

ESSENCE OF KNOWLEDGE OF NUMBERS

(For Students and Youth)

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Other Scripts by the same Author:

Essence of Puranas:-

Maha Bhagavata, Vishnu Purana, Matsya Purana, Varaha Purana, Kurma Purana, Vamana Purana, Narada Purana, Padma Purana; Shiva Purana, Linga Purana, Skanda Purana, Markandeya Purana, Devi Bhagavata; Brahma Purana, Brahma Vaivarta Purana, Agni Purana, Bhavishya Purana, Nilamata Purana; Shri Kamakshi Vilasa

Dwadasha Divya Sahasranaama:

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

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

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

Stotra Kavacha- A Shield of Prayers

Purana Saaraamsha

Select Stories from Puranas

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Essence of Shiva Sahasra Lingarchana

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Dharma Bindu

Essence of Upanishads : Brihadaranyaka , Katha, Tittiriya, Isha, Svetashwara of Yajur Veda- Chhandogya and Kena of Saama Veda-Atreya and Kausheetaki of Rig Veda-Mundaka, Mandukya and Prashna of Atharva Veda

‘Upanishad Saaraamsa’ (Quintessence of Upanishads)

Essence of Virat Parva of Maha Bharata*

Essence of Bharat Yatra Smriti*

Essence of Brahma Sutras*

Essence of Sankhya Parijnaana*

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

PREFACE

To the youth and students desirous of equipping themselves with some awareness of Vedic Culture through the medium of select Numbers, simple explanations sourced from authoratative media like Puranas, Upanishads and such others aid to provide an easy access.

From one to many, this collection seeks to express the meaning and implication of selected Numericals by often describing their background and significance. In the process, each of the Numbers seeks to signify the 'dharmic' value of virtue.

The series of Essence of Puranas and Dwadasha Upanishads, Dharma Sindhu, Parashara Smriti, Dwadasha Sahasra Naamas of Deva-Devis, Tirtha Mahimas, Stotra Kavachas and so on as released extensively by the website of kamakoti. org facilitated the compilation of this effort.

Indeed I am beholden to HH Vijayendra Saraswati of Kanchi Mutt for the unfailing encouragement and guidance in the golden task of Dharma Prachara. His solid support emboldens me to provide this Guide as a ready reference and hope it could serve the purpose of a Manual of Numbers and their import.

I dedicate this tiny effort as a wave of the Ocean of Maha Swami of Kanchi Mutt, whose memory is firmly imprinted in the hearts of his numberless devotees.

VDN Rao

Chennai

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Shuklaambaradharam Vishnum shashivarnam chaturbhujam, prasanna vadanam dhyaaye sarva vighnopashantaye/

1) Eka Danta:

Agajaanana padmarkam Gajaananamaharnisham, Aneka dantam bhaktaanaam, Eka dantam upasmahe/

The origin of Eka Danta due to Parashurama's encounter with Ganesha: After avenging his father's death and the massacre of the erring Kshatriyas, Parashurama desired to personally pay homage to Bhagavan Shiva and reached Kailasa; he witnessed Nandeeswara, Maha Kaala, Ruru Bhairava, Rudraganas and Bhuta-Preta-Piscachas but finally Ganesha stopped him. All kinds of requests, and prayers failed and Ganesha refused entry to Bhargava Rama as Devi Parvati and Shiva were engaged in privacy. Finally, the latter lifted his Parashu (axe) and tried to force his entry; Ganesha lifted his trunk, looped Parashurama with it and encircled him round and round where by Bhargava visioned Sapta Dwipas, Sapta Parvatas, Sapta Samudras and Sapta Lokas viz. Bhur-Bhuvar-Swara-Janar-Tapo-Dhruva-Gouri Lokas and Vaikuntha / and Golokas. In the process, the mighty Parashurama hit one of Ganesha's tusks with the Parashu that Maha Deva once gifted to Bhargava and the tusk fell off and blood gushed out. The resting parents of Ganesha were shocked as Kartikeya rushed and informed them. Parvati's first reaction was to kill Parashurama but being the Loka Mata or the Mother of the Universe restrained herself and addressed Parashurama as follows: 'You are born in Brahma Vamsha to one of the illustrious sons Maharshi Jamadagni and to Devi Renuka of Lakshmi 'Amsha' or alternate Form of Devi Lakshmi. How did you do this to my son! Shiva is your Guru since he taught Trailokya Vijaya Kavacha and countless Astras to you. Is this the Guru Dakshina that you thought fit to give your Guru! You could have perhaps given a better Dakshina by cutting Ganesha's head instead of breaking his tusk only! My son Ganesha has the power of destroying crores of cunning animals like you but was only playful with you; yet, you have only wantonly hurt him by breaking his tusk-not as an accident but with vengeance; you may know that he receives the foremost worship all over the Universe!' As Parvati addressed thus Parashurama felt ashamed of himself, prostrated to his Guru Shiva and Devi Parvati and the Almighty Shri Krishna the Immortal. Meanwhile a Brahmana boy was visioned who actually was Vishnu who analysed the situation; indeed there was no justification of what Parashurama did to Ganesha but Parashurama was momentarily taken aback by folly as otherwise he was also like Ganesha or Skanda! Vishnu pleaded being the Universal Parents might not read much into the happening. Vishnu also assuaged the hurt feelings of Parvati and requested her not to impose personal angles into the unhappy situation; He further said that her son had Eight names viz. Ganesha, Ekadanta, Heramba, Vighna nayaka, Lambodara, Shurpakarna, Gajavaktra and Guhaagraja! Parashurama pleaded mercy of Parvati since she was Jagan Mata or the Mother of Creation and begged of Ganesha for pardon of his indiscretion; Ganesha was graceful enough to agree of partial responsibility and the episode was closed happily. (Source :Brahma Vaivata Purana)

2) **Eko Narayana:** There is only one God and that is 'Narayana'; expansion of 'Naara' is water and 'ayana' is he who relaxes on water surface. The common belief is that the Universe floats on water.

3) Eka Nemi / Single Hub of wheel: *Tam eka nemim trivartam shodashaantam shataadhaaram vimshati pratyaraabhih ashtakaih shadbhih vishva rupaika paasham tri maarga bhedam dvini mittaaika moham/*

(The Supreme Lord is realised as a Single hub of a wheel, with three tires or three folds of three Gunas of Satva-Rajas-Tamas; ‘shodashatantam’ sixteen terminals or of five elements, five organs of Perception viz. Jnanendriyas and five organs of Action or Karmendriyas and the mind as the Leader; ‘Shataardhaaram’ or fifty spokes representing viz.’ viparyaas’ viz. misleading conclusions, ‘tamas’ or ignorance, ‘moha’ or self-love, ‘maha moha’ or extreme infatuation, ‘taamishra’ or abhorrence and and ‘andhataamishra’ or terror; ‘Vimshati pratyaraabhih’ or twenty four counter spokes or the Five Basic Elements of Nature with five each of organs and senses and mind; ‘Ashtaika shabdih’ or six sets of eights viz. ‘Prakriti’ or Nature, with eight causes of five elements with, ‘Manas’or Mind, ‘Buddhi’ or Intelligence and ‘Ahamkaara’

4) Eka Mukhaadi Rudrakshas: The origin of Rudrakshas [dark beads of Tree, termed Elaeocarpus Ganitrus in Latin language] or Lord Siva’s tears, extensively used as Prayer Rosaries, goes back to Maha Deva’s killing Tripurasura, who sought to destroy the Universe and whom all the Devas, Brahma and Vishnu failed to control. Maha Deva concentrated with His eyes wide open for several years together to create a very highly potent weapon by name ‘Aghora’ with which to annihilate the Demon and in the process trickled tears which produced a stream from where sprang a Rudraksha Tree. The Rudraksha Seeds are of thirty eight varieties. From Lord Shiva’s right eye, signifying ‘Surya Netra’ (Sun God), emerged from the Trees that yielded twelve kinds of yellow colour seeds; from His left eye, signifying ‘Soma Netra’ (Moon) came sixteen varieties of white coloured beads, and from the Lord’s third eye on His forehead representing ‘Agni Netra’ (Fire) came ten varieties of black colour. The white variety of the beads are meant for wearing by Brahmanas, the red colour by Kshatriyas and the black coloured beads by Vaisyas and others. ‘Eka Mukhi’ symbolises Shiva and its Ruling Planet is Surya recommended to wear on Mondays for power, wealth and fame to ward off heart diseases and its Mantra is stated to be ‘Om Namah Shivaaya Om Hreem Namah’; ‘Dwi Mukhi’ symbolises ‘Ardha Naare -eswara’ or Shiva and Parvati with Moon as the Ruling Planet recommended to wear on Mondays for mental peace and mystic powers and its Mantra is ‘Om Namah’; ‘Tri Mukhi’ symbolises Agni and the Ruling Planet is Mars, recommended for wearing on Mondays for Physical Health, Knowledge and Divine Powers and its Mantra is: Om Kleem Namah/ Om Namah Shivaaya Namah; ‘Chatur Mukhi’ Rudraksha symbolises Brahma and the Ruling Planet is Mercury best worn on Mondays for curing paralysis, nervous tension and mental diseases and its Mantra is : Om Hreem Namah; the ‘Pancha Mukhi’ symbolises Rudra and the Ruling Planet is Jupiter affecting Liver, Kidneys, diabetes and obesity, meant for elimination of enemies and the Mantra is: Om Hreem Namah- it is stated that apart from the wearing of Ekamukhi, Pancha Mukhi is also rated high for wearing; The ‘Shashtya Mukhi’ symbolises Kartikeya and the Ruling Planet is Venus (Shukra) meant for attaining Concentration, Confidence, Success and Family life and for the benefit for reproductive organs while the relevant Mantra is Om Hreem Hroom; Maha Lakshmi symbolises the ‘Sapta Mukhi’ and the Ruling Planet is Saturn meant to cure muscular pain and impotence which is to be borne with red thread as the desired objectives are prosperity and well being and the relevant Mantra is Om Huum Namaha; the ‘Ashta Mukhi’ Rudraksha symbolises Ganesha and the Ruling Planet is Rahu aiming at concentration and business tactics normally preferred by Vaishyas and sought to set right lung disorder and skin problem and the Mantra is Om Ganeshaya Namhah; the ‘Nava Mukhi’ Rudraksha symbolises Durga and the Planetary Head is Kethu, bestowing courage, destruction of enemies and capacity to strike back and is meant for relief body pains and lung-bowel disorders, relevant Mantra being Om Hreem Hum Namah; the ‘Dasa Mukhi’ Rudraksha worn on Sundays represents Maha Vishnu

symbolising Ten Avataras, pacifying all the ill-effects of Nine Planets and destroying Evil Spirits like Piscachas, Goblins, Thieves etc.the relevant Mantra being Shri Narayaneya Shri Vaishnavy Namah; Like the Eka Mukhi and the Pancha Mukhi, the Ekadasha Mukhi Rudraksha is also reckoned very potent and useful representing Ekadasha Rudras (also stated alternatively as symbolising Hanuman) bestowing knowledge, Yoga and devotion as also procecting neuro-physiology if worn on Mondays by reciting the Mantra viz. Om Shri Rudraaya Namah; the ‘Dwadasha Mukhi’ Rudraksha symbolising ‘Dwadasha Adityas’ with Surya as the Ruling Planet bestows Kingships, Leadership, courage and self-confidence, granting excellent health and great success in Life; Wearing the ‘Trayodasha Mukhi’ Rudraksha symbolising Indra and Kamadeva with Venus as the Ruling Planet provides unmistakable pleasures of life and even hypnotic powers and a ‘Chaturdasha Mukhi’ Rudraksha which is stated to be a rarity is of the class or standing of Eka Mukhi, Pancha Mukhi and Ekadasha Mukhi and represents Maha Deva Himself with Saturn as the Ruling Planet and providing the most contented Life in ‘Iham’(the Present) and ‘Param’ (After-Life) as it has to be worn by reciting the Mantra: Om Namah Sivaaya.

It is said that close contact of Rudrakshas with body parts like head, neck, heart, and hands protect the persons with medical values from depression, stress, diabetes, cancer, heart / blood related diseases!

5) Tapatraya: Adhi Bhoudika or Ailments of Physical Nature; Adhyatmika or of Mental-Psychological Nature; and Adhi Daivika or of Natural Calamities like Earth quakes, floods, lightnings etc. beyond human control. In Vishnu Purana: Maharshi Parashara described about Tapatriayas or the Three Kinds of Difficulties that all human beings are subjected to as also the means of realising the Paramartha Swarupa. The Tapatriayas originate due to Adhyatmika, Aadhi Daavika and Adhi Bhoutika reasons. Adhyatmika based Tapaas are either due to ‘Shaaririka’(physical) ailments or ‘Manasika’ (psychological) imbalances. Shaaririka Tapaas include diseases related to head, digestive, heart, breathing, vision, limbs, skin, fevers and so on; related are the various physiological problems of blood-urinary-pelvic nature. Manasika Tapaas are related to Kama, Krodha, Bhaya, Dwesha, lobha, Moha, Vishada, Shoka, Asuya, Apamana, Irshya, Matsara etc. Adhi Bhoutika Tapaas are due to the difficulties attributed to animals, birds, Pishachaas, Serpents, Rakshasaas and poisonous related creatures like scorpions. The troubles on account of Adhidaivika nature are due to cold, heat, air, rains, drought, water, earthquakes, cyclones and so on. Additionally, the troubles are related to birth, childhood, youth, old age, ignorance, Avidya, loneliness, smell, lack of resources, poverty, immaturity, inexperience, lack of opportunity, fear of death, death itself and multiple kinds of experiences of Naraka. Maharshi Parashara emphasized that there are problems of excessive of opulence, excellent health, excessive youth, and such other excesses and some times ignorance is bliss. More so there could be Tapaas due to discriminations of sex, age, social status, experience, opportunity, family background; origin of birth viz. religion, Varnashrama and age. Disappointments in life, more specifically relating to money and fame, including their earnings, perservation and its vinasha or destruction happen to be yet source of Tapatriya.

6) Ishana Traya: Praneshana-the bond of Life, Dareshana or the bond of wife, Putreshana or the bond of progeny, Dhaneshana or the bond of wealth, Sukheshana or the love of happiness and contentment and Dharmeshana or the quest of Virtue; but the first three bonds of life above are the strongest ie the Ishanatrayas.

7) Trikarana: Any action needs to be performed by the cleanliness of mind, tongue and deed; Tri karana Shuddhi is the outcome of ‘Mano Vaacha Karmana’. *Karacharana kritam vaakkaayajamvaa shravana nayanamvaa maanasamvaa, sarvametat kshamasvaa jaja jaya karunabdhye,Shri Maha Deva Shambho!*

8) Trikalpa Kaalamaana: The concept of Kaalamaana or the Time Cycle is calculated on the basis of **Padardha** (Matter) and **Parithi** (Space); the sum of Space occupied and the movement of Matter determined is the **Paramaanu Samaya** (atomic time). Thus the Matter, Space and Time are measurable. The Time Units were arrived as per the mix of these Entities called Transerenus or celestial atoms and the duration of integrating these entities. The smallest unit of three transerenus is called 'triti'; hundred tritis make one vedha; three vedhas make a lava; three lavas make one nimesha or blink of an eye; three nimeshas one kshana; five nimeshas one kashta or eight seconds; fifteen kashtas one laghu or two minutes; fifteen laghus one nadika or danda; six-seven dandas one fourth of a day or night; four praharas or yamas make one day and night; two pakshas a month; two months a Ritu /season; six months one Ayanam or two complete movements of a year by Sun; Dakshinayana is the movement of Surya from top to bottom and Uttarayana is the movement of Sun from bottom to top. 365 combinations of a day and night make a year. Normally the span of human life is hundred years. A human year is a day to Devas; Satya Yuga is stated to have a span of 4800 Deva Years; Treta Yuga 3600 Divine years; Dwapara Yuga 2400 years; Kali Yuga 1200 years; 12000 divine years one Maha Yuga; 1000 Maha Yugas make one Kalpa or a day to Brahma and two Kalpas one day and night to Brahma; Brahma's life span is 100 Brahma Years or two Pararthas; one Maha Kalpa is half of Brahma's life span; Brahma's present age is now fifty years plus; that is how our daily prayer states: Dwiteeya Parthaey! One Maha Kalpa there are a mind-boggling 311040 crore of human years. We are now in the 28th Kaliyuga of the First Day of the First Year of Sweta Varaha Kalpa, second Parartha in the reign of the Seventh Manu Vaivaswata. Kali Yuga is calculated to have commenced on 17th February 3102 BC of Julian Calendar. Each Manu rules for 71 Maha yugas. Brahma is 51 year old having lived for 155 trillion years. We are now in the Third Kalpa (Varaha Kalpa).

