamikaabhyaamnannah/ om samushadbhih-kanishtikaabhyaamnannah/ om ajaayadhah-karachatalakaraprishthaabhyaananah/

Anganyaasa

*Om Ketumkrinvanna- hridayaayanamah/ om Ketave- sharaseswaah/ om peshomaryaa-shikhaayaivashat/
om apeshase-kavachaaya hu/ om samushadbhih- netratrayaayavoushat/ om samushadbhih-
netratrayaayavoushat/ om ajaayadhaah; astraaya phat/ Om bhurbhuvassuvaromitidigbandhah/*

Dhyanam

*Palaashapushpasamkaashamtaarakagrhamastakam, RoudramRudraamaamghoram tam
Ketumpranamaamyaham/*

MOOLA MANTRA

**OM KETUM KJRINVANNA KETAVE PESHOMARYA APESHASE, SAMUSHABHI
RAJAAYATHAAH/**

Adhi Devata (Chitragupta)

*Om sachitrachitramchitayanamasmychitrakshatrachitratamamvayodhaam, Chandramtayimpuruveeram b
rihantamchandrachandraabhirgrinateduvasva/*

Pratyati Devata (Brahma)

*Om Brahma Devaanaampadaveehkaveenaamrushirvipraanaammahishomrigaanaam,
shvenogridhraanaagsvadhitirvanaanaagumsomahpavitramatyetirebhaan/*

AdhidevataaPratyatdhidevataasahitahKetugrahassupreetaassuprasannovaradobhavat/

Annexure: Ketu Kavacha- Ketu Stotra-Ketvashtottarashatanaamaavali

ANNEXTURE ON NAVA GRAHAS

sūryakavacastotram

śrīgaṇeśāyanamaḥ /

yājñavalkyauvāca /

śṛṇuṣvāmuniśārdūlasūryasyakavacaṃśubham /

śarīrārogyadaṃdivyaṃsarvasaubhāgyadāyakam // 1 //

dedīpyamānamukutaṃsphuranmakarakuṇḍalam /

dhyātvāsahasrakiraṇaṃstotrametadudīrayet // 2 //

śīro me bhāskarahaṇpātulalāṭaṃme'mitadyutiḥ /

netredinamaṇiḥpātuśravaṇevāsareśvaraḥ // 3 //

ghrāṇaṃgharmaghṛṇiḥpātuavadanaṃvedavāhanaḥ /

jihvāṃ me mānadahaṇpātukaṇṭhaṃ me suravanditaḥ // 4 //

skandhauprabhākaraṇpātuvakṣaḥpātujanapriyaḥ /

pātupādaudvādaśātmāsarvāṅgaṃsakaleśvaraḥ // 5 //

sūryarakṣātmakaṃstotraṃlikhitvābhūrjapatrake /

dadhātiyaḥkaretasyavaśagāḥsarvasiddhayaḥ // 6 //

susnātoyojapetsamyagyo'dhītesvasthamānasaḥ /

sarogamuktodīrghāyuhṣukhampuṣṭiṃ ca vindati // 7 //

||tiśrīmadyājñavalkyamuniviracitaṃsūryakavacastotraṃsampūrṇam ||

||śrīsūryāṣṭottaraśatanāmastotram ||

śrīgaṇeśāyanamaḥ /

vaiśampāyanauvāca /

śṛṇuṣvāvahitorājanśucirbhūtvāsamāhitaḥ /

kṣaṇaṃ ca kuru rājendraguhyamvakṣyāmitehitam // 1 //

dhaumyenatuyathāproktaṃpārthāyasumahātmane /

nāmnāmaṣṭottaraṃpuṇyaṃśataṃtacchṛṇubhūpate // 2 //

sūryo'ryamābhagastvaṣṭāpūṣārkaḥsavitāraviḥ /

gabhastimānajaḥkālomṛtyurdhātāprabhākaraḥ // 3 //

prthivyāpaścatejaścakhaṃvāyuścaparāyaṇam /

somobṛhaspatiḥśukrobudho'ṅārakaeva ca // 4 //

indrovivasvāndīptāṃśuḥśuciḥśauriḥśanaiścaraḥ /

brahmāviṣṇuścaraudraścaskandovaiśravaṇoyamaḥ // 5 //

vaidyutojāṭharaścāgniraindhanastejasāṃpatiḥ /

dharmadhvajovedakartāvedāṅgovedavāhanaḥ // 6 //

kṛtaṁtretādvāparaścakaliḥsarvāmarāśrayaḥ /
 kalākāṣṭhāmuhurtāścapakṣāmāsārtustathā // 7 //
 saṁvatsarakaro'śvatthaḥkālacakrovibhāvasuḥ /
 puruṣaḥśāśvatoyogīvyaktāvyaktaḥsanātanaḥ // 8 //
 lokādhyakṣaḥprajādhyakṣośvakarmātamonudaḥ /kālādhyakṣaḥ
 varuṇaḥsāgaroṁ'suścajīmūtojīvano'rihā // 9 //
 bhūtāśrayobhūtapatiḥsarvalokanamaskṛtaḥ /
 sraṣṭāsaṁvartakovahniḥsarvasyādiralolupaḥ // 10 //
 anantaḥkapilobhānuḥkāmadaḥsarvatomukhaḥ /
 jayoviśālovaradaḥsarvadhātuniṣecitā // 11 //
 sarvabhūtaniṣevitaḥ
 manaḥsuparṇobhūtādīḥśīghragahprāṇadhāraṇaḥ //
 dhanvantarīrdhūmaketurādidevo'diteḥsutaḥ // 12 //
 dvādaśātmāravindākṣaḥpitāmātāpitāmahaḥ /
 svargadvāraṁprajādvāraṁmokṣadvāraṁtriviṣṭapam // 13 //
 deha kartāpraśāntātmāviśvātmāviśvatomukhaḥ /
 carācarātmāsūkṣmātmāmaitreṇavapuṣānvitaḥ // 14 //
 etadvaikīrtanīyasyasūryasyaivamahātmanaḥ /sūryasyāmitatejasah
 nāmnāmaṣṭaśatāṁpuṇyaṁśakreṇoktaṁmahātmanā // 15 //
 proktametatsvyambhuvā
 śakrāccanāradahprāptodhaumyaścata danantaram /
 dhaumyādyudhiṣṭhīrahprāpyasarvāṅkāmānavāptavān // 16 //
 surapitr̥gaṇayakṣasevitaṁhyasuraniśācarasiddhavanditam /
 varakanakahutāśanaprabhaṁtvamapimanasyabhidhehibhāskaram // 17 //
 sūryodayeyastusamāhitaḥpaṭhetaḥsaputralābhaṁdhanaratnasañcayān /
 labhetajātismaratāṁsadānarahsmṛtiṁ ca medhāṁ ca savindateparām // 18 //
 imaṁstavamaṇdevavarasyayonarahprakīrtayecchucisumanāḥsamāhitaḥ /
 vimucyateśokadavāgnisāgarāḥlabhetakāmānmanasāyathepsitān // 19 //

//itiśrīmahābhārateyudhiṣṭhīradhaumyaṣaṁvāde
 āraṇyakaparvaṇiśrīsūryaṣṭottaraśatanāmastotraṁsampūrṇam //

//sūryastotraṁśrīyājñavalkyakṛtam //

//śrīgurubhyonamaḥ //

// Om śrīmahāgaṇādhipatayenamaḥ //

*Oṃ namobhagavateādityāyākhilajagatāmātmasvarūpeṇakālasvarūpeṇa
 caturvidhabhūta-nikāyānāmbrahmādistambha-paryantānām
 antarhrdayeṣubahirapicākāśaivaupādhinā'vyavadhīyamāno
 bhavānekaevakṣaṇalava-nimeṣāvayavopacita-saṃvatsaragaṇena
 apā-mādāna-visargābhyānimāṇlokaṭrāṇanuvahati || 1
 yaduhavāvavibudharṣabhasavitaradastapatyanusavanaṃaharahaḥ
 āmnāyavidhināupatiṣṭhamānānāṃkṣhila-durita-vṛjinabījāvabharjana
 bhagavataḥsamabhidhīmāhitapanamaṇḍalam || 2
 yaihavāvasthiracarānikarāṇāṇinījanīketanānām mana-indriyāsugaṇān
 anātmanaḥsvayamātmānantaryāmīpracodayati || 3
 yaeveṃlokaṃatikarāla-vadanāndhakāra-saṃjñā-jagaragraha-gilitaṃ
 mṛtakamivavīcetanaṃvalokyaanukampayāparamakāruṇikahīkṣayaiva
 utthāpyaaharāhanusavanaṃśreyasīsvadharmākhyātmāvasthāne
 pravartayatiavanipatirivaasādhūnāṃbhayaṃmudīrayannaṭati || 4
 paritāśāpālāiḥtatratrakamalakośāṇījalibhiḥpahrītārhaṇaḥ || 5
 athahabhagavantavacaraṇanalinayugalaṃtribhuvanagurubhirvanditaṃ
 ahaṃayātayāmayajuhkāmaḥupasarāmīti || 6
 evaṃstutaḥsabhagavānvājirūpadharohariḥ /
 yajūṃśyayātayāmānimunaye'dātprasāditaḥ || 7
 Itiśrīmadbhāgavatedvādaśaskandheśrīyājñāvalkyakṛtaṃ
 śrīsūryastotraṃsāmpūrṇam ||*