9) Triguna: Saatvika, Rajo Guna and Tamo Guna; the belief is that Brahma creates, Vishnu sustains and Shiva terminates; in other words the Tri Murtis perform Srishti-Sthiti-Samhara. Sattva is described as the fountain of Goodness and happiness in a pure form. Its colour is stated to be white standing for purity, integrity, happiness, contentment, forgiveness and faith. The Rajas Guna is stated to be red in colour and is featured as false pride, deceit, avarice, hatred and selfishness. The Tamo Guna standing for black colour is stated to feature ignorance, lack of resources, anger, fear and quarrelsomeness. There is no set identity of the Gunas but are intermingled and rapidly changeable. A person who is Good basically might spurt out into anger and pride and change over in the same breath to fear. But surely the resultant impact would be disastrous. As, Lord Krishna stated in Bhagavad Gita: *Dhyayato vishayam pumsaha sanghas theshupa jayate /Sangat sanjayatey kama kamakrodhobhi jaaythey /Krodhaha bhavati sammohaha, sammohat smrithi vibhramaha Smritir bhramsaha buddhi naso buddhi nashoth prayatyati.* (An unfulfilled desire would lead to anger. Anger leads to obsession. Obsession leads to failure of memory and focussed thinking and lack of memory leads to mental balance!) Lords Vishnu, Brahma and Siva are stated to represent Satvic, Rajasic and Tamasic Gunas respectively but the description is not fully represented in their cases; there is no water-tight segregation possible in their cases as in the case of human beings too. The illustration is of a lamp, but the wick, the oil and the flame together provide light. The three materials denoted the Rajas, Satvik and Tamas Gunas, just as each or any living being could-and normally would-synthesise the Gunas.

10) Tri Mastaka Avataara Dattaatreya: Considered as 'Dutta' or awarded by Trimurtis and born to Sage 'Atreya' and Sati Anasuya, Dattatreya is a combined 'Avatar' (Incarnation). He was a mystic Saint called 'Avadhuta' or of the eccentric type. The word 'Ava' denotes 'bad materials' and 'dhuta' denotes 'washed away' thus meaning that he washed away all bad things. Such a Person is stated to be of Pure consciousness in human form. Depicted as a Three headed Avatar, representing the Three Gods of Brahma, Vishnu and Siva; the Three 'Gunas' of Rajasik, Satvik and Tamasik nature; Three Stages of Consciousness viz. waking, dreaming and dreamless Sleep; and the Three Time Capsules of Past, Present and Future, Dattatreya is pictured as seated in meditation along with his Shakti, under an 'Udumbara' or Tree of fulfillment of desires on a Rock- a Gyana Peetha, along with Four Dogs denoting the Four Vedas. He was considered as the Guru of 'Ashtanga Yoga' or the Eight-folded Yoga comprising Yama (Truthfulness and Morality), Niyama (Cleanliness and discipline), Asana (Right Posture), Pranayama (Control of Life Force), Pratyahara (Withdrawal of Senses from Wordly objects and desires), Dharana (Concentration), Dhyana (Meditation) and Samadhi (Alignment of Super Consciousness with Almighty). The main Principles of 'Dattatreya-following' are Self-Realisation and of the equation of Antaratma and Paramatma; inter-relation of God and of Beings by way of Creation; overcoming Ego by Yoga and Renunciation, and Gyana or Enlightenment and the inevitability of a Guru. Even from the childhood, Dattatreya was full of 'Vairagya' (Renunciation), and his followers and admirers were several. He always desired to have privacy, introspection and aloofness and shunned adulation, popularity and proximity. That was why he avoided company and preferred staying indoors. With a view to escape from the attention of Muni Kumars, he meditated on the banks of a Sarovar incognito in disguise for innumerable years. He was inside water practising 'Ahstanga Yoga' (Eight Limbed Yoga) and finally emerged with a façade of a being a drunkard, a debauch and a degraded person devoid of morals and social values. He displayed nudity with a youthful and coquettish woman, in obscene poses, while drinking and loose-mannered fashion. Despite these efforts of being corrupt, care-less and licentious, the followers of Dattatreya did not get deterred but made great efforts to get closer to him. King Kartaveeryarjuna, the thousand armed tyrant was a great devotee of Dattatreya. His might was such that when Ranasura of Ramayana fame confronted the former, Kartaveerya was visiting the Samudras and being busy did not have time to converse with Ravana and till the trip to the Seas was concluded shoved Ramana's ten heads under his thousand hands and freed his hold only after the Sea visits! But in course of time Kartaveeryarjuna became too arrogant and even killed Maharshi Jamadagni in the latter's Ashram and tried to forcibly take away Kama dhenu. Parasurama who was the father of the great Sage Jamadagni's death was avenged by killing the mighty Kartaveerya and even as Kamadhenu disappeared. Parasurama who not only killed Kaartaveerya but attacked the entire clan of Kshatriya kings who harrassed Brahmanas and Rishis. After so avenging his father's killing Parashurama, Sage Jamadagni came alive back to life due to his own karmaphala! It was at this juncture that Kartaveerya's son Arjun approached Dattaatreya seeking his blessings and Dattatreya as advised by Mahashri Garg to visit Sahyadri to seek Dattatreya's blessings to take over his dead father's throne. Mahatma Dattatreya hinted the prospective Prince Arjuna not to emulate the example of Kartaveerya to become arrogant and meet the fate of his father. Indra was defeated by Daityas headed by Kartaveerya and finally Vishnu's incarnation as Parashuraama had to kill the oversized Karaveerya to reassert the Supremacy of Dhama in the long run although there might be temporary setbacks and in the long run, Satyameva Jayate or the Truth would triumph on the long run. Thus indeed even as Kartaveerya who assumed too much of arrogance eventually although he was originally a follower of Dattatreya, had even killed Sage Jamadagni and received his due retribution of being killed by Parashurama. In fact, Deva Guru recalled that desired that

even before the battle of Devas against with Kartaveerya, Indra should immediately worship Dattatreya and seek an audience with Dattatreya. Indra approached the latter but he said that he was not in a fit condition as he was drunk in the amorous and unclean company of a woman. Being aware of the misleading statement of Dattatreya, Indra recalled though late that just as the powerful and auspicious Sun rays did not become impure by touching either a chandala or a Brahmana, the holy union of Lakshmi and Vishnu could never ever be construed as unclean and unholy! Mahatma Dattatreya smiled since He was only testing Indra's sincerity. He then asked to challenge the most leading Daityas to a Battle in His presence at His Place; the Daityas assembled (into a trap) and asked to show up in the presence of Maha Lakshmi. The Daityas were mesmerised Devi Lakshmi's form and face and even forgetting that they were challenged to a fight, became extremely passionate and when she hinted that she would like to leave to her abode, pushed aside her servants and lifted the 'palki' on their heads. Dattatreya once again smiled and told Indra and Devas that for sure the Daityas would be defeated now as they kept Lakshmi on their head indicating that she would leave them all now. He explained that Devi Lakshmi when falls on the feet of human beings blesses them with happy homes, falls on either of the thighs bestows clothes and jewellery, on secret place blesses with life-partners, on the lap gives children, on the heart fulfills all the desires, on the neck gives ornaments on the necks, beloved distant relations and good company of women; if Lakshmi falls on the face of human beings she approves attraction and brightness of the visage, accomplishments and a literary outlook. But if Lakshmi falls on one's head, then she is ready to leave the person concerned.) Thus, Dattatreya advised Devas as a guideline for all the times that they should take up arms and attack since his vision would further weaken the Demons; also, when the Demons have committed the sin of becoming highly passionate over another person's wife, their strength would get diluted. Devas attack over the Demons was readily successful and Indra regained his Throne in Swarga Loka. Sage Garg advised Prince Arjun, to pray to Dattatreya who gave the Prince considerable confidence and courage to face the institution of Kingship by following justice yet with 'dharma' and 'nyaaya'.

11)Tri Shakti: Brahmi, Vaishnavi, Rudrani: Lord Brahma led a delegation of Devas and reached Kailash when Rudra Deva and Devi were sharing a lighter moment. The reason of the visit was that a Demon named Andhaka defeated Devas badly and ousted them from Swargaloka. Brahma requested Narayan too to join at Kailasa to face the emergency. As the Trinity pondered over the crisis rather seriously and their vision crossed each others' eyes, there appeared a *Tri Shakti* whom the Trinity named as *Tri Kala* who would administer the entire Universe. Since She was the embodiment of Tri Gunas of Satva, Rajas and Tamas, She would be known by that name as *Tri Guna*; since Her physique and appearance alternate with the three colours of white, red and black, She would be called *Tri Varna* also. Among the Tri Shaktis so manifested, one Swarupa was extremely beautiful and benevolent as a personification of propitiousness to be engaged in the task of 'Brahma Srishti' as **Brahmi Devi**. Another characterization of Tri Shakti was endowed with the quality of an administrator in the most dignified and poised demeanor, signifying valour and Vishnu Maya was named **Vaishno Devi**. With a fearful visage and physique, ready to pounce on the wicked and the Evil, the third Image with a Trident seated on a tiger was called **Rudrani Devi** as 'Vishva Samharini' or the Destroyer of the Universe. Brahmi Devi who was Svetha Varna or fair complexioned, lustrous and lotus eyed became a 'Yogini' with the permission of Brahma on 'Sveth Parvat' or the White Mountain. Eventually this Devi of Satva Guna became popular as Saraksharamayi, Ekakshara, Vageesha, Sarasvati, Vidyeshvari, Vedavati, Amritakshara, Jnanavidhi, Vibhavari Devi, Vishalini, and Soumya. Vaishno Devi who manifested from Vishnu too left with His consent for

Mandarachal for Tapasya. Rudrani left for Neel Parvat or Blue Mountain to perform Tapasya after Rudra Deva's approval. The Tri Shatkis were thus ready for facing exigencies whenever they were recalled from the respective Lords such as when Sarasvati was asked to help in the task of Creation etc. More than the normal duties as were assigned to them, the Tri-Shakties were ever ready to supplement the efforts of their respective Lords as collective endeavors were called for, such as the destruction of mighty Demons as Andhaka. (Source : Varaha Purana)

12)Trishula and Sudarshana Chakra: Pulastya Maharshi informed Narada about the background of Sudarshana Chakra and Trishula as follows: A Veda Vedanga Brahmana called Veetamanyu and his virtuous wife Aayetri gave birth to Upamanyu; the couple were so poor that Aatreya administered ground rice powder and water as milk to the son for years together and as one day in another Brahmana's house Upamanyu tasted real milk as 'Ksheeraanna' and insisted in the house too to have it daily; the mother replied with tears in her eyes:Son! Since Maha Deva Shankara who is also called Umapati, Pashupati, Shuladhari Shankara and Virupaksha was not kind to us, how could we get Ksheeraanna /real milk and rice? If you insist so, then you have to sincerely worship Virupaksha. My lad! If you could please him, then why only Ksheeraanna ; even Amrit would be available to all of us!). Then Upamanyu asked his mother as to who that Virupaksha was! She explained that there was a Mahasura King called Shridaama who created havoc to the World killing Munis, Brahmanas and even children; he defeated Devas and threw them out of Swargaloka, harassed Devi Lakshmi and even chased Vishnu to forcefully take away his Srivatsa Jewel. Vishnu prayed to Virupaksha and the latter gifted Sudarshana Chakra with which was like a fiery Kalachakra:The Sudarshana Chakra was like the frightening Kalachakra that Shankara gifted to Vishnu which had twelve compartments, six 'naabhis' or hinges, two Yugas of validity, top speed and instant smasher of any kind of 'Aaudhaas' of enemies. The Chakra was essentially to rescue virtuous Beings and in the compartments were situated Devatas, Rashis, Six Ritus or Seasons, Agni, Soma, Varuna, Mitra, Indra, Vishvadeva, Prajapati, the mighty Hanuman, Dhanvantari Deva, Tapasya and the Twelve Months from Chaitra to Phalgun). As Shankara described the Chakra as 'Amogha' or Singularly Effective, Vishnu liked to test its Uniqueness and Effectiveness and thus made a test-run on Maha Deva himself! Then Vishnu let the chakra aiming Maha Deva, who no doubt escaped but sliced off Visvesha, Yagnesha and Yagna yaajaka; as Vishnu was stunned that the sliced Shiva 'Amshas' or Alternate Shaktis viz. Hiranyaksha, Suvarnaaksha and Virupaksha since these Amshas of Mahadeva were only Kalyana Karini Shaktis or of auspicious features, but not of destroying features; therefore the Chakra was fundamentally of destruction mode and would not adversely affect Shiva's propitious characteristics in any way! Having assured Vishnu thus, Mahadeva asked Janardana to act forthwith and destroy the Asura Sridaama and as he did so the entire Universe secured relief from. Also, Upamanyu took his mother's advice to worship in right earnest and Parama Shiva blessed the boy to drink not only Ksheeraanna but Elixir too! (Source: Vamana Purana)

13)Trividha Rishis: Brahmarshi, Devarshi, Rajarshi; Sanaka-Sanandana-Sanaatana- Sanatkumaras are Brahmarshis; Devarshis include Vasishthaadi other Rishis, and Vishvamitra, Janakadis are Rajarshis.

14) Tri Margas for Moksha: Jnaana, Karma and Upasana

15) Trividha Kankshaas or three Natural Aspirations: Kanta, Kanaka and Keerti or Physical -Material-Fame

16) Tryagnis: The fires are of Kama /Lust, Krodha or Anger, Kshudha or Hunger

17) Chaturvidha Balaas: The might of Baahu or Physical, the strength of Manas or Mind, Dhana or of Money Power and Bandhu or of strong hold of relatives constitute Chatur vidha balaas.

18) Chaturvidha Purusharthas: Human ambitions are essentially four viz. Dharma-Artha-Kaama-Moksha or Virtue- Material Contentment- Prosperous Living and Liberation

19) Chatur Dhaamas:Most hallowed places of Bharat are signified at Badari in Uttara, Dwaraka in the West, Jagannaath Puri in the East and Rameshwara in the extreme South.

20) Chaturvidha Varnas: Four specialised Castes of the Hindu Belief are of Four Principal Orientation viz.: Brahmanas to perform Daana (Charity), Adhyana (Learning), Adhyapana (Teaching) and Yajna; in addition Kshatriyas are to ensure the security of the Society internally and externally, and be responsible for Peace, Finances and Administration. Vaishyas have to duties of trade, commerce, agriculture, and cattle, in addition to daan, adhyayan and yagnas. Others are responsible to assist in the services of other communities , especially to soldiers, cattle care and retailing. Mentioning the major Principles of Righteous Living, Veda Vyasa described **Varnaashram Dharmas** as follows: About **Brahmanas:** *Dayaadaana tapo Deva Yagna Swaadhaaya tatparaihi, Nityodaki bhaveydwipraha kuryaacchaagni parigraham/* Brahmanas are required to practise Daana, Daya, Tapas, Deva-Pitru Yagnas, Swaadhyaya; they should be ‘Nityodakis’ or undaunted by Snaanas irrespective of seasons and ‘Agnopaasakas’ or engaged in the practice of Agni Karyaas. They might perform Yagnas on behalf of others also to eke their livelihood. They should teach Vedas to sishyas / students and could accept ‘Daana Pratigraha’ as a part of their ‘Shat Karmas’ as prescribed. *Sarvalokahitam-kuryaanaahitam-kasyachid-Dwijaah, MaitriSamasta-tatveshu Brahmanyostta mamam dhanam/* (Brahmanaas are required to work for the general welfare and well being of the Society as a totality and indeed this should be the basic Dharma of any Brahmana.) **Kshatriyas:** This class is to defend and administer the Society, promote its interests, facilitate Yagnas and the Virtuous Tasks; punish the Evil interests and ensure peace and prosperity. **Vaishyas:** This class has to perform Pashu paalana, Vaanijya, Krishi / Vyavasaaya or farming; equally importantly Vaishyas have to perform certain duties of Yadhyaana, Yagna, Daana, Dharma, Nitya Naimittika Karmas, Anushtana, Brahmana Poshana and Kraya Vikraya. **Other classes** are expected to serve the earlier Varnaas in the execution of their respective duties and at the same time observe Sarva Bhuta Daya, politeness, diligence, truthfulness, patience, capacity to withstand the vagaries of seasons, friendliness and equanimity. Veda Vyasa also mentioned ‘Aapaddharmaas’ of Brahmanas rendering Kshatriya Dharmas, Kshatriyas assuming the duties of Vaishyas and so on. [Maha Bhagavata Purana provided escape clauses in the context of Varnaashrama Dharma: *Yasya yallakshanam drusyata tat teniva vinirdisat/* In other words: the aspects of aptitude and practice may be endorsed; as such the Principles are of general regulative nature while in practice, the updated considerations of ‘Desha-Kaala-Maana Paristhithis’ would indeed prevail]

21) Chaturashramas: Brahmacharya- Grihastha-Vanaprastha- Sanyasa. A Brahmachari moves to his Guru’s residence and follows a disciplined routine like ‘Swadhyaya’ (Study the self), ‘Agni Susrushta’, ‘Snaana’, ‘Bhikshatana’ (Soliciting food grains by moving around), assisting Guru in the tasks assigned, learning from him, and after achieving the stage of Perfection, for seeking the permission of the Guru entering ‘Grihastashram’ through Vedic Wedding, earning by one’s own earning capacity and fortune, look after wife and children, parents, other dependents, destitutes, animals, birds etc; perform daily rituals of

Pancha Yagnas Viz. Deva Yagna (Worship of 'Ishta Devata' or Deity of choice); Brahma Yagna (Study of Vedas, Scriptures and religious books to enhance Divine Knowledge); Pitra Yagna (Contemplating of the Teachings of Fore-fathers, Family Gurus, Sages and well-wishers to preserve family traditions); Bhuta Yagna (Extending help and sympathy to the needy, including animals and other species); and Nara Yagna (respect to elders, ladies, and co-human beings to maintain social and cultural ties). The Grihastis (House Holders) must also give away charities according to one's ability and aptitude. He should also satisfy Athithis (Guests), relatives and servants, again as per maximum possibility. In fact Athithi Yagna is an important off-shoot of Nara Yagna, as turning away Atithis who turn up unannounced need to be fully cared for, since their curses take away a good stock of the 'Punya' and more over the sins of Atithis are passed on to the hosts! Thus after the daily Yagnas are executed earnestly, the Grihastis redeem their debts and augment the stock of their virtues. Thereafter the Grihasti (House-holder) gets old and retires from active life and would enter Vanaprastha Ashram by ensuring upkeep of health and worship to Almighty, as a stepping stone to the next Ashram of Sanyasa (Renunciation).

22) Chaturvidha Paashas : or human bindings are four viz. Asha-Moha-Maya-Karma viz. Possessiveness-Infatuation-Make Belief-Excessive Involvement

23) Chaturvidha Upaayaas: or Means to an End viz. Saama-Daana-Bheda-Danda or Counselling-tempting by material benefits, divide and rule and final recourse is to punish

24) Chaturvidha Veda Mahilas / Vedic Seeker Strees of fame: Ghosha, Lopamudra, Maitreyi, Gargi: **Ghosha** was the grand daughter of Dirgha Tama and Devi Pakshivat, both being the worshippers of Ashvini Devatas or the Celestial Physicians; Ghosha who remained a spinster as he had leprosy too worshipped the twin Ashwinis and authored Hymns of Praise with the desire of curing her disease and bestowing conjugal happiness and excelled herself as a Great Seeker; **Lopamudra** was the wife of Agastya Muni who originally created her by his Mantra Siddhi and gave away as the daughter of the King of Vidarbha; she attained extraordinary knowledge of Rig Veda and entered into enquiries with the Muni and finally the latter was so impressed and accepted as his life partner with the distinction of scripting Hymns that defined the rights and duties of men and women as equal partners of family life; **Maitreyi** was the wife of Yagnyavalkya who also had another wife named Katyayani a pious woman but Maitreyi had the unique distinction of Rig Veda dedicating some ten stanzas accredited to her fund of knowledge and acquired the epithet of being a Brahma Vaadini which enhanced the husband's erudition; once when Yagnyavalkya decided to renounce his Ashram into Sanyasa, Katyayani opted for wealth but Maitreyi opted for wealth and Immortality and the latter secured the same; **Gargi** had the distinction of dominating a Vidvat Sabha at a Brahma Yagnya performed by Videha the Formless King Janaka the Rajarshi and embarrassed Yagnyavalkya Muni with confusing queries about Amta and Paramatma such as: '*where is the layer above the Sky and below the Earth stated in Scriptures as the symbol of the Past-Present and Future situated?*'

25) Chaturvidha Strees or four kinds of females: Padmini-Hamsini- Shankhini-Chittani/ one track minded.

26) Chaturmurtis: or the Four Forms described as Virat Swarupa-Sutraatma-Avyakrata-Turiya

27) Chatur Vyuhaas: viz. Vaasudeva-Sankarshana-Pradyumna-Aniruddha; also explained as Sharira Purusha, Chhandasa Purusha- Veda Purusha and Maha Purusha.

28) Chatur baahu: Bhagavan in human form originally had four hands, but at the time of birth of Krishna, Devaki requested the Lord to assume only two hands lest Kamsa might locate the child easily in the latter's search on door to door basis as alerted by Akasha Vani at the birth of the Eighth Child;

29) Chatur gati: Bhagavan established Chatur Varnas, Chatur Dashas of Baalya-Koumaara-Youvana-Varthakyas as also Chatur Yogaavasthas or Yoga Stages viz. Indrapada-Brahma pada-Kaivalya-Moksha.

30) Chaturatma : He is stated to possess four types of Antahkarana or Inner Consciousness viz. Manas-Buddhi-Ahamkara- Chitta; Chatur Bhavah or Four Aspirations of Life viz. Dharma-Artha-Kaama-Moksha;

31) Chaturvedavit: or Mastery of Chatur Vedas as He was the Originator of Vedas; Ekapaad or He fills in the Universe with just one foot; Samaavartah or He alone rotates the Wheel of Samaasra; Anivrittatma or Bhagavan is Static and Unmoving but the Universe rotates around him.

32) Chaturvedas: Originally there was only one Unique Veda from the face of Lord Brahma but Vyasa Maharshi felt that the Single Veda covering all the aspects of Existence would be difficult to absorb by the successive generations and hence facilitated the division into Chatur Vedas viz. Rik-Yajur-Saama-Atharvana. Vedas are the beacon lights to search the ways and means to achieve the 'Purusharthas' of Dharma, Artha, Kama and Moksha. The four Vedas viz. Rig, Yajur, Saama and Atharva Vedas put together are stated to total one lakh Mantras. Rigveda contains two distinct 'Shaakhaas' or branches, viz. 'Sankhyayana' and 'Ashvala -ayana' and together contains one thousand Mantras, while Rigvediya Brahmana Bhhaga contains two thousand Mantras. Maharshis like Shri Krishna Dwaipayana took Rigveda as 'Pramana' (Standard) Veda. Yajur Veda contains nineteen thousand Mantras. Of these, the Brahmana Grandhas have one thousand Mantras and the Shaakhas have one thousand six hundred and eight Mantras. In Yajurveda the main Shaakhaas are 'Kanvi', 'Maadhyandini', 'Kathi', 'Maadhya Kathi', 'Maitraayani', 'Taittireeya' and 'Vaishampaaniya'. Saama Veda has two main Shakhas viz. 'Kouthuma' and 'Aatharvaayani' or Raamaayaniya' and these contain 'Veda', 'Aaranyaka', 'Uktha' and 'Vuuh' 'Gaanaas' or Verses. Saama Veda has nine thousand four hundred twenty five Mantras-all stated to be related to Brahma. Atharva Veda has Rishi-oriented Shaakhaas like Sumantu, Jaajali, Shlokaayani, Shounaka, Pippalaad and Munjakesha. These contain sixteen thousand Mantras and hundred 'Upanishads'. The Shaakha differentiation of Vedas and of Itihaasaas and Puraanas was stated to have been done by Vishnu Himself and were of Vishnu Swarupa. Vyaasa preached Puranas to Lomaharshana and to Suta by way of 'Purana Pravachana'. The main 'Sishyas' of Vyasa were Sumati, Agnivarcha, Shimshapaayan, Kritavrata and Saavarni. Shimshapaayan and others were engaged in constructing 'Samhitaas'. (Source: Agni Purana)

33) Pancha Bhutas and Pancha Lingas: Ekamreshwara at Kanchi-Bhu Linga; Jambukeashwar Linga-Aapas or Water Linga; Tiruvannamalai -Tejas or Fire Linga; Kalahasti: Vayu Linga; Chidambaram: Akasha Linga Representing the Pancha Bhutas or the Five Elements of Prithivi (Earth), Aapas (Water), Tejas (Radiance), Vayu (Air) and Akasha (Sky), Five Lingas were manifested as follows: Prithvi Linga as Ekamreshwara with Kamakshi as his consort at Kanchipuram in Taminnadu; Jala (Water) Linga as Jambukeshwara with Akhilandeshwari as his consort at Tiruvanaikaval in Trichinapalli, Tamilnadu; Tejo Linga as Arunachaleshwara with Unnamalai Devi as his consort at Tiruvannamalai again in Tamilnadu; Vayu Linga as Kalahasteswara with Devi Jnana Prasoonamba as his consort at Kalahasti in Andhra Pradesh and Akasha Linga as Vaidya Nateshwara / Nataraja along with Devi Shivakami at

Chidambaram in Tamilnadu. The Prithvi Linga called Ekamreshwara manifested on its own to enable Bala Kamakshi to perform Tapasya in the vicinity of a Ekamra Vriksha or a Mango Tree in Kanchi Kshetra. The Linga is of hand size of the shape of a Plantain Tree flower signifying the imprints of the bracelets of Mahadeva's embrace of Devi Parvati! The legend of the manifestation of the Linga was that as crores of Shaktis who claimed equality to Parvati, Mahadeva smiled and all the Shaktis got disrobed and Parvati closed his three eyes so that he did not have to see their nudity. But when Mahadeva's eyes were closed there was Pralaya and 'Surya Chandradi Devas' disappeared. Parvati was stunned and regretted her indiscretion which actually was an extraordinary sin as the entire Universe was extinguished! Parvati fell on Shiva's feet and he asked her to take the Swarupa of a Bala and perform Tapasya in Kasi first as Katyayani the adopted baby of Katya Muni; at the time of famine in Varanasi, Bala provided food all the population of Kasi and got the encomium as Devi Annapurna. Subsequently Bala shifted to Kanchi as directed by Mahadeva and did Tapasya under the Ekamara Vriksha at Kanchipura and grew up as Kamakshi; that indeed was the background of the Ekamreshwara Linga. The Jala Linga at Jambukeshwara manifested on its own under a Jambhu tree in forest in Tiruvanai -kaval near Chandra Tirtha a tributary of River Kaveri. The legend was that there were two members of Shiva Ganas called Pushpadanta and Malyava who were cursed to become an elephant and a spider; they both worshipped the Jala Linga in their own ways; the elephant with flowers and bathing the Linga with its trunk while the spider ensured that tree leaves would not fall on the Linga by spinning a web. The elephant complained that the spider made the Place dirty above the Linga and the spider defended that the falling of tree leaves would convert dirtier. In the quarrel that followed both died and Shiva granted Kingship to the Spider in its next birth and the elephant was reborn again in the same form and the King built several Shiva Temples including the Jambulinga Temple in which the Shiva Linga was partly submerged in water. Arunachaleshwara Linga in Tiruvannamalai has the legend that both Brahma and Vishnu found an 'Agni Stambha' or a huge Pillar of Fire and their efforts to know its beginning and end proved futile. Brahma performed Manasika Puja or worship in mind and so did Vishnu; pleased by their devotion granted them the boon to convert the endless Agni Stambha to a miniaturd Linga which could be worshipped not only by Devas but human beings aslo. Interestingly, even at the Pralaya or the Great Dissolution the Land of Arunachaleshwara was in tact. The Arunachala Mountain Range has Pancha Mukhas or the Five Faces of Lord Rudra viz. Tatpurusha, Aghora, Sadyojata, Vamana Deva and Ishana. It is strongly believed that a full 'Pradakshina' or circumambulation of the fourteen km distance of the Mountain would be as good as a Pradakshina of Maha Deva himself. A huge mass of devotees push around the Mountain barefooted on every full moon night and the Pournami of Chaitra Month happens to be very special culminating into a ten day festival of 'Kartika Deepa Darshana' when a mammoth lamp is lit in an open vessel with three tonnes of ghee atop the mountain. Shri Kalahasteswara Linga too was stated to be a Swayambhu or Self-Generated on the banks of River Swarnamukhi some 36 km away from Tirupati in Andhra Pradesh. This is essentially a Vayu Linga and successive Kings of Chola, Raya, Pallava and Pandya Vamshas made enormous contributions of the Buildings of this famed Shiva Linga. The Temple has the Legend that Three Species of God's creation viz. a Spider called Shri, a Snake called Kaala and an Elephant called Hasti were very devout followers of the Swayambhu Linga; Shri the Spider weaved cobwebs on the top of the Linga as Kala the serpent placed Gems on the Top of the Linga and the Hasti collected waters from the Sarovaras and by throwing sharp currents of water worshipped by way of 'Abhishekas' or washings of water. Thus the Spider-Snake-Elephant trio worshipped Shiva on their own thus justifying their Actions. Another Story of Kalahasti related to a legend of Bhakta Kannappa a hunter who offered his hunt as Naivedya or offering every day. One day the Linga showed three eyes weeping and bleeding

blood. Kannappa had extreme anguish and cut and fixed one of his own eyes to that of Maha Deva. As the latter's second eye too commenced crying, Kannappa never hesitated and fixed his second eye on Maha Deva's face. That was the heightend faith of Kannappa. Maha Deva appeared and restored the eyes of Kannappa and desired that he should be near to the Linga and eversince he joined the band of sixty three Nayanars in the vicinity of Kalahasteswara. The Kalahasti Temple is reputed to ward off Rahu-Ketu Doshas or deficiencies of Graha Dosha, Sarpa Dosha or of unmarried women or women of barrenness. Shri Nateshwara (Akasha) Linga at Chidambaram in Tamilnadu is famed for the 'Chidambara Rahasyam' or the Secret of 'Shunya' or 'Nothingness' of the Universe signifying 'Akasha' and the Ever-Repetitive Cyclical Process of Srishti-Sthiti-Laya or Creation-Preservation-Termination. The legend is that Adi Sessa, the bed of Lord Vishnu, desired to witness the Cosmic Dance of Maha Deva and came down to Earth as Patanjali or the one who descended. A high devotee of Shiva called Vyaghrapada who prayed to Mahadeva to grant him the powerful paws of a tiger with which to pluck the leaves of BilwaTrees for worship also desired to witness Shiva's Cosmic Dance. Maha Deva along with Devi Shiva Kami gave an appointment to Patanjali and Vyaghrapada to witness the Unique Shiva Tandava or the Cosmic Dance of Shiva. Lord Vishnu as well as Brahma and Devas went into ecstasy as they were fortunate to vision the spectacle of the Tandava.

34) Pancha Bhakshyas: Following are the Pancha Bhakshya or fried and other savoury or sweet food items, Bhojya basic eatables like cereals, Lehya or those consumed with the use of tongue, choshya or consumed by using lips and paaneeeyas or drinkables.

35) Pancha Kanyas: Mythologically stated there are Pancha Kanyas whose worship assures the washing of sins; these were Mandodari, Ahalya, Draupadi, Kunti and Tara; these illustrious women represented Pancha Bhutas; during Devi Durga Nava Raatri Pujas Kanya worship of girls before the state of puberty is still observed each day as representing Durga Devi herself ; Kumaris from the age of one year to Sixteen are known as Sandhya, Saraswati, Tridha, Kalika, Shubhaga, Uma, Malini, Kujjika, Kaala Sandarbha, Aparajita, Rudrani, Bhairavi, Maha Lakshmi, Peetha Nayaki, Kshetrajna and Ambika.

36) Pancha Kashis: Vishveswara at Varanasi, Gupta Kashi from Rudra Prayag to Kedarnath, Uttara Kashi near Yamunotri, Dakshina Kashi or Tenkashi in Tamilnadu, and Shiva Kashi in Tamilnadu again.

37) Pancha Koshas: or Five Sheaths of Human Body called Annamaya (Physical Energy), Praanamaya (Vital Energy), Manomaya (Mental Faculty), Vigyanamaya (Buddhi or Sharpness of Discrimination) and Ananda maya (Bliss)

38) Pancha Kedar: Kedarnath, Madhyeshwara Kedar at Ushimutt; Tunganath Kedar, Rudranath Kedar, and Kapileshwar Kedar

39) Pancha Gangas: Ganga, Godavari, Krishna, Kaveri, and Tungabhadra

40) Panchagavyaas: *_Gomutram gomayam ksheeram sarpih kushodakam, Nirdrushtam pancha - gavyantu pavitram papa naashanam/* (Cow's sacred urine, dung, milk, curd and ghee besides kushajala constitute the Panchagavyas which uproot multiple sins). These items are to be mixed in the prescribed proportion of one pala or eight tolas of urine, three palas of curd, one pala of ghee, half-ring finger measure of gomaya, one-seventh of the mix to be added by one pala of 'kushodaka'. Cow's urine along with Gayatri mantra; cow dung with *Gandhadwaaraam dhuraadarshem nitya pushtaam kareeshineem*

Ishwareegum Sarva bhutaanaam taamihopahvayeshriyam/ Cow's milk: Aa pyaayasva sametute te vishwatayh soma vrishniyam, bhavaa vaajasya sangadhe/ Cow's curd: Dadhikravinno akaarisham jishnorasvasya vajina, Surabhi no mukhaa karat Prana ayoogumshi taarishat/ Cow's ghee: Tejosi shukramasi jyotirasi Devovah savitotpunaatwacchidrena pavitrena vasoh Suryasya rashmibhih/ Kushodakam: Devasya twaa savituh prasave Ashwinoh baahubhyaam pushno hastaabhyaam/ All these are mixed reciting: Aapohishthaa mayobhuvah taana urjedadhaatana maheranaaya chakshuse yovasshiva tamorasah tasyabhajayatehanah ushiteeriva maatarah tasmaa aranga maamavo yasya kshayaaya jinvaadha apojana yathaachanah/ Then perform 'abhi mantra' to the mix and recite: Maana-stoke tanaye maana ayushimaano goshumaano ashwureerishah veeraanmaano Rudrabhaamito vadheer havishyanto namasaa vidhematey/) Later on, the upper portion of the mix likened to a parrot of bright green of about the size of seven kusha grass pieces be lifted up and be offered to Homaagni with the Mantras of Rig Veda like Iravati, Ivam Vishnurvi chakramey, Maana nasteke tanaye etc. and the remaining portion be consumed by the Karta by reciting Pranava Mantra. On entering the body of the Karta, the Pancha Gavya should dissolve his hardened mass of sins from his bones, blood stream and skin pores like the offering made to Agni Deva by of the Homa thus performed! *Pavitram trishu Lokeshu Devataabhiradhishthitam, Varunaschiva domutrey gomaye Havyavahanah, Dadhin Vaayuh Samudrishtah Somah ksheere dhrutey Ravih/* (The Devas who are present in all the Tri-Lokas are represented in the Pancha gavya as follows viz. Varuna in Go mootra, Agni in cow dung, Vayu in the curd, Chandra in the milk and Surya Deva in the ghee!)