*Note: This Stuti appears in the 12th Skandham (6th Adhyaya)
 of ShreemadBhAgavatham. Maharishi Yagnavalkya praised Shree Surya
 Bhagavan through this Stuti, to earn his grace and for obtaining the
 till-then-unknown Shukla Yajurveda Mantras or AyAta-YAmam, as it is
 referred to in Shastras. This Stuti eloquently describes how Surya
 Bhagavan single-handedly protects this entire Cosmos by his never-ending
 Loka Yatra and the Vedic religion and Bhagavan's unfailing grace to those
 who steadfastly follow the Dharma, as laid down in the Vedas/Shastras.*

Chandrakavacam

*śrīgaṇeśāyanamaḥ /
 asyaśrīcandrakavacastotramantrasyagautamṛṣiḥ /
 anuṣṭupchandaḥ, śrīcandrodevatā, candraprītyarthaṃ jape viniyogaḥ /
 samaṃcaturbhujamvandekeyūramukūtojjvalam /
 vāsudevasyanayanamaśaṅkarasya ca bhūṣaṇam || 1 ||
 evaṃdhyātvājapennityamaśaṅkavacamaśubham /
 śaśīpātuśirodeśambhālaṃpātukalānidhiḥ || 2 ||
 cakṣuṣīcandramāhpātuśrutīpātuniśāpatiḥ /*

prāṇamkṣapākaraḥpātumukhaṁkumudabāndhavaḥ || 3 ||
pātukaṇṭhaṁ ca me somaḥskandhejaivātrkastathā /
karausudhākaraḥpātuvakṣaḥpātuniśākaraḥ || 4 ||
hrdayaṁpātu me candronābhiṁśaṅkarabhūṣaṇaḥ /
madhyaṁpātusuraśreṣṭhaḥkaṭimpātusudhākaraḥ || 5 ||
ūrūtārāpatiḥpātumrgāṅkojānuniśadā /
abdhijahpātu me jaṅghepātupādauvidhuḥsadā || 6 ||
sarvāṇyanyānicāṅgānipātucandū'khilaṁvapuḥ /
etaddhikavacaṁdivyaṁbhuktimuktipradāyakam /
yaḥpaṭhecchṛṇuyādāvāpisarvatravijayībhavet || 7 ||

||tiśrīcandrakavacaṁsampūrṇam ||

||śrīcandrāṣṭottaraśatanāmastotram ||

candrabīja mantra - Om śrā~ śrīmśrauṁsaḥcandrāyanamaḥ ||

śrīmānśaśadharaścandrotārādhiśoniśākaraḥ /
sudhānidhiśadārādhyahsatpatiḥsādhupūjitaḥ || 1 ||
jīteṇdriyo jagadyoniḥjyotiścakrapravartakaḥ /
vikartanānujovīroviśveśoviduṣāmpatiḥ || 2 ||
doṣākaroduṣṭadūraḥpuṣṭimānśiṣṭapālakaḥ /
aṣṭamūrtipriyo'nantakaṣṭadārukuṭhārakaḥ || 3 ||
svaprakāśaḥprakāśātmādyucarodevabhōjanaḥ /
kalādharahkālāhetuḥkāmakṛtkāmadāyakaḥ || 4 ||
mr̥tyusaṁhārako'martyonityānuṣṭhānadāyakaḥ /
kṣapākaraḥkṣīṇapāpaḥkṣayaṁvṛddhisamanvitaḥ || 5 ||
jaivātrikaḥśucīśubhrojayījayaḥphalapradaḥ /
sudhāmayassurasvāmībhaktānāmiṣṭadāyakaḥ || 6 ||
bhuktidomuktidobhadrobhaktadāridryabhañjakaḥ /var bhañjanaḥ
sāmagānapriyaḥsarvarakṣakaḥsāgarodbhavaḥ || 7 ||
bhayāntakṛtbhaktigamyobhavabandhavimocakaḥ /
jagatprakāśakiraṇojagadānandakāraṇaḥ || 8 ||
nissapatnonirāhāronirvikāronirāmayah /
bhūcchāyā"chāditobhavyobhuvanapratipālakaḥ || 9 ||
sakalārtiharaḥsaumyajanakaḥsādhuvanditaḥ /
sarvāgamajñāḥsarvajñōsanakādimunistutaḥ || 10 ||
sitacchatradhvajopetaḥsītāṁgosītabhūṣaṇaḥ /

var śītāṅgoṣītabhūṣaṇaḥ var pītāṅgopītabhūṣaṇaḥ
śvetamālyāmbaradharaḥśvetagandhānulepanaḥ || 11 ||
daśāśvarathasaṃrūḍhodaṇḍapāṇiḍhanurdharaḥ /
kundapuṣpojjvalākāronayanābjasamudbhavaḥ || 12 ||
ātreya gotrajo'tyantavinayaḥpriyadāyakaḥ /
karuṇārasasampūrṇaḥkarkaṭaprabhuravyayaḥ || 13 ||
caturaśrāsanārūḍhaścaturōdivyavāhanaḥ /
vivasvanmaṇḍalāgneyavāsovasusaṃrddhidaḥ || 14 ||
maheśvaraḥpriyodāntyomerugotrapradakṣiṇaḥ /
grahamaṇḍalamadhyasthograsitārkgagrahādhipaḥ || 15 ||
dvijarājodyutilakodvibhujodvijapūjitaḥ /
audumbaranaḡvāsaudārōrohiṇīpatiḥ || 16 ||
nityodayomunistutyonityānandaphalapradāḥ /
sakalāhlādanakarophalāśasamidhapriyaḥ || 17 ||

evamaṇakṣatranāthasyanāmnāmaṣṭottaraṃśatam /

candrastotram

namaścandramase ||

namaścandrāyasomāyendavekumudabandhave /
vilohitāyaśubhrāyaśuklāmbaradharāya ca || 1 ||
tvamevasarvalokānāmāpyāyanakaraḥsadā /
kṣīrodभवāyadevāyanamaḥśaṅgaraśekhara || 2 ||
yugānāmyugakartātvaṃniśānāthoniśākaraḥ /
saṃvatsarāṇāṃmāsānāmṛtūnāmṛtutathaiva ca || 3 ||
grahāṇāṃ ca tvameko'sisaumyaḥsomakaraḥprabhuḥ /
oṣadhīpatayetubhyaṃrohiṇīpatayenamaḥ || 4 ||
idamṭupaṭhate totaraṃprātarutthāyayonaraḥ /
divāvāyadivārātraubaddhacitto hi yonaraḥ || 5 ||
nabhayaṃvidyatetasyakāryasiddhirbhaviṣyati /
ahorātrakṛttamṭpāṃpaṭhanādevanaśyati || 6 ||
dvijarājomahāpuṇyastārāpatirviśeṣataḥ /
oṣadhīnāṃ ca yorājāsasomaḥprīyatāṃ mama || 7 ||