41) Pancha Nath: Badarinath, Ranganath at Shrirangam, Jagannaath at Puri, Dwarakanath of Gujarat, and Govardhan nath of Nathwara.

42) Pancha Maha Paatakas: Stree hatya, Bhruna / Shishu hatya, Brahmana hatya, Go hatya and Guru hatya / Guru Bharya Gamana.

43) Pancharaamas: Pancha Shiva Kshetras viz. Bheemeshwara Linga of 60 feet high, at Ramachandrapuram, East Godavari Distt.; Amareshwara Linga of 9 ft. height at Amaravati on Guntur Distt; Kheesraaramam with Ksheera Ramalingeswara installed by Shri Rama and Devi Sita at Palakollu in West Godavati Distt; Somaraama at Bhimavaram, West Godavari Distt. set up by Chandra Deva,; and Kumara Bhima Rama installed by Kala Bhairava at Samarakota in East Godavari Distt. all on Andhra Pradesh.

44) Pancha Brahmas: Brahma, Vishnu, Rudra, Ishana, Sada Shiva

45) Why Pancha Pandavas married Draupadi as single wife! Background: Indra killed Trishira, the son of powerful Twashta Brahma. The latter went into a rage Twashta went into a rage and plucked a strand of hair from his head and offered it in the homa kunda (Fire Pit) by his mantrik power and created the mighty Vritrasura whose mission was to kill Indra, who had already lost his sheen since he committed a Brahmana. Indra deputed the Sapta Rishis to strike a deal with Vritra so that he would not put Indra to immediate danger; but Vritra was killed unawares by Indra. These actions angered the community of Rakshasas resulting in continuous warfare against Devas and Prithvi felt great burden of the atrocities by the demons. Prithvi appealed to Indra and the Deities who in turn took the forms of Pandavas: Yadindradeham cha Tejasthanmumocha Swayam Vrishah, Kunthyamjaatho Mahatejaastatho Raja Yudhishtarah/ Balam mumocha Pavanastatho Bhimo vyajaayat, Shakraveeryardhatas chaiva jajney Paarthom Dhananjayah/ Utpanno Yamalou Maadriyam Shaka Rupou Mahadyuti, Panchadhaa Bhagavannityamavateernah

Shatukratuh/Tasyotpanna Mahabhaaga Patni KrishnaHutaashanat, Shakrasyaikasya sa Patni Krishna naanyascha kasyachit/ Yogeewaraah shareeraani Kurvati bahulaanyapi, Panchaanaameka Patnitwamityetatkathitham tava/ (Dharmaraja himself from the body of Indra deposited his virility into Kunti from which was created Yudhishtara. The Deity of Wind viz. Pavan deposited Indra's radiance into Kunti as a result of which Bhima was born. Indra gave away half of his 'Shakti' to Kunti and Dhananjaya was thus born. Indra's virility was transferred through the two Ashwani Kumars to Devi Maadri and was born the pair of Nakul and Sahadeva. Indra's 'Amshas' (alternatives) were manifested among all the five Pandava brothers clearly. Moreover, Indra's wife Shachi Devi as Yagnaseni was created from 'Agni' and hence Draupadi was Indra's own better half. Yogeswar Purush Indra could divide his own radiance into as many parts as per his volition. Hence, it was amply justified that Draupadi was indeed the common wife of the five Pandavas as asserted by the Holy Birds to Sage Jaimini in response to the Sage's doubt. (Source: Markandeya Purana)

46) Pancha Vaktra Shiva or the Representation of Five Faces of Shiva : Aghora looking Southwards, Ishaana looking North East, Tat Purusha visioning East, Vamadeva who is North-Faced and Sadyojata facing the West. Sadyojaata represents Shrishti Shakti or of Creation, Vama Deva represents Sthiti Shakti or of Sustenance, Aghora represents Samhara Shakti or of dissolution, Tatpurusha represents Tirodhana Shakti or the power of Concealment and 'punah srishti' or creation again and Ishana represents Anugraha Shakti or of the Power of Blessing.

47) Pancha Sarovaras: Bindu Sarovara at Siddhapur as also Narayana Sarovara , Kutch both from Gujarat; Pampa Sarovara near Mysore, Pushkara at Rajasthan and Manasa Sarovara in Tibet.

48) Panchanga: Panchanga signifies the following aspects comprehensively viz. Tithi, Vaara, Nakshatra, Yoga, Karana

49) Panchagnis: The Panchagnis are Garhyapatya Agni for cooking in homes-Aavahaniya to invoke Surya Deva-Dakshinagni or Atmospheric Agni in the form of Lightnings or that which is invoked in Dakshina disha, Saabya and Avaastya for Vedic Purposes; Agnis various Synonyms include Anala, Bhuriteja, Chitra bhanu, Havya vahana, Hutaashana, Jaateveda, Jwala, Parthiva, Paavaka, Plavanga, Rudra garva, Hiranya krita, Shikhee, Vaishwanara, Vibhavasu and so on; Sapta Jihvaas or tongues of Agni are stated to be Hiranya, Kanaka, Rakta, Arakta, Suprabha, Bahurupa, Sattee; another version is Vishwa murti, Sphalini, Dhumavarna, Manojava, Lohitasya, Karaalasya and Kaali; the Agni Swarupas for performing offerings are as follows viz. for Nitya Karma the type of Agni is called Prabha-Pushpa homa / Bahurupa-Anna and Kheera homa / Krishna Agni- Ikshu homa/ Paraaga-Padm homa/ Svarna or Lohita-Bilwa homa /Shweta-Tila homa/ Dhumni-Kaashtha or wooden pieces of various trees / Karaalika-Pitru homa/Lohitasya and Deva homa /Manojava; (Narada-Markandeya-Bhavishya Puranas)

Katha Upanishad while detailing the Five Fires emphasises the deeds of virtue, need for control of body organs and senses to seek the identity of inner Consciousness and the Supreme. *Ritam pibantau sukrutasya lokeguhaam pravishtau parame paraadhye, Chaayaa tapau brahmavido vadanti panchagnayo ye chatrinaachiketaah/* (Both the Self and the Supreme are stated to be encased in the secret cavity of one's own heart as the two shades of illumination: one who enjoys of good 'Karma' or the fruits of acts of virtue and another the Supreme himself! Those seekers worship the **Panchagnis or Five Fires** viz. Garhapatya, Aahavaneeya, Dakshinaagni, Sabhya and Aavasatya representing Heaven, Cloud, Earth, Man and Woman, as also perform the Naachiketa Sacrifice thrice; they also enjoy the resultant fruits of

deeds. These two kinds of entities who do or do not do so are well defined: those who drink the juice of Truth as flown from 'Sukruta' or works of virtue and the others who do not; these are the 'chhatrah yaanti' or those distinguished under the regal symbols of Umbrellas! Now, the Supreme is encased in the heart's cavity as also as Omnipresent all over the length and breadth of the Universe; that is 'Parame paraardhe' or the Uniqueness Beyond!)

50) Pancha Shikha: Pancha Shika or the five tufts on the top of the head ie is the Place of the Cerebral Nucleus (Sahasrara) representing intellect, memory, farsightedness, duty and knowledge-another explanation is that a Brahmana by birth attains the status of a Dwija or twice-born once the Five Duties are taken up viz. Gayatri Dhyana and Japa-Yagnopaveeta-**Pancha Shikha**- Yagnya- and Veda Pathana and most significantly the practice of Brahmacharya or Celibacy

51) Panchendriyas: a) Pancha Jnanendriyas viz. Ghrana-Rasa- Chakshu-Shrotra-Twak or smell, taste, see, hear and touch b) Pancha Karmendriyas viz. nose-tongue- eyes- ears- skin respectively and c) Pancha Tanmatras: Light, sound, taste, smell and consciousness

52) Pancha Naada: Naada or what caused the Union of Purusha and Prakriti; Naada variations are: the Panchamaya Naada or the Source of Subtle Sound, Sukshmamayi Naada or the Minutest Sound, Pashyanti Naada or the Perceptible Inner Sound or Voice, Medhyamayi or the Intellectual Sound and Vaikhari or the Articulated Sound; again Naada encompasses Five Features viz. Samanyaya or Togetherness of Prakriti and Purusha-Maya and Reality, Sambandha or relationship, Kshobaka or Inducer / Activator; and Kshobhya or the Activated and Kshobana or the Activity or the nion referred to earlier. In brief, Naada is the resultant of Connection-Inducement, Exciter, Excited and Union.

53) Shat bhavas: Shanti Bhava or the Attitude of Peacefulness as practised by ages; Daya Bhava or of the Feeling of a Master to a Servant; Sakhya Bhava or the attitude of friends and supporters; Vatsala bhava or of a parent to progeny; Mathura bhava of Love and Belonging; and Tanmaya Bhava or of Spell

54) Arishad vargas: or Shat Gunas: Kaama or Desire, Krodha or Anger, Lobha or Avarice, Moha or Infatuation, Mada or Ego, Matsara or Jealousy.

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

Sushumna, called Vichitra or Chitrini Bhulinga Nadi, the centre of which is the seat of Ichha Shakti (Energy of Desire), 'Jnana Shakti' (Energy of Knowledge) and 'Kriya Shakti' (Energy of Action). The middle portion of the Bhulinga nadi has the luminosity of several Suns, above which is the Maya Bija Haratma representing the sound like 'Ha'. Thereabove is 'Kula Kundalini' representing Serpent Fire of red colour. Outside the Kundalini is the 'Adhara Nilaya' of yellow lotus colour denoting four letters viz. Va, Saa, Sa, Sa; this is the base or Moola Adhara supported by six lotus formations. Beyond the Moola Adhara is the *Manipura Chakra* of cloud lightning colour comprising ten lotus petals representing ten letters da, dha, na, ta, tha, da, dha, na, pa, pha. This Mani Padma is the dwelling spot of Vishnu. Beyond the Mani Padma is 'Anahata Padma' with twelve petals representing Kha, Ga, Gha, ma, cha, chha, ja, jha, Iya, ta, tha. In the middle is Banalingam, giving out the sound of Sabda Brahma. Thereafter is *Rudra Chakra* which represents sixteen letters : a, a', i, i', u, u', ri, ri', li, lri, e, ai, o, ar, am, ah. It is in this place that 'Jeevatma' gets purified into 'Paramatma' and hence known as '*Visuddha Chakra*'. Further beyond is '*Ajna Chakra*' in between the two eyebrows where the 'self' resides representing two letters ha, and ksha, one commanding another or Paramatma commanding Jeevatma. Even above is the '*Kailasa Chakra*' which Yogis call as *Rodhini Chakra* the central point is the 'Bindu Sthan'. In other words, a perfect Yogi has to perform Puraka, Pranayama, fix the mind on Mooladhara lotus, contract and arouse Kundalini Shakti by lifting by 'Vayu' between anus and genitals, pierce through the Adi Swayam Linga through various lotus petals and lotuses as described above, reach Sahasrara or thousand petal lotus and Bindu Chakra by the Union of Prakriti and Purusha. Could there be another example of the breaking of barriers as delineated in 'Lalitha Sahasranama' as follows! '*Mooladharaika nilaya, Brahma Grandhi vibhedini/ Manipurantharuditha Vishnu grandhi vibhedini/ Ajna Chakrantharalakstha Rudragrandhi vibhedini/ Sahasraambujarudha/ Sudha Sarabhi Varshinii / Tatillatha Samaruchih Shatchakropathi Samsthitā / Mahasakthih Kundalini/ bisathanthu taniyasi/* (Lalita Sahasra Nama describes about the practice of 'Avayava Yoga' or Limb-wise yoga practice to Shad Arishad Vargas or Six major enemies of Kaama-krodha-moha-lobha-mada-matsaras and eight stepped Yama, Niyama, Asana, Pranayama, Pratyahara, Dharana, Dhyana Samadhi)

56) Shat Karma: *Shatkarmaabhirou nityam Devaatithi pujakah, Huta sheshaantu bhungagno Brahmano naavaseedati/ Sandhyaa snaanam japo homo Devataanamcha pujanam, Vishwa Devaatithi yaamcha shatkarmaani diney diney/*(Regular observance of six essential duties every day, besides Deva Puja and Atithi Seva and eating Yagna Sesha or the left overs of Yagnas would pull down a Brahmana to descend to lower worlds. The six duties are specified as Sandhya Vandana, atleast twice a day, Snaana that precedes 'Bahyaantara Shuchi' or Cleanliness of the body and mind, Japa, Homa, Devaarchana or Deva Puja, Atithi Seva or paying respects and attention to the guests who are already familiar or unknown especially the unknown. On waking up at Brahma Muhurta or four ghadias before Sun Rise, Devata Smaranana; prathama darshana of Shrotrias, cows, Agni, and avoidance of sinners, digambaras, and beggars; Ablutions with yagnopa -veeta worn around the left ear; praatah snaana as bathing in the morning absolves the evil effects of bad thoughts, deeds and dreams in the bed; recitals of Jala devata/ Aaruna mantras in the course of the bathing; pratah snaanantara Deva Rishi Pitru Tarpana; Vastra dharana; and Vibhudi-Gandha-Kumkuma dharana on the forehead.

57) Shanmukha: Years after Shiva Parvati Kalyana, Bhagavan Shiva teased Parvati: Devi! As your physical colour is rather dark and mine is fair; it looks that a dark serpent is circling a chandana tree; or like the shining moon is against the background of a dark cloud against a shining sky! Understandably, Parvati was not amused, and in fact, badly hurt, when Shankara made these remarks even as a joke.

Instantly, she left out home and proceeded to perform ‘Tapasya’ to Brahma for a number of years to change her body colour. Any amount of pleading and supplication by Shiva did not change her mind. Meanwhile, the son of Andhakasura and the brother of Bakasura called ‘Aadi’ performed strict ‘Tapas’ to Brahma Deva and asked for the boon of ‘Amaratwa’ or immunity from death. As Brahma could not grant this advantage, Aadi amended the request that he should be able to convert his Body Form as per his wish; Brahma agreed provided that the Daitya could do so only twice. As Veerak was guarding the Entry Point of Shankara and as it was not possible to enter ‘Shiva dwar’, Aadi converted his Form as a snake and entered Shankara’s abode through an under ground hole and slithered in; thereafter Aadi assumed the Form of Devi Parvati, approached Maha Deva and pretended that she had given up Tapasya as the severity of meditation just to change of body colour from ‘Krishna Varna’ to ‘Gaura Varna’ was not worth the strict regimen. Parama Shiva was happy initially that she changed her mind and returned back to him. But on second thoughts and knowing that Parvati would not take a flippant decision to return without achieving her objective, he suspected the fake Parvati and killed the ‘Mayavi’ Daitya. The original Parvati Devi’s Tapasya pleased Brahma Deva and blessed her to change her body colour as she pleased either as of Gaura (white)Varna or of Shyama Varna; Parvati returned home to Maha Deva but the unwitting Veeraka, the ‘Dwarapalaka’ refused her entry to her own house! As any amount of convincing did not help Veeraka, Devi Gauri was tired out to reason him and finally gave a ‘Shaap’ that he would be born as a human and after the duration of the curse would return to her again. Parama Shiva was so excited as Gauri entered his interior bed room that a delegation of Devas headed by Indra was turned out saying that he was busy. Indra detailed Agni Deva to take the form of a parrot and peep in through a window as to what was happening inside their bed-chamber. Exactly at that time, the parrot peeped in when Shiva-Parvati were actually in Ekanta; Shiva noticed the parrot and recognised Agni. He scolded Agni and said now that he created ‘Vighna’ (obstacle) between him and Parvati and hence he might as well rectify the situation by drinking up his virility. The highly explosive drops shining like molten gold punctured Agni’s belly and got spread over the Maha Sarovar nearby. Several lotus flowers which got sprouted all over in the deep waters emitted strong and fragrant scents and the intoxication affected ‘Krittikas’ who happened to bathe in the Sarovar; the Krittikas desired to take the lotus leaves home but Devi Parvati jocularly remarked to the Krittikas that she could take the drops of water on the lotus leaves as well. In turn Krittikas joked that they would take the water home, provided the child born of the water consumed by them should have equal right to the motherhood of the boy so born! As the deal was struck between Krittikas and Parvati, the Krittika damsels gave the lotus leaves as also the water drops to Parvati. Subsequently, Devi Parvati drank up the water around the lotuses and from her right and left ‘kukshis’ gave birth to two male children later united into one and the child who had the extraordinary radiance of Surya Deva; each of the Six Krittikas shaped up one head each of the child; thus the boy was named ‘Kumara’ by Parvati; ‘Kartikeya’, ‘Shanmukha’, ‘Shadvakra’ by the Krittikas and as ‘Vishakha’ or the different ‘Shakhas’/ branches of the lotus leaves that carried the golden drops. On Chaitra Shukla Shashthi, the child was declared as the ‘Deva Senapati’/ the Commander-in- Chief of Devas. Vishnu gifted varieties of ‘Ayudhas’/ Arms and ‘Astras’ or Mantrik Arrows. Kubera presented him a lakh-strong of yaksha army. Vayu Deva gave him a ‘Mayura Vahana’/ Peacock Carrier, while Twashta Prajapati gifted a toy in the form of a Cock which could change its form as the boy wished. All the Devas presented souvenirs, prostrated before Skanda and extolled him.

58) Shat Vedangas: Siksha, Vyakarana, Kalpa Grandha, Nirukta, Chhandas, and Jyotisha. *Siksha* is essentially about Sangeeta or Music the Swara Shastra viz. Sapta Swaras, Gramas or scale or gamut in

music, Murchanas or intonations/modulations, ten Gunas , Padas (letters); Kalpa grantha comprises kalpas of Nakshatra or Chandra-Nakshatra movement; Veda for attaining Purushardhas viz. Dharma-Artha- Kaama-Moksha; Samhita about Tatwa Darshi, Mantras Chhandas etc; Angirasa Kalpa about abhichara vidhi vidhana like procedures of magic, charms, benevolent or malevolent karma kaanda and finally Shanti Kalpa, Mantras, Procedures, to ward off dangers, and usher in good tidings from Celestial, Terrestrial, extra terrestrial sources. Griha Kalpa too is significant like Homa Prakriyas, Mudras, Mangala Snaanaas, Abhishekas, Pujas for Deva-Devis and Nava Grahas etc. Vyakarana Shastra is about grammar, vibhaktis or cases, vachanas, naama - sarvanaamas, Pratyaya, Samaasa, Karakas. Nirukta is derived and rhetoric or artificial interpretation seeking to bring our the hidden meaning of Vedas; viz. ‘nir’ connoting the comprehensive sense that is sought to be conveyed and ‘ukta’ states that which is revealed more than what is concealed. Chhandas Shastra is stated as the feet of Vedas, being ‘Vaidik’ and ‘Loukik’ ; Gayatri-Brihati-Ushnik-Jagati-Trishthup- Anushtup -Pankti being the Chhando Vidhi and the various combinations of ‘Ganas’ varied basically with ‘ya-maa-taa-raa-ja-baa-na-sa-la-ga’ and poetry made there of in three letter combinations; the ruling deities of the Ganas are: Ya gana (Water), Ma gana (Prithvi), Ta gana (Sky), Ra gana (Agni/ fire), Ja gana (Surya), Bha gana (Chandra) , Na gana (Ayu or Life/health) and Sa gana (Vaayu). Jyotisha Shastra is all about Siddantha Ganita, Jaataka/ hora, and Samhita. The means of Jyotisha are Panchanga Sadhana by way of Thithi-Vaara-Nakshatra-Karana-Yoga; Grahana Sadhana of Solar/ Lunar Eclipses, besides Dik-Sadhana. Jaataka Skandha is the Science of Raashi-Shad Varga, ‘Maitri Bhaavaabhaavaas’ and Graha-Nakshatra compatibilities.

59) Shat Ritus: 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. Greeshma Ritu 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 Sharannava Ratri and Depaavali are celebrated. Hemanta Ritu 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 Shishira Ritu 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.

60) Sapta Jihvas: or of the Seven Tongued Agni Swarupa- Viz. Kali, Karaali, Manojava, Sulohita, Sudhumra varna, Ugra or Sphulingini, and Pradeepta.

61) Sapta Pativratas: Ahalya, Draupadi, Sita, Tara, Mandodari, Anasuya and Sumati: An explanation of a Parivrata refers to **Ahalya** though she slept with Indra but she had her husband Muni Gautama was genuinely on her mind and when turned into a stone due to Gautama’s Shaap Rama purified her too for her dereliction due to her ignorance; **Draupadi** though she married Pancha Pandavas since all the Pandavas were of the Amsha of Indra whose virility was distributed to Devi Kunti through Yama Dharmaraja to beget Yudhishtara, Vayu Deva to beget Bhima, Arjuna from his (Indra’s) own and Ashwini Kumars from Devi Maadri as Nakula and Sahadeva apart from the fact that Draupadi was Indra’s better half viz Sachi Devi who was originally Yagneshani the daughter of Agni as clarified in

Markandeya Purana ; Devi **Sita** despite Ravana's pressure tactics had only Rama always; Devi **Tara** the wife of Vaali but the Tradition of Kishkindha allowed Sugriva to marry after Vaali's death as approved by Rama himself and **Mandodari** of course was a fixation on Ravana asura despite his infatuation with Sita; **Anasuya** the wife of Atri and the illustrious Kardama Prajapati ; **Sumati** who was an outstanding Pativrata who adored her husband a Leper and even prostrated before a woman whom her husband desired to sleep with];

62) Sapta Chhandas / Sapta Suryaashvas: Gayatri, Pankti, Anushthup, Brihati, Viraj, Trishthup, and Jagati.

63) Sapta Sarasvati: Suprabha at Pushkar, Kanchanakshi at Naimisha, Vishala at Gaya, Manorama at North Kosala, Odhavati at Kurukshetra, Surenu at Haridwar and Vimalodaka on Himalayas.

64) Sapta Ganga: Bhagirathi, Vriddha Ganga, Kalindi, Saraswati, Kaveri, Narmada and Veni.

65) Sapta Punya Nadees: Ganga, Yamuna, Godavari, Saraswati, Kaveri, Narmada and Sindhu.

66) Sapta Jihvas or Seven Tongues of Flames: *Kaali Karaali cha Manojava cha ulohita yaa cha Sudhumravarnaa, Sphulingini Vishvarupicha Devi Lolaayamaanaa iti Sapta Jihvaah/* The Sapta- Jihvas or the Seven Tongues of Fire Flames are Kaali (black), Karaali (ferocious), Manojava (Speed of Mind), Sulohita (extremely red hot), Sudhumra varna (coloured like thick smoke), Sphulingini (emitting cracky sparks) and Vishvaruchi (blazing all around); these are the 'lolaayamaana- agnis' or the ever moving flames of speed and spread!

67) Sapta Kshetras: Kurukshetra, Harihara Kshetra neat Sonpur in Bihar, Prabhasa Kshetra / Veeraval in Gujarat, Renuka Kshetra near Mathura, UP; Bhrigu Kshetra in Bharuch, Gujarat, Purushottama Kshetra or Jagannath Puri and Sukara Kshetra or Sorom.

68) Sapta Lokas: a) Bhuloka, Bhuvarka, Swaroka, Maharoka, Janaroka, Tapoloka and Satyaloka.b) Sapta Dwipas: Jambu, Plaksha, Salmaali, Kusha, Krouncha, Shaka and Pushkala ; c) Sapta Patalas : Atala, Vitala, Sutala, Talaatala, Mahatala, Rasatala and Patala. a) As a part of the Cosmic Egg beyond the Lokaloka, the description is as follows: All the Lokas which possess illumination are within the ambit of knowledge and the rest are all unknown and full of darkness; that portion which is circumscribed all around by water was within the Golden Egg and is stated to contain the Bhur-Bhuvar-Swar-Mahar-Jana-Satya-Tapo Lokas. Knowledge of those Lokas is not clear. One could only guess that these Lokas were lit up by Chandra at the beginning of Shukla Paksha in the West in the shape of a Pot just as Brahmanda was also surmised as an Egg. The Brahmanda was stated to have surrounded by solidified water called 'Ghanodadhi' which was held by 'Vanoda' or a mass of solidified water and was encircled by Illumination all round in the shape of a Fiery Iron Ball, and Akasha or Ether grasps the Ganodadhi. The Bhutaadi or The Cosmic Ego or Maha Ahamkara or simply stated as Ghana Vaata or Solidified Air supported by Akaashaa was called the Infinite Principle or Mahaan; it was that Ayyakta or Unknown, Ananta or Endless, Aghora or Uncontaminated, Niraadhara or Unsupported, Avikara (Featureless), Sukshma (Subtle) and Avikarana (Unchanged and Undistorted).

b) Sapta Dwipas : Jambu, Plaksha, Salmaali, Kusha, Krouncha, Shaka and Pushkala.**Jambu Dwipa:** To the Southern side of Meru Mountain and the North of Nishadha, there was a huge and age-long Jambu

Tree called Sudarshana whose Jambu Fruits (Rose Apple) constantly trickled in a River which turned in the same colour and taste of water. The Tree was stated to be of eleven hundred Yojanas high. The significance of that Tree, fruits and juice was such that Siddhas and Charunas got readily attracted to it and the juice bestowed to them the qualities of Youth and excellent health causing neither old age nor death. The fruit also produced a kind of Gold called Jambunada which was used as ornaments to Devas. The Jambu River flowed all around Meru and became the biggest attraction for Yaksha, Gandharva, Apsara, Rakshasa, Piscachas too. Kailasa Mountain was another fascination of the Region. Kubera the Chief of Yakshas and Apsaras were stated to reside on the Mountain which was also the home of herbs and medicines, apart from wild and cruel animals. Parama Shiva is stated to reside on Kailasha along with Devi Parvati and had been a hallowed Parvata. Manasa Sarovara had been the most consecrated Lake where Siddha Ganas had always believed that bathing in the Lake and Parikrama of the Mountain were most certain steps to attaining Kailasa / Ishwara Prapti. **Plaksha Dwipa:** is double the size of Jambu Dwipa's one lakh yojanas under the Chief called Mehatidikh who had seven sons and the Kingship was surrounded by Seven major Mountains and Seven Rivers with the traits typical of Treta Yuga. Its inhabitants pray to Bhagavan Vishnu in the form of Chandra Deva. Compared to the salty taste of Sea water between Jambudwipa and Plaksha Dwipa, the taste was of Ikshu (Sugar cane juice) in the intermediate region of Plaksha and Shalmala whose Chief was Vapushman and the latter's size was double that of Plaksha. Here again there are seven mountains with mines of jewels / precious stones and seven Rivers and in this Dwipa Lord Vishnu is prayed in the form of Vayu Deva. Like in Plaksha Dwipa, the inhabitants of **Salmala Dwipa** too, Varnashrama is followed and the colours of persons in these Varnas are Kapila, Aruna, Peeta and Krishna are for Brahmanas, Kshatriyas, Vaisyas and Sudras respectively. Sura (Wine) Samudra earmarks the inter-region of Salmala and **Kusha Dwipa** whose size was double that of Salmala and Kusha's King is Jyotishman and the inhabitants are human beings practicing Varanashrama as also Daityas, Danavas, Devatas, Gandharvas, Yakshas, Kinnaras and a great mix of Brahma's creation. They all pray to the Multi Faced Janardana. Ghrita Samudra (Classified Butter) partitions the Kusha and Krouncha Dwipas; the size of the Krouncha is double that of Kusha. Rituman is the King of **Krouncha** where again Varnashrama is observed and the counter-part Varnas are Pushkala, Pushkara, Dhanya and Khyata corresponding to Brahmanas etc. Rudra Swarupa Janardana is the Deity revered in this Dwipa. Between Krouncha and **Shaka** Dwipas is the Dadhimandoda Samudra and the King of Shaka is Mahatma Bhavya, again with Seven Mountains and Seven Major Rivers as also seven Princes, where Siddhas and Gandharvas inhabit. Maga, Mahadha, Manasa and Mandaga are the corresponding Chaturvarnas. All the inhabitants of this Dwipa pray to Surya Swarupi Vishnu. From Shaka to **Pushkara**, the intermediate Samudra is of Ksheera and Pushkara which is double of Shaka is size is headed by Stravana and since it is a huge Dwipa, the King divided it to Mahavira Varsha and Dhataki varsha and the sons of the King awarded the two in their names after the two parts under his over-all control. These territories are mainly inhabited by human beings who have longevity of ten thousand years, devoid of illnesses and worries and of jealousies, fears, egos and crookedness; these humans as superior as Devas and Daityas and they are all devoid of Varnashrama as all the inhabitants are of equal status. The dividing line of Pushkara is surrounded by sweet water atop of which is **Lokaloka** Parvata, beyond which is stated to be of complete darkness; in fact, the Border of Pushkara of ten thousand yojanas, there were neither species nor life.).

c) Sapta Atholokaas/ Sapta Patalas: As Bhu Devi the Divine Goddess is the Mother of all Living Beings, 'Aapas' or water is stated to be endless and so are Vayu, Agni and Akasha.

Underneath Bhumi are the Nether Worlds viz. Atala, Vitala, Sutala, Talaatala, Rasatala, Mahatala and Patala. The soil in Atala is stated to be of black soil, of Vitala the ground was of palewhite, Sutala of blue, Talatala of yellow colour, Rasatala of gravel covered ground, Mahatala of Rocky Ground and of Patala of Gold. The Palaces of Asuras of Namuchi the enemy of Mahendra, besides of other demons like Mahananda, Kabandha, Bhima, Suladanta, Dhanjaya, Nagendra were all glittering examples of opulence and material happiness in Atala and other Lokas. In Sutala were the noted Daitya-Rakshasa-Serpent Kings like Mahajambha, Karbandha, Hayagriva, Nikumbha, Bhima, Suladanta, Dhananjaya, Nagendra, Kalia and so on. Shankha, Gomukha, Kakutpada, Asvatara, Kambala, Takshaka stayed at Vitala; Prahlada, Taraka, Puranjana etc were in Rasatala; Kalanemi, Gajakarna were in Mahatala; and among other illustrious serpents Maha Sessa was in Patala. Sessa Deva with his mighty and huge physique with thousand hoods ornamented with outstanding diamonds emitting unprecedented effulgence is stated to bear the brunt of the Entire Universe from Urthva Lokas, Bhumi and the Nether worlds and worshipped by Devas, Danavas, Siddhas and all other celestial beings alike! The Adholokas are called Bilwa Swarga which provided unparalleled physical and material happiness unavailable in Swarga even. The invaluable 'Manis' (diamonds) like those worn on the hoods of the huge serpents provided such illumination to all Nether Lokas. The population of these Lokas are stated to lead such unbelievable luxuries and joy that it is stated that the radiance and heat of Surya nor the coolness of Chandra were not missed there. The inhabitants of Bilwa Swarga always revelled in delicacies of food and wine with sophistication and style of living as they were least concerned of day-to-day difficulties; they spent long spells of time in bathing, swimming in scented Sarovaras and Ponds and Vishnu's Tamoguna was in full display at the Bilwa Swarga!) (Source Brahmana Purana)

69) Sapta Punya Tirthas: *Ayodhya Mathuraa Maaya Kashi Kaanchi hyavantikaa, Puri Dwaravati chaiva Saptaitaah Moksha daayikaah/* The seven outstanding Punya Tirthas that readily offer Moksha are Ayodhya, Mathura, Maya Puri, Kaashi, Kanchi, Avantika, Puri and Dwaraka,

70) Sapta Samudras: 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;

71) Sapta Parvatas: Sumeru, Kailas, Malaya, Himalaya, Udyachala, Agastyachala, Suvela and Gandhamadana;

72) Saptadri/ Seven Hills: Anjanadri, Garudadri, Narayanadri, Neeladri, Seshadri, Venkatadri and Vrishabhadradi to approach Lord Venkateshwara

73) Sapta Kratu: S hodassi, Ukta, Purushi, Agnishtoma, Aptaryama, Atiratra, Vajapeya, and Goshava

74) Sapta Sadhana: Sapta Sadhana: or righteous paths of Realising Brahman by Sadhanas-viz. Karma Yoga, or disinterested physical control-Bhakti or the Path of Love-Rajasa Yoga or Psychic Control-and Jnaana Yoga or by the power of Spiritual Knowledge or Awareness.