iticandrastotraṃsampūrṇam /

maṅgalakavacam

śrīgaṇeśāyanamaḥ /
asyaśrīaṅgārakakavacastotramantrasyakaśyapaṛṣiḥ,
anuṣṭupchandaḥ, aṅgārakodevatā, bhaumaprītyarthaṁ jape viniyogaḥ /
raktāmboraktavapuḥkirīṭicaturbhujomeṣagamogadābhṛt /
dharāsutaḥśaktidharaścaśūlīsadā mama syādvaradaḥpraśāntaḥ // 1 //
aṅgārakaḥśīrorakṣenmukhaṁvaidharaṇīsutaḥ /
śrāvauraktāmbaraḥpātunetre me raktalocanaḥ // 2 //
nāsāṁśaktidharaḥpātumukhaṁ me raktalocanaḥ /
bhujau me raktamālī ca hastaśaktidharastathā // 3 //
vakṣaḥpātuvarāṅgaścaḥṛdayaṁpāturohitaḥ /
kaṭiṁ me graharājaścamukhaṁcaivadharāsutaḥ // 4 //
jānujaṅghekujaḥpātupādaubhaktapriyaḥsadā /
sarvāṇyanyānicāṅgānirakṣenmemeṣavāhanaḥ // 5 //
yaidamkavacaṁdivyaṁsarvaśatrūnivāraṇam /
bhūtapretapiśācānāṁnāśanaṁsarvasiddhidam // 6 //
sarvarogaharaṁcaivasarvasampatpradaṁśubham /
bhuktimuktipradaṁnṛṇāṁsarvasaubhāgyavardhanam /
rogabandhavimokṣaṁ ca satyametannasaṁśayaḥ // 7 //

||tiśrīmārkaṇḍeyapurāṇemaṅgalakavacaṁsampūrṇam ||

Mangalkārakāṣṭottaraśatanāmastotram //

maṅgalabīja mantra - Om̐ krā~ krīm̐krauṁsaḥbhaumāyanamaḥ //

mahīsutomahābhāgomamgaḷomamgaḷapradaḥ /
mahāvīromahāśūromahābalaparākramaḥ // 1 //
mahāraudromahābhadromānanīyodayākaraḥ /
mānajo'marṣaṇaḥkrūraḥtāpapāpavivarjitaḥ // 2 //
supratīpaḥsutāmṛākṣaḥsubrahmaṇyaḥsukhapradaḥ /
vakrastambhādigamanovareṇyovaradaḥsukhī // 3 //
vīrabhadrovirūpākṣovidūrasthovibhāvasuḥ /
nakṣatracakrasaṅcārīkṣatrapaḥkṣātravarjitaḥ // 4 //
kṣayavṛddhivīnirmuktaḥkṣamāyuktovicakṣaṇaḥ /
akṣīṇaphaladaḥcaksurgocaraṣṣubhalakṣaṇaḥ // 5 //
vītarāgovītabhayovijvaroviśvakāraṇaḥ /
nakṣatrarāśīsaṅcāronānābhayanikṛntanaḥ // 6 //

kamanīyodayāsāraḥkanatkanakabhūṣaṇaḥ /
 bhayaḡnobhavyaphaladobhaktābhayavarapadaḥ // 7 //
 śatruhantāśamopetaḥsaraṇāgatapośakaḥ /
 sāhasaḥsadguṇādhyakṣaḥsādhuḥsamaradurjayaḥ // 8 //
 duṣṭadūraḥśiṣṭapūjyaḥsarvakaṣṭhanivārakaḥ /
 duṣṣeṣṭavārakoduḥkhabhañjanodurdharohariḥ // 9 //
 duḥsvapnahantādurdharṣoduṣṭagarvavimocakaḥ /
 bharadvājakulodbhūtoḥbhūsutobhavyabhūṣaṇaḥ // 10 //
 raktāmbaroraktavapurabhaktapālanatatparaḥ /
 caturbhujogadādhārīmeṣavāhomitāśanaḥ // 11 //
 śaktiśūladharaśśaktaḥśastravidyāviśāradaḥ /
 tārkiḡtāmasādhāraḥtapasvītāmralocanaḥ // 12 //
 taptakāñcanasaṃkāśoraktakiñjalkasannibhaḥ /
 gotrādhidevogomadhyacaroguṇavibhūṣaṇaḥ // 13 //
 aṣṭjaṃgārako'vantīdeśādhiśojanārdanaḥ /
 sūryayāmyapradeśasthoyāvanoyāmyadi'gmukhaḥ // 14 //
 trikoṇamaṇḍalagatotridaśādhipasannutaḥ /
 śuciḥśucikaraḥśūrośucivaśyaḥśubhāvahaḥ // 15 //
 meṣavṛścikaṛāśīśomedhāvīmitabhāṣaṇaḥ /
 sukhapradaḥsurūpākṣaḥsarvābhīṣṭaphalapradaḥ // 16 //
 lliṭimaṇḡalaevaṃmaṇḡārakāṣṭottaraśatanāmastotramsampūrṇam //

llaṇḡārakastotram //

asyaśrīaṇḡārakastotrasya /
 virūpāṇḡirasarṣiḥ /
 agnirdevatā /
 gāyatrīchandaḥ /
 bhaumaḡrītyarthaṃ jape viniyogaḥ /
 aṇḡārakaḥśaktidharolohitāṇḡodharāsutaḥ /
 kumāromaṇḡalobhaumomahākāyodhanapradaḥ // 1 //
 ṛṇahartādrṣṭikartārogakṛdroganāśanaḥ /
 vidyutprabhovraṇakaraḥkāmadodhanahrṭkujaḥ // 2 //
 sāmāḡānapriyoraktavastroraktāyatekṣaṇaḥ /
 lohitoraktavarṇaścasarvakarmābabodhakaḥ // 3 //
 raktamālyadharohemakuṇḡalīgrahanāyakaḥ /
 nāmānyetāṇibhaumasyayaḥpaṭhatsatatamṇaraḥ // 4 //

rṇaṃtasya ca daurbhāgyaṃdāridryaṃ ca vinaśyati /
dhanamprāpnotivipulaṃstriyaṃcaivamanoramāṃ // 5 //
vaṃśoddyotakaraṃputraṃlabhatenātrasaṃśayaḥ /
yo'rcayedahnibhaumasyamaṅgalaṃbahupuṣpakaiḥ // 6 //
sarvānaśyatipīḍā ca tasyagrahakṛtādhravam // 7 //

||tiśrīskandapurāṇeaṅgārakastotraṃsāmpūrṇam ||

budhakavacam

śrīgaṇeśāyanamaḥ /
aśyaśrībudhakavacastotramantrasyakaśyapaṛṣiḥ,
anuṣṭupchandaḥ, budhodevatā, budhaprītyarthaṃ jape viniyogaḥ //

budhastupustakadharaḥkuṅkumasyasamadyutiḥ /
pītāmbaradharaḥpātupītamālyānulepanaḥ // 1 //
kaṭiṃ ca pātu me saumyaḥśirodeśaṃbudhastathā /
netrejñānamayaḥpātuśrotrepātuniśāpriyaḥ // 2 //
ghrāṇaṃgandhapriyaḥpātujihvāṃvidyāprado mama /
kaṇṭhaṃpātuvīdhohputrobhujapustakabhūṣaṇaḥ // 3 //
vakṣaḥpātutarāṅgaścaḥṛdayaṃrohiṇīsutaḥ /
nābhimpātusurārādhyomadhyamṇpātukhageśvaraḥ // 4 //
jānunīrauhiṇeyaścapātujāṅghe'khilapradaḥ /
pāḍau me bodhanaḥpātupātusaumyo'khilaṃvapuh // 5 //
etaddhikavacaṃdivyaṃsarvapāpaprāṇāśanam /
sarvarogapraśamanaṃsarvaduḥkhanivāraṇam // 6 //
āyurārogyaśubhadaṃputrapautrapravardhanam /
yaḥpaṭheccchṛṇuyādvāpīsarvatravijayībhavet // 7 //

||tiśrībrahmavaivartapurāṇebudhakavacaṃsāmpūrṇam ||

||śrībudhāṣṭottaraśatanāmastotram ||

budhabīja mantra - Oṃ brā~ brīmbrauṃsaḥbudhāyanamaḥ //

budhobudhārcitaḥsaumyaḥsaumyacittaḥśubhapradaḥ /
ḍṛḍhavratoḍṛḍhabalaśrutijālaprabodhakaḥ // 1 //
satyavāsaḥsatyavacāśreyasāmpatiravyayaḥ /

somajāḥsukhadaḥśrīmānsomavaṃśapradīpakāḥ || 2 ||
vedavidvedatattvajñovedāntajñānabhāskaraḥ |
vidyāvicakṣaṇavidurvidvatprītikaroṇjaḥ || 3 ||
viśvānukūlasaṅcārīviśeṣavinayānvitaḥ |
vividhāgamasāraññovīryavānvigatajvaraḥ || 4 ||
trivargaphalado'nantaḥtridaśādhipapūjitaḥ |
buddhimānbahuśāstrajñobalībāndhavamocakaḥ || 5 ||
vakrātivakragamanovāsavovasudhādhipaḥ |
prasādavadanovandyovareṇyovāgvilakṣaṇaḥ || 6 ||
satyavānsatyasaṃkalpaḥsatyabandhiḥsadādarāḥ |
sarvarogaprasāmanaḥsarvamṛtyunivārakaḥ || 7 ||

vāñijyanipuṇovaśyovātāṃgīvātarogaḥṛt |
sthūlaḥsthairyaguṇādhyakṣaḥsthūlasūkṣmādikāraṇaḥ || 8 ||
aparakāśaḥprakāśātmāghanogaganabhūṣaṇaḥ |
vidhistutyoviśālākṣovidvajjanamanoharaḥ || 9 ||
cāruśīlaḥsvaprakāśocapalaścajitendriyaḥ |
uda'gmukhomakhāsaktomagadhādhipatirharaḥ || 10 ||
saumyavatsarasañjātaḥsomapriyakraḥsukhī |
simhādhirūḍhaḥsarvajñāḥśikhivārṇaḥśivaṃkaraḥ || 11 ||
pītāmbaropītavapuḥpītacchatradhvajāṃkitaḥ |
khaḍgacarmadharaḥkāryakartākaluṣahārakaḥ || 12 ||
ātreyagotrājo'tyantavinayoviśvapāvanaḥ |
cāṃpeyapuṣpasamkāśaḥcāraṇaḥcārubhūṣaṇaḥ || 13 ||
vītarāgovītabhayoviśuddhakanakaprabhaḥ |
bandhupriyobandhayuktovanamaṇḍalasamśritaḥ || 14 ||
arkeśānapradeśasthaḥtarkaśāstraviśāradaḥ |
praśāntaḥprītisaṃyuktaḥpriyakṛtpriyabhāṣaṇaḥ || 15 ||
medhāvīmādhavāsaktomithunādhipatiḥsudhīḥ |
kanyārāśīpriyaḥkāmapradoghanaphalāśrayaḥ || 16 ||
budhasyevamprakāreṇanāmnāmaṣṭottaramśatam |
sampūjyavidhivatkartāsarvāṅkāmanāvāpnuyāt || 17 ||

||tibudhaaṣṭottaraśatanāmastotram ||

||budhastotram ||

athabudhastotram |

asyaśrībudhastotramahāmantrasyavasiṣṭhaṛṣiḥ lanuṣṭupchandaḥ /
budhodevatā /budhaprītyarthe jape viniyogaḥ /
dhyānam /
bhujaiścaturbhirvaradābhayāsīgadaṃvahanṭaṃsumukhaṃpraśāntam /
pītaprabhaṃcandrasutaṃsureḍhyaṃsimheniṣaṇṇaṃbudhamāśrayāmi //

pītāmbaraḥpītavapuḥpītadhvajarathasthitaḥ /
pīyūśaraśmitanayaḥpātumāṃsarvadābudhaḥ // 1 //
siṃhavāhaṃsiddhanutaṃsaumyaṃsaumyaguṇānvitam /
somasūnuṃsurārādhyāṃsarvadaṃsaumyamāśraye // 2 //
budhaṃbuddhipradātāraṃbāṇabāṇāsanojjvalam /
bhadrapradaṃbhītiharaṃbhaktapālanamāśraye // 3 //
ātreyagotrasaṅjātamāśritārtinivāraṇam /
āditeyakulārādhyamāśūsiddhidamāśraye // 4 //
kalānidhitanūjātaṃkaruṇārasavāridhim /
kalyāṇadāyīnaṃnityaṃkanyārāśyadhipaṃbhaje // 5 //
mandasmitamukhāmbhojaṃmanmathāyutasundaram /
mithunādhiśamanaghaṃmṛgāṅkatanayaṃbhaje // 6 //
caturbhujamcārurūpaṃcarācarajagatprabhum /
carmakhaḍgadharāṃvandecandragrahatanūbhavam // 7 //
pañcāsyavāhanagataṃpañcapātakanāśanam /
pītagandhaṃpītamālyambudhaṃbudhanutaṃbhaje // 8 //
budhastotramidaṃguhyaṃvasiṣṭhenoditampurā /
yahpaṭhecchrṇūyādāvāpīsarvābhīṣṭamavāpnuyāt // 9 //

itibudhastotraṃsampūrṇam /

||brhaspatikavacam ||

śrīgaṇeśāyanamaḥ /
asyaśrībrhaspatikavacastotramantrasyaiśvaraṛṣiḥ,
anuṣṭupchandaḥ, gururdevatā, gaṃbījaṃ, śrīśaktiḥ,
klīmklīlakam, guruprītyarthaṃ jape viniyogaḥ /
abhīṣṭaphaladaṃdevaṃsarvajñaṃsurapūjitam /
akṣamālādharāṃśāntaṃpraṇamāmibṛhaspatim // 1 //
brhaspatiḥśiraḥpātulalāṭaṃpātu me guruḥ /
karṇausuraguruḥpātunetreme'bhīṣṭadāyakaḥ // 2 //
jihvāpātusurācāryonāsām me vedapāragah /

mukhaṃ me pātusarvajñokaṇṭhaṃ me devatāguruḥ || 3 ||
bhujāvāṅgirasahpātukaraupātuśubhapradaḥ /
stanau me pātuvāgīśahkukṣiṃ me śubhalakṣaṇaḥ || 4 ||
nābhīṃdevaguruḥpātumadhyampātusukhapradaḥ /
kaṭiṃpātujagadvandyaūrū me pātuvākpatiḥ || 5 ||
jānujaṅghesurācāryopādauviśvātmakastathā /
anyāniyānicāṅgānirakṣenmesarvatoguruḥ || 6 ||
ityetat kavacaṃdivyaṃtrisaṇḍhyaṃyāḥpaṭhennaraḥ /
sarvāṅkāṃānavāpnotisarvatravijayībhavet || 7 ||

||tiśrībrahmayāmaloktaṃbṛhaspatikavacaṃsampūrṇaṃ ||

||Śrīgurvāṣṭottaraśatanāmastotram ||

guru bīja mantra - Oṃ grā~ grīṃgraṃsaḥguravenamaḥ ||

gururguṇavarogoptāgocarogopatipriyaḥ /
guṇīguṇavatāmśreṣṭhogurūṇāṅgururavyayaḥ || 1 ||
jetājayantojayadojīvo'nantojayāvahaḥ /
āṅgīraso'dhvarāśaktovivikto'dhvarakṛtparaḥ || 2 ||
vācaspatirvaśīvaśyovariṣṭhovāgvicakṣaṇaḥ /
cittaśuddhikaraḥśrīmāncaitraḥcitraśikhaṇḍijaḥ || 3 ||

bṛhadrathobṛhadbhānurbṛhaspatirabhīṣṭadaḥ /
surācāryaḥsurārādhyāḥsurakāryahitaṃkaraḥ || 4 ||
gīrvāṇapośakodhanyogīspatirgiriśo'naghaḥ /
dhīvarodhiṣaṇodivyabhūṣaṇodevapūjitaḥ || 5 ||
dhanurdharodaityahantādayāsārodayākaraḥ /
dāridryanāśakodhanyodakṣiṇāyanasambhavaḥ || 6 ||
dhanurmīnādhipo devo dhanurbāṇadharohariḥ /
āṅgīrasābdasañjātoāṅgīrasakulasambhavaḥ || 7 ||
var āṅgīrasakulodbhavaḥ
sindhudeśādhipodhīmānsvarṇavarṇaḥcaturbhujah /
var svarṇakaśca
hemāṅgadohemavapurhemabhūṣaṇabhūṣitaḥ || 8 ||
puṣyanāthaḥpuṣyarāgamaṇimaṇḍalamaṇḍitaḥ /
kāśapuṣpasamānābhahkalidoṣanivārakaḥ || 9 ||
indrādidevodeveṣodevatābhīṣṭadāyakaḥ /