75) Sapta Swaras: Shadaja-Sa, Chatuskriti -Ri, Rishabha, Antara-Ga or Gandhara, Shuddha-Ma: Madhyama, Panchama - Pa, Chatuskriti-Dha: Daivata, Kakaali-Ni: Nishaada. It is stated Shankara's ornaments are represented as follows: Sa for Sarpa, Ri for Rudra, Ga for Ganga, Ma for Mrida or

provider of joy; Pa for Pushpa, Dha for Damaru, and Ni for Nishkara. This is 'Shankaraabharana Raaga', for instance.

76) Ashtanga Yoga: Ashtanga Yoga briefly constitutes the Eight Steps of Yama or Morality, Niyama or Discipline, Asana or the Right Posture of Seating, Pranayama or the Control of Life Force, Pratyahara or Withdrawal of Senses from Worldly Desires, Dharana or Hold-Up of Concentration, Dhyana or Focussed Meditation and finally the Samadhi or Alignment of the Self with the Supreme. To control the activities or goings on in the mind is Yoga. The Ashtanga or Eight-Limbed Yoga comprises of Yama- Niyama- Aasana- Pranaayama- Pratyahara-Dharana-Dhyana-Samadhi. Yama is denoted by good behaviour comprising Ahimsa (Non-Violence), Satya (Truth), Asteya (stealing), Brahmacharya (avoidance of sex) and Aparigraha or Excessive acquisition. Basic Niyamas is in fact an extension of Yama: To refrain from hurting or torturing co-Beings physically or mentally is Ahimsa; to convey whatever is seen, heard, and believed is Satya unless it does not hurt any body is known as Satya; to desist stealing of other's property by deed, thought or otherwise is called Asteya; to negate from relationship with another female or in respect of a female with another male, excepting the wedded woman or man as the case may be and this should be observed by vision, thought or deed is called Brahmacharya or celibacy; and to abstain from excessive acquisition of materials far and above one's needs in the short run of time is stated to be Aparigraha. Besides the above General Principles, Niyamas also involve the specific deeds viz. Shoucha or Physical Cleanliness, Yagna-Tapa or meditation, Daana or charity, Swadhyaya or Memorising or Reciting the Scriptures, Indriya Nigraha or Control of Physical Limbs, Vratas like Chandrayana as also or to perform formal worship directed to specific Devatas and purposes,, Upavaasa or Fasting, Snaana or Formal Bathing besides Tirtha Seva and 'Aniccha' or General Disinterestedness and abstinence; these are the Ten Niyamas. The next component of the Ashtanga Yoga denotes as Aasana which not only includes the right posture of formal seating like of Padmasana followed by 'Bahyatantara Shuchi' or external and internal cleanliness, Shiva Puja starting from Brahmanas, Agni, Varuna with other Devas climaxing with Parama Shiva. Included in the Aasana are Japa, Swadhyaya, and Tapas etc; Japa should be of Panchakshari viz. Om Namassivaya Mantra and Swadhyaya is of Omkara and of Vedas and other Scriptures. Japa and Swadhyaya are of three kinds: Vaachaka, Maanasika and Upaamsaka (Oral, mind-borne and Upaamshak or as guided by Guru). The next step is Pranayama or to practise interruptions of Prana or life-air or merely stated as the breathing processes of 'Manda' or mild, 'Madhyama' or medium and 'Uttamaa' or the best of variations; these interruptions comprise twelve units each of 'Uchhvaasa' or inhaling and 'Nishvasa' or exaling in the mild category, while these two holdings of breath would be for twenty four units in either case in respect of medium category and thirty units in either case in the best category. 'Yogaabhyaas' or the practice of Yoga besides providing happiness and peace of mind would cure several physical weaknesses to rectify respiratory and digestive imbalances, bring about shine of body and mind, cleanse up blood and its circulation and sharpness of thinking. Yoga unifies and balances of the ten kinds of 'Vaayus' or Airs in the human system viz. Praana-Apaana-Samaana- Udaana-Vyaana-Naaga-Kurma-Kukara-Devadutta and Dhananjaya. The air that enables vital functions of the human body, respiration and general activity is Praana; the air that is generated by the food intake down in the digestive process is Apana; the air that controls the involuntary movements of the body, circulation of blood, and flow of sweat from glands to skin and creating diseases is Vyaana; the air that controls the bubbling in the 'marmaavaya' or the secret part is Udaana; the Equalising air balancing the body parts and stimulating digestive fluid is called Samaana; Udgaar (dakaar) is the wind called Naga; the wind enabling 'Unmeelana' or of the opening of eyes is Kurma; Kakara Vayu creates hunger, Devadatta created

yawning and Dhananjaya Vayu creates high-pitch sounds and also remains with the body for a while even after death. Thus four kinds of Siddhis viz. Shanti, Prashanti, Deepti and Prasada are achieved by the Yoga. Pranaayama also achieves the generation of Tatwas viz. Vivaswara, Mahaan, Mana, Brahma, Smriti, Khyati, Ishwar, Mati and Buddhi. Pratyahara demolishes sins; Dharana facilitates the holding up of the crucial state of balance; Dhyana or meditation of Ishwara bestows the devastation of poisons like Vishayas or worldly matters; Samadhi leads to Prajna or Self-Consciousness. Thus Yoga aided by 'Asana' leads to the dynamic circle of Praanayama-Pratyahara-Dharana-Dhyana culminating in Samadhi. The above was the outline of Yogaabhyaasa and now to the practice of it: one should not practise Yoga in the surroundings of Fire, water, dried leaves, animals, burial places, of great sound or disturbances, worm-infested places, uncongenial and inauspicious places, places occupied by evil-minded persons and so on; but in quiet caves, Shiva Kshetras, lonely forests or gardens without distractions. Yogaabhyaas should be initiated by greeting one's Guru and then to Shiva, Devi, Ganesha and others and by resorting to Padma or any other Aasana ; he should fix his eyes at a particular Target, expand his chest, raise his head, not touch his teeth of one line with another, keep looking at the tip of his nose and not look at sides; and by aligning his Three Gunas, concentrate on Parama Shiva in Dhyana on Omkara, dipa sikha or top of an oil-lamp. The Yogi must visualize a white lotus encased in a Trikona or a Triangle and set in the images of Agni, Soma and Surya and then perform meditation of Rudra on the forehead by picturing Shiva in two, or four, or six, or ten or twelve or sixteen leaves; the dhyana should be targetted to the golden and fire-like, twelve Aditya-samaana, lustrous Nilalohita Shiva. Maheswara should be retained in the hridaya or heart, Sadashiva in the naabhi or navel, and Chandrachuda in the 'Lalaata' or forehead and the prayer should be as follows: Nirmala, Nishkala, Brahma, Shanta, Jnaanarupa, Lakshana Rahita, Shubha, Niralamba, Atarkya or Unquestionable, Naashotpatti rahita or who is bereft of birth and termination, Kaivalya, Nirvana, Nishreya or devoid of hold , Amrita, Akshara, Moksha, Adbhuta, Mahananda, Paramaananda, Yogaananda, Heyopaaya rahita, Sukshmaati Sukshma, Parama Jnaana Swarupa, Ateendriya, Anaabhaasa, Paratpara, Sarvopaadhi nirmukta, Jnaanayogyia, Unique as he has no duality). Thus Ishwara be prayed in the Naabhi Sthaana, in the middle of the Body Shiva of Shuddha Jnaana be concentrated and in the Uttama Marga by the means of Puraka-Rechaka-Kumbhaka or Inhalation-Exhalation and Retention of breathing respectively called Pranayama. A practitioner of Yoga is invariably faced with several kinds of difficulties like Alasya, Vyadhi Peeda, Pramaada, Samshaya chitta or Chanchalata, Ashraddha in the path of Darshana, Bhranti, Duhkha durmanastatha and Arogya Vishaya. Alasya is due to the heavy weight of Body and the resultant lack of preparedness. Vyaadhi peeda is caused by dhatu- vishamata or ill-health and disability. Pramada is due to fear of Abhyasa or Practice; Samshaya or a feeling of apprehension and negativity of approach; Ashraddha or sheer carelessness and laziness; Bhranti is due to a feeling of Yoga's ineffectiveness; Duhkha durmanstha or misplaced fatalism that human beings are any way subject to 'Tapatrayaas' (or of Adhi bhoutika, Adyatmika and Adhi daivika reasons or due to body-mind or God made calamities) and a general mind-set of yoga or no yoga human beings are any way subject to the ups and downs of life! Arogya Vishaya is yet another limitation to Yoga Practice due to a general belief of retaining health from other ways and means of medicines. A successful Yoga Practitioner is endowed with 'Dasha Siddhis' viz. Pratibha, Shravana, Vaarta, Darshana, Aaswaada and Vedana. Jnaana Pratibha is the Siddhi of knowing about a Vastu or Vyavahar or of a thing of past, present or of future; this Siddhi would influence or impress others. Shravana Siddhi enables a Yogi to hear or understand any kind of sound or conversation or a happening irrespective of distance or time. Vaartaa Siddhi facilitates the experience of Pancha Tanmatraas of sabda-sparsha-rupa-rasa and gandhas. Darshana Siddhi is the ability to perceive or vision of any thing

irrespective of time and distance limitations. Aaswaada Siddhi enables tasting any substance and Vedana Siddhi is the power of sparsha to experience the shape, form or a feature of a person or thing. In fact a Maha Yogi is stated to possess sixty four kinds of Paisachika, Parthiva, Raakshasa, Yaaksha, Gaandharva, Aindra, Vyomatmika, Praajaapatya, Brahmaadi Siddhis but he should discard all such powers in the quest of Shivatwa. Such Siddhis range from assuming any type of Swarupa of fatness, slimness, childhood, youth, old age, man, woman, any specie of a bird-animal-reptile, mountain, water body and so on; ability to lift mountains, drink up an ocean, flying on sky, passing through a needle's eye and endless such miracles. [The normal Siddhis are Anima (miniaturising), Mahima (Maximising), Prakamya (Visioning and Hearing), Isatwa (Rulership), Vasiatwa (Self Control), Kama Vasiatwa (ability to fulfill desires), Doora Shravana and Doora Darshana or distant vision and hearing, Parakaya Pravesha or ability to enter other's bodies; 'Devaanaam Saha kreedanam' or playing with Devas, Yatha Sankalpa Samsiddhi or instant fulfillment of desires, Triloka Jnaana or knowledge of the happenings of Three Lokas; Control of heat and cold, Paraajaya or invincibility and so on.] Depending on the intensity of the success of the Yoga practice and the powers attained by way of controlling the Jnanendriyas and Tatwas, a Yogi could perform impossibilities but frittering the Siddhis so gained would negate the capacity to accomplish Maha Tatwa.

77) Ashta Bhiravas: Eight Manifestations of **Maha Bhirava** are Kaala Bhairava, Asitaanga Bhairava, Rudra Bhairava, Krodha Bhairava, Kapala Bhairava, Bhishana Bhairava, Unmatta Bhairava and Samhara Bhairava.

78) Ashta Bhairavis for Graha Shanti: Mahakali worshipped for Shani Dosha, Neela Saraswati for Brihaspati Dosha, Chhinna mastaka worshipped for determination, Lalitha Tripura Sundari or Shodashi to correct Budha Dosha, Tripura Bhairavi / Kaala Bhairavi to accomplish Success, Dhumavati or Alakshmi worshipped by way of Black Magic, and Bagalamukhi or Peetaambari prayed to for the success of Legal Cases. In addition, Matangi is worshipped to resolve family problems and Kamala Devi to alleviate Shukra Dosha.

79) Ashta Lakshmis: Dhanya Lakshmi, Dhairya Lakshmi, Santana Lakshmi, Vijaya Lakshmi, Vidya Lakshmi, Bhagya Lakshmi, Gaja Lakshmi, Vara Lakshmi

80) Ashta Loka Paalakas: Indra, Agni, Yama, Nirruti, Varuna, Vayu, Kubera and Ishana. The 'Dikpalakas' include the thousand eyes **Indra in the East** stationed in Amaravati on Airavata with Sachi Devi, 'Vajra Ayudha' or thunderbolt, the Celestial Apsarasas and the rest; **Agni Deva in South East** with his two wives Svaha and Svadha, his Vahana and other belongings; **Yama Dharmaraja in the South** with his 'Yama danda' (his Symbol the Celestial Rod) along with Chitragupta; **Nirruti in the South West** with his axe and wife representing Rakshasas'; **Varuna Deva in the West** with his wife Varuni and 'Pasa' (the noose), drinking Varuni honey and with the King of Fishes as his Vahana (Vehicle) and surrounded by aquatic animals; **Vayu Deva in the North West** with his wife, forty nine members of his Vayu family along with groups of Yogis adept in Pranayama and other practices along with his Deer Vahana; the King of Yakshas and Unparalleled Possessor of Gems and Jewels **Kubera in the North** along with his two Shaktis Viriddhi and Riddhi and his Generals Manibhadra, Purnabhadra, Maniman, Manikandhara, Manisvargi, Manibhushana and Manikar Muktheadhari; **Rudra Deva in the North East** with other Rudras who are angry and red eyed, armed and mighty, frightful and revolting, fiery mouthed and detestably distorted, some times ten handed or thousand handed, odd number footed

and odd number mouthed; in the company of Bhadrakalis and Matriganas, Rudranis and Pramadhaganas making 'Attahasas' or reverberating screeches and so on. (Source: Devi Bhagavata Purana)

81) Ashta Mahishis: Principal Queens of Lord Krishna viz. Rukmini, Satyabhama, Jambavati, Nagnajiti, Mitravinda, Lakshmana, Kalindi and Maadri.

82) Ashta Matrikas: Matrikas: viz. Brahmani, Vaishnavi, Maheshwari, Aindri, Vaarahi, Chamunda, Naarasimhi and Kaumari while Kaumari stands for Chastity and Purity devoid of envy with Dwadasha Bhujas or Twelve Hands carrying Bow, Arrows, Axe, Spear, Staff, Water Jar, Lotus, Ghanta/Bell, Pustaka / Sacred Book, Cock, Tanka or Silver Coins and Shakti alternatively called the Amsha of Kumara's mother; Karunaapaangi or Devi Gayatri is the Symbol of Karuna or Kindness. The Version of Varaha Purana is as follows: The entire Universe was upset by the wickedness and glaring transgression of morals by the uninterrupted evils displayed by Demon Andhakasura [Siva Purana states that Devi Parvati was playful with Maha Deva by closing His eyes tightly and from the Lord's perspiration on His forehead a boy of muscular strength was created.] Eventually Andhakasura became the Unconquered King of the Lower Regions like Patala and tormented the entire Universe. After a series of battles were won with Devas who were driven away from the Heaven, Indra approached Brahma and Vishnu who too were ineffective to conquer the Demon as he was fortified with the boons of Brahma. They had finally approached Maha Deva and to His utter surprise He too could not conquer him as each time Maha Deva applied His trident against the Demon, blood streams of the Demon's body created endless number of Andhakasuras with each drop of his blood. Lord Rudra became so infuriated that from His face produced a mighty conflagration or an inferno-like flame viz. the **Yogishwari** Shakti. Vishnu too created a highly powerful Shakti named Devi **Vaishnavi** and other Deities followed suit by creating their Shakti counterparts viz. **Brahmi** from Brahma, **Kaumari** from Kartikeya, **Mahendri** from Indra, **Yami or Poushunyam** from Yama, **Varahi** from Varaha Deva and **Maheswari** from Narayana. The Eight Matrikas represented the Eight Mind born Enemies viz. Kama or Desire from Yogeswari, Krodha or fury from Maheswari, lobha or avarice from Vaishnavi, Mada or Ego from Brahmani, Moha or infatuation from Kaumari, Poushunya or wickedness from Yamadharani, Matsarya from Indrani and Jealousy from Varahi. The blood streams from Andhaka's body got dried up by the Matrikas; the Rakshasa Maya or the illusion created by the Demon was terminated and Andhaka too got exterminated. The combined strength of Matrikas is an extraordinary might of Eight Shaktis providing security and propitiousness to devotees and Lord Brahma declared 'Ashtami Thithi' in the Monthly Calendar. Those who observe this particular day with fast by eating 'Bel patra' with devotion are blessed with excellent health, well being and contentment.

83) Ashta Siddhis: or Supernatural Powers are Anima or the ability of miniaturising oneself; Mahima is turning one self giant like; Laghima is the capacity to get oneself unusually light; Garima is to make the Self too gross and heavy; Prapti is to achieve any kind of mental desire; Prakamya or providing fulfillment of other's wishes; Vashitwa or capacity to control any other Party; Ishitwa or fully dominating over others as wished. Among many other Siddhis include Para Kaaya Pravesha or totally entering other's body and even Soul; Doora Shravana or distant hearing, Doora Darshana or Distant Vision or ability to see things or actions any where from other places; Manojavam or reaching a place as fast as a thought as also thought reading; Kamarupa or assuming the physical form of another Being-be it a moving species or an immobile like a mountain etc; Swachchanda Maranam or the gift to die at one's own wish; Deva Saha

Kreeda Anudarshanam or the gift to view Deva Devis playing among themselves; Yatha Sankalpa Siddhi or accomplishing any thing by a mere thought; and so on.