asamānabalaḥsattvaguṇasampadvibhāsurah // 10 //
 bhūsurābhīṣṭadobhūriyaśaḥpuṇyavivardhanaḥ /
 dharmarūpodhanādhyakṣodhanadodharmapālanaḥ // 11 //
 sarvavedārthatattvajñāḥsarvāpadvinivārakaḥ /
 sarvapāpaprāśamanaḥsvamatānugatāmarah // 12 //
 var svamatānugatāmarah, svamatānugatāvarah
 rgvedapāragoṛkṣarāśimārgapracārakaḥ /
 sadānandaḥsatyasandhaḥsatyasamkalpamānasaḥ // 13 //
 sarvāgamajñāḥsarvajñāḥsarvavedāntavidvaraḥ /
 brahmaputrobrāhmaṇeśobrahmavidyāviśāradaḥ // 14 //
 samānādhikanirmuktaḥsarvalokavaśamvadaḥ /
 sasurāsuragandharvavanditaḥsatyabhāṣaṇaḥ // 15 //
 namaḥsurendravandyaḥyadevācāryāyatenamaḥ /
 namaste'nantasāmarthyavedasiddhāntapāragah // 16 //
 sadānandanamastestunamaḥpīḍāharāya ca /
 namovācaspatetubhyaṃ namaste pītavāsase // 17 //
 namo'dvītyarūpāyalambakūrcāyatenamaḥ /
 namaḥprakṛṣṭanetrāyaviprāṇāmpatayenamaḥ // 18 //
 namobhārgavaṣiṣyāyavipannahitakāriṇe /
 namaste surasainyānāmvipatchidrānaketave // 19 //
 brhaspatiḥsurācāryodayāvānśubhalakṣaṇaḥ /
 lokatrayaguruḥśrīmānsarvagaḥsarvatovibhuḥ // 20 //
 sarveśaḥsarvadātusṭaḥsarvadaḥsarvapūjitaḥ /
 akrodhanomuniśreṣṭhōdīptikartājagatpitā // 21 //
 viśvātmāviśvakartā ca viśvayonirayonijaḥ /
 bhūrbhuvodhanadāsājabhaktājīvomahābalaḥ // 22 //
 brhaspatiḥkāśyapeyodayāvānśubhalakṣaṇaḥ /
 īṣṭaphaladaḥśrīmānsubhadgaranamostute // 23 //
 brhaspatissurācāryodevāsurasupūjitaḥ /
 ācāryodānavāriṣṭasuramantrīpurohitaḥ // 24 //
 kālajñāḥkālārgvettācittadaścaprajāpatiḥ /
 viṣṇuḥkṛṣṇaḥsadāsūkṣmaḥpratidevojjvalagrahaḥ // 25 //
 Ititigurvāṣṭottaraśatanāmastotramsampūrṇam //

The shloka-s for nAmAvalI are 1 to 15, 20, 21, and first line of 22.
 The shloka-s 16 to 19 are not included in aShTottrashatanAma-s.

||gurustotram ||

athagurustotram /

*br̥haspatiḥsurācāryodayāvānśubhalakṣaṇaḥ /
lokatrayaguruḥśrīmānsarvajñaḥsarvakovidāḥ || 1 ||
sarveśaḥsarvadā'bhīṣṭaḥsarvajitsarvapūjitaḥ /
akrodhanomuniśreṣṭhoniṭikartāguruḥpitā || 2 ||
viśvātmāviśvakartā ca viśvayonirayonijaḥ /
bhūrbhuvāḥsuvaromaivabhartācaivamahābalaḥ || 3 ||
pañcaviṃśatināmānipuṇyāniniyatātmanā /
vasatānandabhavaneviṣṇunākīrtitānivai || 4 ||
yāpāṭhetprātarutthāyaprayataḥsusamāhitaḥ /
viparīto'pibhagavānprīto bhavativaiguruḥ || 5 ||
yaśchr̥ṇotigurustotraṃciraṃjīvennasamaśayaḥ /
br̥haspatikṛtāpīḍānakadācidbhaviṣyati || 6 ||*

itigurustotraṃsampūrṇam /

śukrakavacam

śrīgaṇeśāyanamaḥ /

*Oṃ asyaśrīśukrakavacastotramantrasyabhāradvājaṣiḥ /
anuṣṭupchandaḥ śrīśukrodevatā /
śukraprītyarthe jape viniyogaḥ ||*

*mṛṇālakundendupayojasuprabhaṃpītāmbaraṃprasṛtamakṣamālinam /
samastaśāstrārthavidhiṃmahāntaṃdhyāyetkaviṃvāñchitamarthasiddhaye || 1 ||
Oṃ śiro me bhārgavaḥpātubhālāṃpātugrahādhipaḥ /
netredaityaguruḥpātuśrotre me candanadyutiḥ || 2 ||
pātu me nāsikāṃkāvyavadanaṃdaityavanditaḥ /
vacanaṃcośanāḥpātukaṇṭhaṃśrīkaṇṭhabhaktimān || 3 ||
bhujatejonidhiḥpātukukṣiṃpātumanovrajaḥ /
nābhiṃbhṛḡgusutaḥpātumadhyāṃpātumahīpriyaḥ || 4 ||
kaṭiṃ me pātuviśvātmāūrū me surapūjitaḥ /
jānuṃjāḍyahaṛaḥpātujaṅghejñānavatāmvaraḥ || 5 ||
gulphaḡuṇanidhiḥpātupātupādauvarāmbaraḥ /*

sarvāṇyaṅgāni me pātusvarṇamālāparīkṛtāḥ || 6 ||
yaidamkavacaṁdivyaṁpaṭhatiśraddhayānvitāḥ |
natasyajāyatepīḍābhārgavasyaprasādataḥ || 7 ||

||tiśrībrahmāṇḍapurāṇeśukrakavacaṁsampūrṇam ||

Shukrṭottaraśatanāmastotram ||

śukrabīja mantra - Oṃ drā~ drīmdraṁsaḥśukrāyanamaḥ ||

śukraśuciśubhagaṇaśubhadāśubhalakṣaṇaḥ |
śobhanākṣaśubhrarūpaśuddhasphaṭikabhāsvaraḥ || 1 ||
dīnārtihārakodaityaḡuruḥdevābhivanditaḥ |
kāvyāsaktaḥkāmapālaḥkaviḥkālyāṇadāyakaḥ || 2 ||
bhādrāmūrtirbhādragaṇobhārgavobhaktapālanaḥ |
bhogadobhuvanādhyakṣobhuktimuktiphalapraḍaḥ || 3 ||
cāruśīlaścārurūpaścārucandranibhānanaḥ |
nidhirnikhilaśāstrajñonītividyādhurandharaḥ || 4 ||
sarvalakṣaṇasampannaḥsarvāpadgaṇavarjitaḥ |
samānādhikanirmuktaḥsakalāgamapāragaḥ || 5 ||
bhṛḡurbhogakarobhūmisurapālanatātparaḥ |
manasvīmānadomāṇyomāyātītomaḥāṣayaḥ || 6 ||
baliprasanno'bhayadobalībalaparākramaḥ |
bhavapāśaparityāḡobalibandhavimocakaḥ || 7 ||
ghanāśayoghanādhyakṣokambugrīvaḥkalādharāḥ |
kāruṇyarasasampūrṇaḥkālyāṇagaṇavardhanaḥ || 8 ||
śvetāmbaraḥśvetavapuḥcaturbhujasamanvitaḥ |
akṣamālādharo'cintyaḥakṣīṇagaṇabhāsvaraḥ || 9 ||
nakṣatragāṇasañcāronayadonītimārgadaḥ |
varṣapradohṛṣīkeśaḥkleśanāśakaraḥkaviḥ || 10 ||
cintitārthapraḍaḥśāntamatiḥcittasamādhikṛt |
ādhipyādhiharobhūrīvikramaḥpuṇyadāyakaḥ || 11 ||
purāṇapuruṣaḥpūjyaḥpuruhūtādisannutaḥ |
ajeyovijitārātīrvividhābharaṇojjvalaḥ || 12 ||
kundapūṣpapratīkāśomandahāsomahāmatiḥ |
muktāphalasamānābhomuktidomunisannutaḥ || 13 ||
ratnasīmḥāsanārūḍhorathasthorajataprabhaḥ |
sūryaprāḡdeśasañcāraḥsuraśatrusuhṛtkaviḥ || 14 ||

tulāvṛṣabharāśīśodurdharodharmapālakaḥ /
 bhāgyadobhavyacāritrobhavapāśavimocakaḥ // 15 //
 gaṇḍadeśeśvarogoptāguṇīguṇavibhūṣaṇaḥ /
 jyeṣṭhānakṣatrasambhūtojyeṣṭhaḥśreṣṭhaḥśucismitaḥ // 16 //
 apavargaprado'nantaḥsantānaphaladāyakaḥ /
 sarvaiśvaryapradahsarvagīrvāṇagaṇasannutaḥ // 17 //
 evaṃśukragrahasyaivakramādaṣṭottaraṃśatam /
 sarvapāpaprāśamanamsarvapūṇyaphalapradam // 18 //
 yaḥpaṭhecchruṇuyādvāpīsarvāṅkāṃānavāpnuyāt // 19 //