84) Ashta Vasus: Ashtaavasus are viz. Aapa, Dhruva, Soma, Dhara, Anila, Anala, Pratyusha and Prabhasa. They once visited Vasishtha's Ashram along with their wives and desired to possess Nandini the Kamadhenu; as the Maharshi refused, Prabhasa he took lead in stealing the cow while other Vasus too abetted the plan. Vasishtha cursed the Vasus to become humans but reduced the impact of the curse to all of them to be born as humans only for a few hours except Prabhasa the ring leader. Thus Devi Ganga who was married to King Shantanu of Maha Bharata on condition that what even she did should not be questioned but she drowned the new borns one by one in the River but he could not contain himself and asked Ganga why did she do such merciless actions; Ganga left Shantanu as the eighth child was spared but deserted the King for good. The eighth child was Gangeya who was Bhishma and that was Prabhasa the Leader of Ashta Vasus who secured Vasishtha's curse that he should have a full life but without a wife since Prabhasa listened to his wife and stole the Kama Dhenu Nandini.

85) Nava Durgas: Nine Manifestations of Durga -viz. Shailaputri, Brahmacharini, Chandraghanta, Kushmanda, Skanda Mata, Katyayani, Kaala Ratri, Maha Gauri, and Siddhi dhatri was foremost worshipped by Katya Maharshi as his own daughter and the slayer of Chanda Munda and Mahishasuras; She was invoked by Devas, Indra, and Tri- Murtis of Brahma-Vishnu- Maheshwara to destroy the greatest menaces of the times viz. Chanda-Munda-Mahishasuras; She was the combined Shakti of Devas, Devendra, and Tri Murtis for the purpose as she was of the refulgence of thousand Surya Devas, black hair, eighteen hands and a personality which frightened the demons but of extreme coolness to the virtuous and the noble; Shiva gifted his Trishula, Vishnu his Sudarshana Chakra, Brahma his kamandalu and Rosary beads, Varuna Shankha, Agni his arrows, Vayu's bow, Surya's extreme radiance and anger, Indra's Vajrayudha, Kubera's mace, Kaala's sword, Vishwa Karma's axe and so on.

86) Navagrahas and features: *Adithyaya Somaaya Mangalaaya Budhaayacha Guru Shukra Sanirbhyascha Rahavey Ketavey Namah/* Surya, Chandra, Mangala, Budha, Brihaspati, Shukra, Shani, Rahu and Keta are all expected to be basically beneficent 'Grahas' (Planets). Description of their 'Swarupas' (Forms) is as follows: *Padmaasanah Padmakarah Padmagarbha samuddhitah, Saptashvah Saptarujjuscha Dwibhujah syaat sadaa Ravih/* (Surya Deva has two hands wearing two lotuses, seated on a lotus flower; his luster is abundant like that of the outside part of a lotus; Surya Deva is comfortably seated on a magnificent chariot driven by Seven Horses). *Swetah Swetaambaradharah Swetaashvah Swetavaahanah ,Gadaapaanirdwibaahus cha Kartavyo varadah Shashee* (Chandra Deva is of white colour, wears white clothes, has white horses, white chariot, with 'gada'/ mace and 'Varada Mudra' or sign of Protection). *Raktamaalyaambara dharah Shakti Shula Gadadharah, Chaturbhujah Raktaromaa varadah syad Dharaasutah/* (Dharaani nandana or the son of Earth, Mangala is adorned with Shakti, Trishula, Gada and Vara Mudra on his four hands; his body colour is blood red, wears red clothes and red flower garland) *Peetamaalyaambara dharah Karnikaa –rasamadyutih, Khadgacharma gadaa paanish Simhastho varado Budhah/* (Budha Deva wears yellow flower garland and yellow clothes with body colour too yellowish; he sports a sword, shield, mace and 'Vara mudra' by his four hands and is seated on a lion); *Deva daitya Guru Taddhat peetaswaitow chaturbhujaw, Dandinow Varadow Kaaryao Saakshasutra Kamandalu/* (The 'Pratimas' or Idols of Deva Guru Brihaspati and of Danava Guru Shukraacharya should respectively be of yellow and white colours; their hands are ornamented with Danda, Rudrakshamaala, Kamandalu and Varada Mudra). *Indra neela dutih Shuli varado Grudhra*

vaahanah Baana baanaasanadharah kartavy -orka suthastathaa/ (Shanaischara's body colour is of 'Indraneelamani' / blue diamond; he rides a 'Grudhra' / Vulture and carries bow and arrows, Trishula and Varada Mudra). *Karaala vadanah Khadgacharma Shuli Varapradah, Neela simhaasanascha Rahuratra Prashasyatey/* (Rahu Deva is fierce looking, carries sword, skin sheath, Shula and Vara Prada by his four hands and is seated on a blue throne). *Dhumraa Dwibaahavah Sarvey Gadino vikrutaananah, Grudhraasana gataa nithyam Ketavah Syurvara pradaah/* (Ketu Deva is of grey colour and of fierce Rupa with two hands showing gadaa and varada mudra seated always on a vulture) *Sarvey kireetinah kaaryaa Grahaa Lokahitaavahaah, Hyaanguleynocchritaah Sarvey shatamashtottaram sadaa/* (Source Matsya Purana)

87) Nava Ratnas: Diamonds, pearls, sapphires, corals, rubies, gomedha and vaidurya

88) Dashavataraas of Vishnu: To one of the queries of Bhu Devi about the instances when Lord Vishnu assumed various forms as extreme situations were faced by the Universe, especially when injustice and evil forces reached a point of no return, the reply from Lord Varaha was quite positive. In an earlier case, Lord Vishnu assumed the form of '**Matsya**' or a Giant Fish. As the Lord found in His Yoga Nidra at the time of 'Pralay' that The Four Vedas were being destroyed, He took the very first Incarnation to rescue the Scriptures. Even Dieties were frightened to find the colossal form of 'Matsya' and after the retrieval of the Vedas from the Ocean bed, eulogised and entreated the Lord to reduce the size of the Fish. On another occasion, Lord Vishnu assumed various other forms such as '**Kurma**' (Tortoise) at the time of Ocean-churning to balance the Manthara Mountain by using the Great Serpent Vasu as the huge string as both 'Devas' and 'Danavas' toiled to fetch 'Amrit' (Ambrosia). On occasions following the '**Varaha Avatar**', Lord Vishnu incarnated as '**Narasimha Avatar**' (The Man-Lion form) to destroy Demon Hiranyaksha and save the highly dedicated devotee of Vishnu. The Lord assumed '**Vamana Avatar**' (The Dwarf) to control the ambitions of King Bali and threw him down under the Sub-terranian world. In a conscious effort to obliterate the clan of 'Kshatriyas' or Rulers who oppressed and tormented the contemporary world and became tyrannical, Lord Vishnu incarnated as '**Parasurama**' and vindicated Virtue against Vice. Bhagavan Vishnu incarnated as '**Shri Rama**' - a 'Maryada Purusha' or a Model Man of Dignity and Valour who established bench- marks to humanity and annihilated the clan of Demons in Lanka headed by Ravana who not only terrorised the world but trampled all limits of decency by abducting Lady Sita and performing endless acts of cruelty. In Dwapara Yuga, the most charismatic was the Avatar of **Sri Krishna**, the Central Figure of the momerable Epic Maha Bharata who declared: *Yada Yadahi Dharmasya glanir bhavati Bharata! Abhyuthana madharmasya tadatmanam srijamyaham/* (As and when Virtue is trampled and Wickedness dominates, I incarnate myself to correct the balance); *Paritranaya Sadhuunam vinasayacha dushkrutam Dharma Samsthapanaardhaaya Sambhavaami Yuge Yuge/* (I make my presence felt in various Yugas to save the Virtuous and root out the Wicked). In the earlier phase of Kali Yuga, **Lord Buddha** was born to preach the triumph of Dharma (Virtue), Nyaya (Justice) and Ahimsa (Non- Violence) and popularised Buddhism as a powerful tool in the quest of Truth and Self-Realisation. The tenth incarnation of Lord Vishnu at the termination of Kali Yuga is to be that of **Kalki Avatar** brandishing a sword on a horse back to herald a New Age of Dharma. (Source: Varaha Purana)

89) Dasha Bhuja Shaktis : Adya Shakti, Shiva Shakti, Traana /Tri Bhuvana, Maha Lakshmi, Pancha Tatwa Shakti, N arayani, Savitri, Ananda , Nava Durga and Vijaya Shakti

90) Dasha Maha Vidyas: Kali, Tara, Shodashi, Bhuvaneshwari, Chinnamasta, Bhairavi, Dhumavati Bala, Matanga, Kamala and Bagala; Bagala is stated to possess the powers of subduing enemies like sthambhana, jrumbhana, mohana, achalata, aakarshana. Bhairavi or of Dasha Maha Vidya Manifestations [Kaali or of the Eternal Darkness; Tara or the Goddess of Kindness; Maha Tripura Sundari or the Shodashi Devi Vidya; Bhuvaneshwari the Creator of the Universe; Chhinna Mastaka or The Self-Destroyer; Bhairavi or the Goddess of Degeneration, Goddess of Speech, Meditation, Bright like thousand Suryas, carrying milk, books, dispersing fear, providing boons and with constant smile; Dhumavati displaying smoke, dissatisfaction, widowhood seeking even to harm Shiva; Bagalamukhi the crane headed, elongate-tongued, evil natured and of frightening appearance; Matangi full of pollution, dusky and of negative disposition eating Uchchishtha Bhojana; and finally Kamala Devi / Lakshmi the Goddess of Creation and Preservation, Fulfillment and Auspiciousness];

91) Dasha Vaayu: comprising five types of Vayu viz. Praana or breathing vital Air; Apaana or Elimination of waste; Udaana or Sound producing; Samana or digestive and Vyana which enables muscular movement of expansion and contraction; and five more Upa Vayus viz. Naaga for blurring; Kurma for blinking; Devadutta for yawning; Krikala for sneezing and Dhananjaya for opening and closing heart valves. Besides, Aavaha, Paravah, Samvaha, Shamyu, Udhvah, Vivah, Shamku, Kala, Shwaasa, Nala, Anila, Pratibha, Kumuda, Kaamta, Shuchi, Ajita, Guru, Jhumjhu, Samvartaka, Kila, Jita, Soumya, Kapi, Jada, Manduka, Samhruta, Siddha, Rakta, Krishna, Pika, Shuka, Yathi, Bheema, Hanu, Pinga and Kapana.

92) Dasha Vishva Devas and their Puja: Vishwedevas are stated to be ten in number: *Kraturdaksho Vasuh Satyah Kaalah Kaamasthaivacha, Dhunisha Rochanaiva tathaa chaiva Pururavaah/ Ardraascha darshete tu Vishwadavaah prakouritaah/* (Kratu, Daksha, Vasu, Satya, Kaala, Kaama, Dhuri, Vilochana, Pururava and Ardrava are the Vaishwadevas). Daksha and Kratu are engaged in Ishti Shraddhas, Satya and Vasu are into Naandi Shraddhas, Dhuri and Vilochana into Kamyas Shraddhas, Pururava and Ardra in Parvana Shraddhas, Naimittika Shraddhas are to be invoked in Kaala and Kaama. Daksha and Kratu devas are invoked in Ishti Shraddhas, Satya and Vasu in Naandi Shraddha, Dhuri and Vilochana in Kamyas Shraddhas, Pururava and Ardras are invoked in Parana Shraddhas, Kaama and Kaala in Naimittika Shraddhas. Ishti Shraddhas are a part of Samskaras like Seemanta, Pumsavana, Soma and so on. Naandi Shraddha is relevant to Putra Janma Vivahas, Anna Praashana, Chooda Karma and so on.

93) Dasha Yaksha Prashnottaras: Yudhishtar recalled as to how his father Prajapati Dharma gave the boon to him; he recalled the incident when he asked Pandavas to fetch water out of thirst but one by one could not do so and were lying almost dead; then Yudhishtara wondered that none of the brothers returned he himself left and on seeing the scene tried to save himself from thirst and approached the water body. Dharma Deva in the form of one Yaksha prevented and asked questions and demanded proper replies to questions. [Yaksha Prashna Samvaada] 1) Who makes Sun rise and ascend to the skies, circles around, sets on the horizons, the true nature of Sun and where is Sun established; reply is : Brahma makes Sun to rise and ascend to horizons, Devas perform the encircling, Dharm Deva sets the Sun the True nature is Sun is Himself and finally Sun is established in Truth itself; 2) What instills divinity and virtuosity of a Brahmana, what sustains and upkeeps that virtuosity, what is the human like quality of a Brahmana, what is the conduct akin to a vicious Brahmana; the replies are ‘Swadhyaya’ or Self Study, Penance is the sustainer; death is the natural quality of a Brahmana and criticising others is the vicious conduct of a

Brahmana! 3) What is the divinity or virtuosity of a Kshatriya, the sustaining power to him, natural quality of a his class and the most vicious act of a kshatriyas! The respective replies are constant practice of archery, conducting Yagjna karyas and performing oblations, fear is the natural quality and the heinous misconduct is not to save and run from the battles! 4) What is like the Mantra in the context of Yagnas and oblations, who is the performer of these oblations, who is the acceptor of the oblations in yagnas, and what is that which yagnas surpass! The replies respectively are breath, mind, Veda shlokas called ‘richas’ or stanzas and what surpasses yagnas are Richas indeed! 5) What is heavier than Earth, higher than heavens, faster than wind, far more numerous than straws; the replies respectively are mother, father, mind, and human worries. 6) who is the friend of a traveller, who is the friend of the sick, who is the friend of the dying man. The replies respectively are a companion, a physician and charity. 7)What is that which when renounced makes one lovable and endearing, what is that once when renounced after becoming rich, and what is on attaining very rich one needs to renounce! The replies respectively should be to renounce pride to make one lovable, to renounce desire on becoming rich and to renounce avarice for attaining happiness.8) Which enemy is invincible; what constitutes an incurable disease; and what kind of human being is of nobility or otherwise. The answers should be one’s own anger, greed is an incurable disease and noble are they who pardon others mistakes and ignoble are those who are retaliatory and unkind. 9) Who is truly happy, what is the great wonder, what should be the ideal path and what is the great news? The replies should be: a person without debts is truly happy; the greatest wonder is that death is certain sooner or later but one wishes to live further; the ideal path is elusive as even Shritis and Rishis are of varied views and therefore one’s own Inner Conscience is what ideal path determines about since Truth about Dharma and Duty are thus hidden in the cave of the individual hearts. Finally, the greatest news is that the world is full of ignorance like a pan while Sun is the Fire, days and nights are like fuel, ‘kaala pravaah’ or the cycle of Time comprising months, seasons and years are like the ladle, and indeed the Greatest Master is the cook *par excellence!* That is the Greatest News from all directions of North-East-West-and South!] Source: Essence of Virat Parva of Maha Bharata

94) Ekaadasha Rudras: Mahan, Mahatma, Matimaan, Bhishana, Bhayankara, Ritudhwaja, Urthvakesha, Pingalaksha, Rucha, Shuchi and Kaalagni.

95) Dwadasha Adityas: Surya / Aditya Deva assumes twelve other Murti / Forms viz. Indra, Dhata, Parjanya, Pusha, Twashta, Aryama, Bhaga, Vivishwan, Amshu, Vishnu, Varuna and Mitra. Among these twelve Murthis, Indra was Chief of Devas ruling Amaravati and destroying Daityas and Danavas from time to time. Dhata being in the Status of Prajapati took up the task of Creation; Parjanya in the Form of Sun rays rained all over the Universe; Pusha is in the form of Mantras engaged for Prajaaposhana; Twashta is present in the form of ‘Vanaspati’ and ‘Aushadhi’ (Vegetable Oils and Herbal Medicines); Aryama who provides protection and relief to humanity; Bhaga is in the form of Earth and Mountains; Viviswan in the form of Agni / Fire and is the cooking facilitator of food as also of the destroying power; the ninth name of Surya Deva is Amshu or of the form of Chandra Deva who provides coolness and pleasure of existence; Vishnu is the tenth name of Surya who constanly checks the evil forces in the World and slays Danavaas and establishes virtue from time to time by assuming Incarnations; Varuna is the eleventh appearance present in water as the source of life and fertility staying in Oceans, Rivers and various water profiles; and finally, Mitra or form of propitiousness and help to humanity. In whatever form he might be, Surya Deva is indeed the ‘Karanam, Kaaranam and Karta’ or the Act, Action and the Supreme Actor in the drama of Life! Bhakti (Devotion), Shraddha (fortitude) and Puja (Worship) sum up the meanings of human life! The corresponding Twelve Names of Aditya are stated to identify with the

Twelve Months of a Year viz. Chaitra with Vishnu, Vaishakha with Aryama, Jyeshtha with Viviswan, Ashadha with Amshuman, Shravana with Parjanya, Badrapada with Varuna, Ashwin with Indra, Kartika with Dhata, Margasirsha with Mitra, Pausha with Pusha, Magha with Bhaga and Twashta in Phalguna. Surya Deva has thousands of *Kiranas (Rays)* of which four hundred rays, known as Chandana generate Vrishti or rains; three hundred kiranas of yellow colour provide coolness entitled Chandra; three hundred more rays coloured white bestowing Aushadhis, Swadha, and Amrit by which human beings, Pitras and Devas are all happy. The names of the twenty most important rays are stated to be Heti, Kiran, Gow, Rashmi, Gabhasti, Abheeshu, Ghan, Usnu, Marichi, Naadi, Deedhiti, Saandhya, Mayukha, Amshu, Saptarchi, Suparna, Kara and Paada. (Source :Bhavishya Purana) Dhata, Parjanya, Mitra, Aryama, Pusha, Shakra, Varuna, Bhaga, Twashta, Anshumaan and Vishnu as per Brahma Purana.