//śukrastotram //

śrīgaṇeśāyanamaḥ /
 śukraḥkāvyahśukraretāśuklāmbaradharahsudhīḥ /
 himābhahkuntadhavalaḥsubhrāmśuḥśuklabhūṣaṇaḥ // 1 //
 nītijñonītikṛnnītimārgagāmīgrahādhipaḥ /
 uśanāvedavedāṅgapāragaḥkavirātmavit // 2 //
 bhārgavaḥkaruṇāḥsindhurjñānagamyahsutapradah /
 śukrasyaitānināmāniśukraṃsmṛtvātuyahpaṭhet // 3 //
 āyurdhanaṃsukhaṃputraṃlakṣmīṃvasatimuttamām /
 vidyāṃcaivasvayamtasmaīśukrastuṣṭodadāti ca // 4 //

itiśrīskandapurāṇeśukrastotraṃsampūrṇam /

śrīśanivajrapaṇjarakavacam

śrīgaṇeśāyanamaḥ //

viniyogaḥ /
 Oṃ asyaśrīśanaiścaravajrapaṇjarakavacasyakaśyapaṛṣiḥ,
 anuṣṭupchandaḥ, śrīśanaiścaradevatā,
 śrīśanaiścaraprītyarthe jape viniyogaḥ //

ṛṣyādinyāsaḥ /
 śrīkaśyapaṛṣayenamaḥśirasi /
 anuṣṭupchandasenamaḥmukhe /
 śrīśanaiścaradevatāyainamaḥhṛdi /
 śrīśanaiścaraprītyarthe jape viniyogāyanamaḥsarvāṅge //

dhyānam /
nīlāmbaronīlavapuḥkirīṭīgrdhrasthitastrāsakarodhanuṣmān /
caturbhujahṣūryasutahprasannaḥsadā mama syādvaradahpraśāntaḥ // 1 //

brahmāuvāca //

śṛṇudhvamṛṣayaḥsarveśanipīḍāharaṁmahat /
kavacaṁśanirājasya saureridamanuttamam // 2 //
kavacaṁdevatāvāsāṁvajrapaṁjarasaṁjñakam /
śanaīscaraprītikaraṁsarvasaubhāgyadāyakam // 3 //
Om śrīśanaīscarahpātubhālam me sūryanandanah /
netrechāyātmajahpātupātukarṇauyamānujah // 4 //
nāsāṁvaivasvatahpatumukham me bhāskaraḥsadā /
snigdhaḥkaṇṭhaśca me kaṇṭhaṁbhujapātumahābhujah // 5 //
skandhaupātuśaniścaivakaraupātu-śubhapradaḥ /
vakṣahpātuyamabhrātākukṣiṁpātvasitastathā // 6 //
nābhiṁgrahapatiḥpātumandaḥpātukaṭiṁtathā /
ūrūmamāntakaḥpātuyamojānuyugamṭathā // 7 //
pādaumandagatiḥpātusarvāṁgaṁpātupippalaḥ /
aṁgopāṁgānisarvāṇirakṣen me sūryanandanah // 8 //
ityetat kavacaṁdivyaṁpaṭhetsyūryasutasyayah /
natasyajāyatepīḍāprīto bhavatisūryajah // 9 //
vyaya-janma-dvītīyasthomṛtyusthānagato'pivā /
kalatrasthogatovāpisuprītastusadāśaniḥ // 10 //
aṣṭamasthesūryasutevyayejanmadvītīyage /
kavacaṁpaṭhatenityaṁnapīḍājāyatekvacit // 11 //
ityetat kavacaṁdivyaṁsaureryannirmitaṁpurā /
dvādaśāṣṭama janmasthanadoṣānnāśayatesadā /
janmalagnasthitāndoṣānsarvānnāśayateprabhuḥ // 12 //
Iti śrībrahmāṇḍapurāṇe brahma-nāradasaṁvāde
śanivajrapaṁjara kavacaṁsāmpūrṇam //

śrīśanaīṣṭottaraśatanāmastotram //

śanibīja mantra - Om prā~ prīṁpraṁsaḥśanaīscarāyanamaḥ //

śanaīscarāyaśāntāyasarvābhīṣṭapradāyine /

śaraṇyāyavareṇyāyasarveśāyanamonamaḥ || 1 ||
 saumyāyasuravandyāyasuralokavihāriṇe /
 sukhāsanopaviṣṭāyasundarāyanamonamaḥ || 2 ||
 ghanāyaghanarūpāyaghanābharaṇadhāriṇe /
 ghanasāravilepāyakhadyotāyanamonamaḥ || 3 ||
 mandāyamandaceṣṭāyamahanīyaguṇātmane /
 martyapāvanapādāyamaheśāyanamonamaḥ || 4 ||
 chāyāputrāyaśarvāyaśaratūñīradhāriṇe /
 carasthirasvabhāvāyacañcalāyanamonamaḥ || 5 ||
 nīlavarnāyanityāyanīlāñjananibhāya ca /
 nīlāmbavaribhūṣāyanīscalāyanamonamaḥ || 6 ||
 vedyāyavidhirūpāyavirodhādhārabhūmaye /
 bhedāspadasvabhāvāyavajradehāyatenamaḥ || 7 ||
 vairāgyadāyavīrāyavītarogabhayāya ca /
 vipatparampareśāyaviśvavandyāyatenamaḥ || 8 ||
 gr̥dhnāvāhāyagūdhāyakūrmāṅgāyakurūpiṇe /
 kutsitāyaguṇādhyāyagocarāyanamonamaḥ || 9 ||
 avidyāmūlanāśāyavidyā'vidyāsvarūpiṇe /
 āyusyakāraṇāyā'paduddhartre ca namonamaḥ || 10 ||
 viṣṇubhaktāyavaśīnevividhāgamavedine /
 vidhistutyāyavandyāyavirūpākṣāyatenamaḥ || 11 ||
 variṣṭhāyagariṣṭhāyavajrāmkuśadharāya ca /
 varadābhayahastāyavāmanāyanamonamaḥ || 12 ||
 jyeṣṭhāpatnīsametāyaśreṣṭhāyamitabhāṣiṇe /
 kaṣṭaughanāśakaryāyapuṣṭidāyanamonamaḥ || 13 ||
 stutyāyastotragamyāyabhaktivaśyāyabhānave /
 bhānuputrāyabhavyāyapāvanāyanamonamaḥ || 14 ||
 dhanurmaṇḍalasamsthāyadhanadāyadhanuṣmate /
 tanuprakāśadehāyatāmasāyanamonamaḥ || 15 ||
 aśeṣajanavandyāyaviśeṣaphaladāyine /
 vaśīkṛtajaneśāyapaśūnāmpatayenamaḥ || 16 ||
 khecarāyakhageśāyaghananīlāmbarāya ca /
 kāṭhinyamānasāyā'ryagaṇastutyāyatenamaḥ || 17 ||
 nīlacchatrāyanityāyanirguṇāyaguṇātmane /
 nirāmayāyanindyāyavandanīyāyatenamaḥ || 18 ||
 dhīrāyadīvyadehāyadīnārtiharaṇāya ca /
 dainyanāśakarāyā'ryajanaganyāyatenamaḥ || 19 ||
 krūrāyakrūraceṣṭāyakāmakrodhakarāya ca /

kaḷatraputraśatrutvakāraṇāyanamonamaḥ || 20 ||
paripoṣitaḥbhaktāyaparabhītiḥarāya |
bhaktasaṃghamaṇo'bhīṣṭaphaladāyanamonamaḥ || 21 ||

itthaṃśanaīscarāyedaṃnāmaṣṭottaraṃśatam |
pratyahaṃprajapanmartyodīrghamāyuravāpnuyāt ||

||śanistotram ||

Oṃ śanaīscarāḥsvadhākārīchāyābhūḥsūryanandanāḥ |
mārtaṇḍajoyamaḥsauriḥpaṅgūścagrahanāyakaḥ || 1 ||
brahmaṇyo'krūradharmajñonīlavarṇo'ñjanadyutiḥ |
dvādaśaitānināmānitrisandhyaṃyaḥpaṭhennaraḥ || 2 ||
tasyapīḍāṃnacaivāhaṃkariṣyāminasaṃśayaḥ |
gocarejanmalagne ca vāpasvantardaśāsu ca || 3 ||

itiśanaīscarastotram |

Rahukavacam

śrīgaṇeśāyanamaḥ ||

Oṃ asyaśrīrāhukavacastotramantrasyacandramāṛṣiḥ,
anuṣṭupchandaḥ, rāṃbījam, namaḥśaktiḥ,
svāhākīlakam, rāhukṛtapīḍānivāraṇārthe, dhanadhānya,
āyurārogyaādisamṛddhiprāptayarthe jape viniyogaḥ ||

praṇamāmisadārāhuṃsūrpākāraṃkirīṭinam |
saiṃhikeyaṃkarālāsyaṃlokānāmabhayapradam || 1 ||
nīlāmbaraḥśiraḥpātulalāṭaṃlokavanditaḥ |
cakṣuṣīpātu me rāhuḥśrotretvardhaśarīravān || 2 ||
nāsikāṃ me dhūmravarṇaḥśūlapāṇīrmukhaṃ mama |
jihvāṃ me siṃhikāsūnuḥkaṇṭhaṃ me kaṭhināṅghrikaḥ || 3 ||
bhujaṅgeśobhujaupātunīlamālyāmbaraḥkarau |
pātuvakṣaḥsthalaṃmantrīpātukukṣiṃvidhuntudaḥ || 4 ||
kaṭiṃ me vikaṭaḥpātuūrū me surapūjitaḥ |
svarbhānurjānunīpātujanṅhe me pātujāḍyahā || 5 ||
gulphaugrahaḥpatiḥpātupāḍau me bhīṣaṇākṛtiḥ |
sarvāṇyaṅgāni me pātunīlacandanabhūṣaṇaḥ || 6 ||

rāhoridaṃkavacaṃṛddhidavastudaṃyo
bhaktyāpaṭhatyanudinaṃniyataḥśuciḥ san /
prāpnotikīrtimatulāṃśriyaṃṛddhimāyu-
rārogyamātmavijayaṃ ca hi tatprasādāt // 7 //

lītiśrīmahābhāratedhṛtarāṣṭrasaṅjayasaṃvāde
droṇaparvaṇirāhukavacaṃsampūrṇam //

Rahoṣṭottaraśatanāmastotram //

rāhubīja mantra - Om̐ bhrā~ bhrīm̐bhrauṃsahrāhavenamaḥ //

śṛṇunāmānirāhoścasaiṃhikeyovidhuntaḥ /
suraśatrutamaścaivaphaṇīgārgyāyanastathā // 1 //phaṇirgārgyāyanastathā
surāgurnīlajīmūtasāṅkāśāścacaturbhujāḥ /surārīrnīla
khaḍgakheṭakadhārī ca varadāyakahastakaḥ // 2 //

śūlāyudhomeghavarṇaḥkr̥ṣṇadhvajapatākāvān /varṇopatākāvān
dakṣiṇāśāmukharataḥṭīkṣṇadaṃṣṭradharāya ca // 3 //daṃṣṭrākārālakaḥ
śūrpākārāsanasthaścagomedābharaṇapriyaḥ /
māṣapriyaḥkaśyapaparśinandanobhujageśvaraḥ // 4 //kāśyapa
ulkāpātayitāśulīnidhipaḥkr̥ṣṇasarparāṭ /hulkāpātajaniḥśulī
viṣajvalāvṛtāsy'o'rdhaśarīrojādyasampradaḥ // 5 //śātravapradaḥ
ravīndubhīkaraśchāyāsvarūpīkaṭhināṅgakaḥ /
dviṣaccakracchedako'thakarālāsyobhayaṅkaraḥ // 6 //

krūrakarmātamorūpaḥśyāmātmānīlalohitaḥ /
kīrītīnīlavasaṇaḥśanisāmāntavartmagāḥ // 7 //

cāṇḍālavarṇo'thāśvyarkṣabhavomeṣabhavastathā /
śanivatphaladaḥśūro'pasavyagatireva ca // 8 //

uparāgakarassūryahimāṃṣucchavīhārakaḥ /
var uparāgakarassomasūryacchavīvīmardakaḥ
nīlapuṣpavīhāraścagrahaśreṣṭho'ṣṭamagrahaḥ // 9 //

kabandhamātradehaścayātudhānakulodbhavaḥ /
govindavarapātraṃ ca devajātipraviṣṭakaḥ // 10 //

krūroghoraḥśanermitraṃśukramitraṃmagocaraḥ /
mānegaṅgāsnānadātāsvagrheprabalāḍhyakaḥ // 11 //

sadgrhe'nyabaladhṛccaturthemātrnāśakaḥ /
candrayuktetucāṇḍālajanmasūcakaevatu // 12 //

janmasiṃherājyadātāmahākāyastathaiva ca /

janmakartāvidhuripumattakojñānadaścasah || 13 ||
janmakanyārājyadātājanmahānidaeva ca /
navamepitṛhantā ca pañcameśokadāyakah || 14 ||

dyūnekaḷatrahantā ca saptamekalahapradah /
ṣaṣṭhetuvittadātā ca caturthevairadāyakah || 15 ||
navamepāpadātā ca daśameśokadāyakah /
ādauyaśahpradātā ca ante vairapradāyakah || 16 ||
kālmāgocarācārodhanecāsyakakutpradah /
pañcamedhiṣaṇāśṛṅgadaḥsvarbhānurbalītathā || 17 ||
mahāsaukhyapradāyī ca candravairī ca śāśvataḥ /
suraśatruhpāgrahaśśāmbhavaḥpūjyakastathā || 18 ||
pāṭirapūraṇaścāthapaiṭhīnasakulodbhavaḥ /
dīrghakṛṣṇotanurviṣṇunetrārirdevadānavau || 19 ||
bhaktarakṣorāhumūrtiḥsarvābhīṣṭaphalapradah /
etadrāhugrahasyoktaṁnāmnāmaṣṭottaraṁśatam || 20 ||
śraddhayāyojapennityaṁmucyatesarvasaṅkaṭāt /
sarvasampratkarastasyarāhuriṣṭapradāyakah || 21 ||
lītirāhuaṣṭottaraśatanāmastotramsampūrṇam ||

||rāhustotram ||

atharāhustotraprārambhaḥ /
Om̐ asyaśrīrāhustotramahāmantrasyavāmadevaṛṣiḥ /
anuṣṭupcchandaḥ ||rāhurdevatā /
rāhuprasādasiddhyarthe jape viniyogaḥ /
kāśyapauvāca /
śṛṇvantumunayaḥsarverāhuprītikaraṁstavam /
sarvarogaprasāmanaṁviṣabhītiharaṁ param || 1 ||
sarvasampratkarāṁcaivaguhyametadanuttamam /
ādareṇapravakṣyāmiśrūyatāmavadhānataḥ || 2 ||
rāhuḥsūryaripuścaivaviṣajvālībhayānanaḥ /
sudhāṁśuvairiḥśyāmātmāviṣnucakrāhitobalī || 3 ||
bhujageśastikṣṇadaṁṣṭraḥkrūrakarmāgrahādhipaḥ /
dvādaśaitānināmānityaṁyoniyataḥpaṭhet || 4 ||
japtvātupratimāṁraṁyāṁsīsajāṁmāśasusthitām /
nīlairgandhākṣataihpuṣpaiḥbhaktyāsampūjyayatnataḥ || 5 ||
vidhināvahnimādāyadūrvānnājyāhutīḥkramāt /

tanmantrenaivajuhuyādyāvadaṣṭottaramśatam || 6 ||

hutvaivaṃbhaktimānrāhuṃprārthayedgrahanāyakam /
sarvāpadvinivṛtyarthamprāñjaliḥpraṇatonaraḥ || 7 ||
rāhokarālavadanaravicandrabhayaṅkara /
tamorūpanamastubhyaṃprasādaṃ kuru sarvadā || 8 ||
simhikāsutasūryāresiddhagandharvapūjita /
simhāvāhanamastubhyaṃsarvānrogānnivāraya || 9 ||
kṛpāṇaphalakāhastatrisūlinvaradāyaka /
garaḷātigarālāśyagadānmenāśayākhilān || 10 ||
svarbhānosarpavadanasudhākaravimardana /
surāsuravarastutyasarvadātvamprasīda me || 11 ||
itisamprārthitorāhuḥduṣṭasthānagato'pivā /
suprītojāyatetasyasarvānrogānnivāśayet || 12 ||
viśānnajāyatebhītiḥmahārogasyakākathā /
sarvāṅkāmanāvāpnōtināṣṭamrājyamavāpnuyāt || 13 ||
evampathedanudinamstavarājāmetamartyaḥprasannahṛdayovijitendriyoyaḥ /
ārogyamāyuratulaṃlabhatesuputrānsarvegrahāviṣamagāḥsuratiprasannāḥ || 14 ||

itirāhustotraṃsampūrṇam /

||ketukavacam ||

Oṃ asyaśrīketukavacastotramahāmantrasyatryambakāṣṭiḥ /
anuṣṭupchandaḥ lketurdevatā /
kaṃbījaṃ hamaḥśaktiḥ /
keturitikīlakam /
ketukṛtapīḍānivāraṇārthe, sarvaroganivāraṇārthe,
sarvaśatruvināśanārthe, sarvakāryasiddhyarthe,
ketuprasādasiddhyarthe jape viniyogaḥ /

śrīgaṇeśāyanamaḥ /
ketuṃkarālavadanaṃcitavarṇaṃkirīṭinam /
praṇamāmisadāketuṃdhvajākāraṃgraheśvaram || 1 ||
citavarṇaḥśirahpātubhālaṃdhūmrāsadyutiḥ /
pātunetrepiṅgalākṣaḥśrutī me raktalocanaḥ || 2 ||
ghrāṇaṃpātusavarṇābhaścibukaṃsimhikāsutaḥ /
pātukaṇṭhaṃ ca me ketuḥskandhaupātugrahādhipaḥ || 3 ||
hastaupātusuraśreṣṭhaḥkukṣimpātumahāgrahaḥ /

siṃhāśanaḥkaṭimpātumadhyampātumahāsurah || 4 ||
ūrūpātumahāśīrṣojānunīme'tikopanaḥ /
pātupādaḥ ca me krūraḥsarvāṅgaṃnarapiṅgalaḥ || 5 ||
yaidamkavacaṃdivyaṃsarvarogavināśanam /
sarvaśatruvināśaṃ ca dhāraṇādvijayībhavet || 6 ||

||itiśrībrahmāṇḍapurāṇeketukavacaṃsampūrṇam ||

Ketuaṣṭottaraśatanāmastotram ||

ketubīja mantra - Ōṃ srā~ srīṃsraṃsaḥketavenamaḥ ||

śṛṇunāmānījapyāni keto rathamahāmate /
ketuḥsthūlaśīrāścaivaśiromātrodhvajākṛtiḥ || 1 ||
navagrahayutaḥsiṃhikāsurīgarbhasambhavaḥ /
mahābhītīkaraścitravarṇovaipīṅgaḷākṣakaḥ || 2 ||
saphalodhūmrasaṃkāśaḥtīkṣṇadaṃṣṭromahoragaḥ /
raktanetraścitrakārītīvrakopomahāsurah || 3 ||
krūrakaṇṭhaḥkrodhanidhiśchāyāgrahaviśeṣakaḥ /
antyagrahomahāśīrṣosūryārīḥpuṣpavadgrahī || 4 ||
varahastogadāpāṇīścitravastradharastathā /
citradhvajapatākaścaghoraścitrarathaśśikhī || 5 ||
kuḷutthabhakṣakaścaivavaidūryābharaṇastathā /
utpātajanakahśukramitraṃmandasakhastathā || 6 ||
gadādharahṇākapatiḥantarvedīśvarastathā /
jaiminīgotrajaścitraguptātmādakṣiṇāmukhaḥ || 7 ||
mukundavarapātraṃ ca mahāsurakulodbhavaḥ /
ghanavarṇolambadehomṛtyuputrastathaiva ca || 8 ||
utpātarūpadhārīcā'drśyaḥkālāgnisannibhaḥ /
nṛpīḍograhakārī ca sarvopadravakārakaḥ || 9 ||
citrāprasūtohyanaḥsarvavyādhivināśakaḥ /
apasavyapracārī ca navamepāpadāyakaḥ || 10 ||
pañcameśokadaścoparāgakecaraeva ca /
atipuruṣakarmā ca turīyesukhapradaḥ || 11 ||
tṛtīyevairadaḥpāpagrahaścasphoṭakakārakaḥ /
prāṇanāthaḥpañcametuśramakārakaeva ca || 12 ||
dvitīye'sphuṭavāgdātāviṣākulitavaktrakaḥ /
kāmarūpīsiṃhadantaḥsatye'pyanṛtavānapi || 13 ||

caturthemātrnāśaścanavamepitṛnāśakaḥ /
antyevairapadaścaivasutānandanabandhakaḥ // 14 //
sarpākṣijāto'naṃgaścakarmarāśyudbhavastathā /
upāntekīrtidaścaivasaptamekalahapradaḥ // 15 //
aṣṭamevyādhikartā ca dhanebahusukhapradaḥ /
jananerogadaścordhvamūrdhahajograhanāyakaḥ // 16 //
pāpadrṣṭiḥkhecaraścaśāmbhavo'śeṣapūjitaḥ /
śāśvataścanaṭaścaivaśubhā'subhaphalapradaḥ // 17 //
dhūmraścaivasudhāpāyīthyajitobhaktavatsalaḥ /
siṃhāśanaḥketumūrtīravīndudyutināśakaḥ // 18 //
amaraḥpīḍako'martyoviṣṇudrṣṭo'sureśvaraḥ /
bhaktarakṣo'thavaicitryakapaṭasyandanastathā // 19 //
vicitrāphaladāyī ca bhaktābhīṣṭaphalapradaḥ /
etatketugrahasyoktaṃnāmnāmaṣṭottaraṃśatam // 20 //
yobhaktyedamjapetketurnāmnāmaṣṭottaraṃśatam /
satuketoḥprasādenasarvābhīṣṭaṃsamāpnuyāt // 21 //

||itiketuaṣṭottaraśatanāmastotramsampūrṇam ||

||ketustotram ||

athaketustotraṇāmbhaḥ /
Om̐ asyaśrīketustotramahāmantrasyavāmadevaṛṣiḥ /
anuṣṭupchandaḥ lketurdevatā /
ketuprasādasiddhyarthe jape viniyogaḥ /
gautamauvāca /
munīndrasūtātattvajñasarvaśāstraviśārada /
sarvarogaharaṃbrūhiketohstotramanuttamam // 1 //
sūtauvāca /
śṛṅgautamavakṣyāmistotrametadanuttamam /
guhyādguyhatamaṃketohbramaṇākīrtitaṃpurā // 2 //
ādyaḥkarāḷavadanodvīṭiyoraktalocanaḥ /
trīṭiyahpiṅgaḷākṣaścacaturthojñānadāyakaḥ // 3 //
pañcamahākapilākṣaścaṣṭhaḥkālāgnisannibhaḥ /
saptamohimagarbhaścūmravarṇoṣṭamastathā // 4 //
navamaḥkṛtakaṇṭhaścadaśamahānarapīṭhagaḥ /
ekādaśastuśrīkaṇṭhaḥdvādaśastugadāyudhaḥ // 5 //
dvādaśaitemahākṛūrāḥsarvopadravakārakāḥ /

parvakālepīḍāyantidivākaraniśākaraḥ // 6 //

nāmadvādaśakaṃstotraṃketoretanmahātmanaḥ /
paṭhantiye'nvahaṃbhaktyātebhyaḥketuḥprasīdati // 7 //

kuḷukthadhānyevilikhetṣaṭkoṇaṃmaṇḍalaṃśubham /
padmamaṣṭadaḷaṃtatratavilikheccavidhānataḥ // 8 //

nīlaṃghaṭaṃ ca saṃsthāpyadivākaraniśākaraḥ /
ketuṃ ca tatranikṣipyapūjayitvāvidhānataḥ // 9 //

stotrametatpaṭhitvā ca dhyāyanketuṃvarapradam /
brāhmaṇaṃśrotriyaṃśāntaṃpūjayitvākuṭumbinam // 10 //

ketuḥ karāḷavaktrasyapratimāṃvastrasaṃyutām /
kumbhādibhiḥcasamyuktāṃcitrātārepradāpayet // 11 //

dānenānenasuprītaḥketuḥsyāttasyasaukhyadaḥ /
vatsaraṃprayatābhūtvāpūjayitvāvidhānataḥ // 12 //

mūlamaṣṭottaraśataṃ ye japantinarottamāḥ /
teṣāṃketuprasādenanakadācidbhayaṃbhavet // 13 //

itiketustotraṃsampūrṇam /

Adityaaya Somaaya Mangalaaya Budhaayacha Guru Shukra Shanaibhyascha Rahave Ketave Namah/