96) Dwadasha Jyotir Lingas: *Kedaro Himavatprushthe Daakinyaam Bhimasankarah /Vaaranaasyam cha Viswestriumbako Gautami thatey/ Saurashtrey Sommanathasva Srisaile Mallikarjunah / Ujjainyam Maha Kala Omkare cha Amaresvarah / Vaidyanathaaschitha bhumo Nagesho Daarukaananey / Sethu bandhe cha Ramesho Ghrusneswara Siva lingo/Avatara Dvadasakamethchhambhoh Paramatmana/ Nandeshwara* described the most Celebrated Twelve Shiva Lingas viz. Kedarnath in Himalayas [Uttaranchal], Bhima Shankar in Dakinya [Pune, Maharashtra], Vishweshwara in Varanasi, Triambaka on Godavari Banks, Somanath in Sourashtra [Gujarat], Mallikarjuna in Shri Shaila [Andhra Pradesh], Mahakaala in Ujjain [Madhya Pradesh], Omkareshwara [also in Madhya Pradesh], Vaidyanath at Deogarh [Bihar], Nageshwara near Dwaraka [Gujarat], Rameshwara [Tamil nadu] and Ghishneshwara [near Ellora Caves, Aurangabad, Maharashtra]. [Kedarnath in Uttaranchal, Bhima Shankar near Pune in Maharashtra, Visveswara in Varanasi, Somnath in Gujarat, Srisailam in Andhra Pradesh, Maha Kala in Ujjain in Madhya Pradesh, Omkara also in Madhya Pradesh, Vaidhyanath at Deogarh (Bihar), Nageshawara near Dwaraka in Gujarat, Rameswara in Tamilnadu, and Ghrishneswar near Ellora Caves in Aurangabad in Maharashtra] There are some claims and counter claims of the geographical situation of some of the Jyotirlingas and one might possibly visit these Places too possibly!

97) Dwadasha Raasis coordinated with Saptavimshad (27) Nakshatras: Stars and Constellations in terms of Maha Deva's physique- Vamana Purana: Maharshi Pulastya explained to Narada, Maheswara was of 'Mangalmaya Swarupa' and was spread all over the Sky to bless the Universe and all the Beings providing ready protection to one all. Nakshatras and 'Raashis' constituted the entire Physique of Maha Deva: the Stars Ashwini, Bharani and Krittika's first 'charana' or the first part of the four parts of Bhouma Kshetra (Planet) of Mesha Raashi (Constellation) constituted Maha Deva's head; Krittika Star's remaining three parts, Rohini, and Mrigaseersha's two Parts of Shukra Planet of Vrisha Raashi constituted Shiva's face; Mrigaseersha's remaining Parts, Ardra and Punarvasu's three Parts of Budha's Mithuna Raashi constituted Shiva's two 'bhujas' shoulders; Punarvasu's last Charana, Pushya and Aslesha of Chandra's Kshetra in the Karka Raashi constituted Shiva's 'parshvaas' or body sides; Magha, Purvaphalguni and Uttara Phalguni's first Charana of Surya's Simha Raashi constituted Shiva's heart; Uttaraphalguni's remaining three Charanaas, Hasta, and the first of two Paadaas of Chitra of Budha's Kanya Raashi comprised Shankara's 'Jathara' or stomach; Chitra's remaining two Parts, Swati and Vishakha's three Parts of Shukra of Tula Raashi was Shiva's navel; Vishakha's one Part, and Sampurna Anuraadha and Jeshtha Stars of Mangala and of Vrischika raashi constituted the Kaala Rupa of Maha Deva; the full Stars of Moola, Purvaashaadha and Uttaraashaadha's first Charana of Dhanu Raashi being of Brihaspati Kshetra would be Maheswara's 'Vurus' or thighs; Uttaraashaadha's remaininig three Charanaas, Shravana and two parts of Dhanishta of Makara

Raashi of Shani Kshetra constituted Shiva's Ghutanas or knee-caps; Star Dhanishta's earlier two Charanas, Shatabhisha and Poorvaa -bhaadraa's three Charanaas of Kumbha Raashi of Shani constituted 'janghaas' or buttocks; Poorvabhadraa's fourth harana, Uttaraabhadra and Revati of Brihaspati's second Kshetra of Meena Raashi constituted Maha Deva's both the feet. Mesha Raasi has its movement in the circle of Nava Durgas, Dhana-Dhanya and Pushpa-Vanaspati Sarovaras; Vrishabha Rasi is in the Territory of Gokula Deva residing in the Karshaka Bhumi or the Provider of Farming Benefits, cool, convincing, and have an eye for details; Mithuna Raasi is a coexistent Place of Purushas and Strees /men and women alike engaged in music, dance and other fine arts as also sports and tourism; Karka Raashi or of the symbol of a crab of attractive features of detachment, loneliness and of maturity; Simha Raashi persons are fond of enterprise, public relations, mental agility and royal in gait and nature; Kanya raashi persons are courageous, highly sociable, intelligent, quick to learn, adapting and charming; Tula raashi persons are non- controversial, tolerant and adjustable; Vrishchik Raashi persons are friendly, resourceful, adaptable and calculative; Dhanu raashi enterprising, skilled in military and daring activities, royal in behaviour and outlook. Thus Parameshwara is a multi-featured, multi- creative and multi-formed entity and at the same time an Omni-Present, Omni- Scient and Omni-Potent Symbol of Unity in Diversity! (Source: Vamana Purana)

98) Chaturdasha Manvantaras: The fourteen Manus of each Manvantara have been Swayambhu, Uttama, Tamasa, Raivata, Chakshusha, **Vaivaswata**, Savarni, Daksha Savarni, Brahma Savarni, Dharma Savarni, Rudra Savarni, Rouchya Savarni, Bhoyta Savarni and Indra Savarni. The Time Cycle is as follows: One Kalpa- the present Kalpa being Sweta Varaha Kalpa -or just a day time excluding Brahmas night time- comprises 14 Manvantaras; each Manvantara or the life span of a Manu comprises 72 Chatur Yugas; each Chatur Yuga has 12000 Deva Vatsara defined as 4800 Deva Vatsaras of Krita Yuga, 3600 Deva Vatsaras of Treta yuga, 2400 Deva Vatsaras of Dwapara yuga and 1200 Deva Vatsaras of Kali yuga or $1200 \times 360 = 432000$ human years. Incidentally, there would be 5040 Manus in a year of Brahma's life span of Brahma's his own one year while he has his own 100 years.

99) Shodasha Chandra Kalaas: Amrita, Manada, Tushti, Pushti, Rati, Dhruti, Shashini, Chandrika, Kanta, Jyotsna, Shri, Priti, Angada, Poorna and Poornaamrita; The Corresponding *Shodasha Nitya Devis are: Maha Tripura Sundari, Kameshwari, Bhaga maalini, Nityaklinna, Bherunda, Vahni vaasini, Maha Vajreshwari, Shiva dooti /Roudri, Twarita, Kala Sundari, Nitya, Vijaya, Sarva Mangala, Jwala Malini and Chidrupa.

100) Shodasha Kumaris: depending on their age: Sandhya, Saraswati, Tridha Murti, Kalika, Shubhaga, Uma, Malini, Kubjika, Kaala Sandarbha, Aparajita, Rudrani, Bhairavi, Maha Lakshmi, Peetha Nayaki, Kshetrajna, and Ambika (Source: Devi Bhagavata Purana)

101) Shodasha Matrikas: viz. *Gouri Padma Shachi Medha Savitri Vijayaa Jayaa, Devasena Swadhaa Swaahaa Maaturey Loka Maturey, Shanti Pushti Dhruti Tushti Kula Devata Atma Devatah/*

102) Shodasha Tatwas: 1) 'Jnanendriyas': Five of sense organs, viz, Eyes, Nose, Tongue, Mouth, and Skin; 2) 'Karmendriyas': or Five Organs for Action viz: mouth, feet, hands, genital and anus; 3) Five 'Tanmatras' or inner basics of elements or light, sound, taste, smell and consciousness; 4) Five 'Antahkaranas': Mind or thought, Buddhi or Understanding, Siddha or Power of mind leading to Jayam

or success and Angaram or Excitement; 5) Six 'Adharas' or Foundations: Muladhara, Svadhistana, Manipura, Anantha, Visuddhi and Angana; 6) 'Dhatus' or Seven Body Constituents: Serum, Blood, Semen, Brain marrow, Flesh, Bone and Skin. 7) Ten 'Vayus' or Vital Airs: Prana (Near Heart), Apana (Top to bottom), Samana (Near Throat), Vyana (Total Body), Utthana (near navel), Nahana (movements and speech), Koormana (causing disgust or dismay), Kiriharana (facial), Devadatta (exhaled by yawning) and Dhanajaya (remaining in the body after death) 8) Five 'Kosas' or body parts: Annamaya (food body), Manomaya(Composed of mind), Pranamaya (the force holding body and mind), Vijnanamaya (body of intellect) and Anantamaya (the body of Bliss); 9) 'Nava Dvaras' or Nine Doors : two eyes, two ears, two nostrils, mouth, genital and excretionary channel. 10) Eight 'Vikaras' or Vices: Lust, meanness, anger, carelessness, showiness, ferocity, haughtiness, and jealousy. 11) Three 'Mandalas' or Body Regions : Agni Mandala or the fire place in lower abdomen, Aditya Mandala or the Place of Sun in stomach, and Chandra Mandala or the Region of Moon in head and shoulders. 12) Three Temperaments viz. flatulency or excessive self importance, melancholy or pensive sadness, bilous temperament or irritability, Phlegmatic temperament or indifference. 13) Three 'Gunas' or attributes: Satva (Goodness), Rajas (Passion) and Tamas (Ignorance). 14) Five 'Avasthas' or Inner Soul abodes in body parts viz. 'Sakiram' or Fully Alive and Vigilant connected to forehead, 'Svapnam' or dormant soul in a state of dream connected to neck, 'Sujjuti' or insensibility of soul connected to breast, 'Turiyam' or abstraction of mind while soul is connected to navel and 'Turiyathitam' or a state of death when the soul is sunk into mooladharam. 16) Ten 'Nadis' or nerve connections viz. Idakala or the nerve beginning from big toe of right foot to left nostril, 'Pinkala' nerve connecting the big toe of left foot to right nostril, 'Kantari' or nerves beginning from navel to neck assuming seven folds of seven tones of human voice, 'Suguva' or the optical nerves interconnecting ten branches, 'Purudan' or the auditory nerves linking one hundred twenty lines, Guru beginning from navel to flat stomach, 'Sangini' on flat belly, 'Suzi Muna' the nervous link connecting Adharas like Mooladhara, Svadhishtana etc.and Atti and Alambuda connecting miscellaneous body parts.

103) Ashtadasha Bhuja: Devi is endowed with Eighteen Hands carrying Aksha Maala or stringed beads, battle axe, mace, arrow, thunderbolt, Lotus, Pot, Cudgel, lance, sword, shield, conchshell, Ball, drinking cup, trident, noose, discuss or the wheel; She is also of 'Mahashtaadasha Peethika' or of the Eighteen Famed Temples like at Kolhapuri and at various Ashta Lakshmi Temples dotted all over in Bharat and elsewhere.

104) Chaturchatvaari (44) Tirthas:: Devaprayaga (Alaknanda-Bhagirathi Sangama), Triyugi Narayana (Sarasvati Kund); Mada Maheshwara (Madhyameshwara); Rudranatha; Badari natha at Brahma Kapala; Haridwar at Hari ki Paidi; Kurukshetra; (Pahova), Pindaaraka Tirtha; Mathura at Dhruva ghat; Naimisharanya; Dhouta paapa or Hatya harana Tittha; Bittur (Brahmavarta); Prayag raj; Kashi (Manikarnika); Ayodhya; Gaya; Bodhgaya; Raja griha; Parashurama Kunda; Yaajapur; Bhuvaneshwara; Jagannatha puri; Ujjain; Amarantaka; Nasika Triyamabakeshwara; Pandaripura at Chandrabhaga; Lohaarigal; Pushkar; Tirupati; Shiva Kanchi at Sarva Tirtha Sarovara; Kumbhakonam; Sri Ranganam on the banks of Kaveri; Rameshwaram at Lakshmana Tirtha; Dhanushkodi the Sangam of thousand rivers!; Darba shayana; Siddapur; Dwarakapuri; Narayana sara; Prabhasa at Veraval, Gujarat; Shulapani or Surapaneswara; Chanoda; Krishna, Godavari .

105) Shat Samvatsara naama: (60) Prabhava, Vibhava, Shukla, Pramodoota, Prajopatti, Aangirasa, Shrimukha, Bhava, Yuva, Dhaata, Ishwara, Bahudhanya, Pramaati, Vikrama, Vrisha, Chitrabhanu, Swayambhanu, Taarana, Parthiva, Vyaya, Vrisha, Sarvajit, Sarvadhari, Virodhi, Vikruti, Khara, Nandana, Vijaya, Jaya, Manmatha, Durmukhi, Helambi, Vilambi, Vikaari, Sharvaani, Plava, Shubhkrot, Krodhi, Vishwaavasu, Paraabhava, Plavanga, Keelaka, Soumya, Saadhaarana, Virodhikrot, Pareedhaavi, Pramaadeecha, Ananda, Raakshasa, Nala, Pingala, Kaala Yukti, Siddharthi, Roudri, Durmati, Dundhubhi, Rudhi-rodgaari, Raktakshi, Krodhana and Akshaya; all these are of repetitive/ cyclical nature.

106) Chatusshashthi(64) Yoginis – Chhaya, Maya, Narayani, Brahmayai, Bhairavi, Maheshwari, Rudrayani, Baseli, Tripura, Ugratara, Charchika, Taarini, Ambika Kumari, Bhagabati, Nila, Kamala, Shaanti, Kaanti, Ghatabari, Chamunda, Chandrakanti, Madhavi, Kachikeshwari, Anala, Rupa, Baaraahi, Nagari, Khechhari, Bhuchari, Betali, Bali, Dohini, Dwarini, Sohini, Sankata Taarini, Kotalai, Anucchaya, Khechamukhi Samuha, Ullaka, Samsil, Mudha, Dhakinai, Gopali, Mohini, Kamasena, Kapaali, Uttaraayani, Trailokya Vyapini, Trilochana, Nimaayi, Dakeswari, Kamala, Ramayani, Anadi Shakti, Balakshatraayani, Braahmani, Dharani, and Matangi.

107) Shashthitama Kalaas (60): Sixty Kalas include Vidyas like Geeta (Singing), Vadya or Instrumental Music; Nritya or dance; Natya or Theatrical performances; Alekhyia or Painting; Vishesha kacchedya or face and body painting; Tandul kusumaavali vikar or the art of preparing divine offerings from flowers and rice; Pushpapastrana or making a bed of flowers; dashanvasanang raag or the art of preparing materials for cleansing teeth, cloths and body paintings; mani bhumika karana or making the base for jewellery; shayana rachana or the art of making beds; Udaka vadya- Jala tarangini or the art of playing instrumental music; Udaka ghata or percussion on water surface and splashing; maalya grandha vikalpa or the art of degining and making wreaths of flowers and grasses; kesha shikhara pidyोजना or setting coronets on head hairs / hair dressings; nepathya yog or the art of dressing chambers; karnapatrabhang: the art of ear piercing; Gandhayukti / Sugandhayukti or the art of the application of aromatics; Chitra yog: Art of colouring mixes; Indrajala or the Art of Magic; kouchumaaryog or the art of make belief; hasta laaghava or the sleight of hand; chitra bhakshya vikara kriya or the mastery of preparing salads, bread, cakes and varieties of tasty culinaries; Paanaka-rasa-raagasava-yोजना or the art of making tasty drinks and eats; Suchikarma or the art of needle works and weaving; Sutrakarma or the art of thread play; Vina-damaruka-vadya or the art of playing on lute and small drums for fistful hands and fingers; prahelika or the art of making and solving riddles; pratimala or art of reciting verses by the skill of memory by way of Ashtavadhana or when eight literary luminaries posing questions in poetry in a row to be able to create replies in the order of the eight questioners; or Shatavadhaana or hundred persons posing questions and be able to provide replies to the hundred questioners in an order; durvaachaka yoga or the practice of answering difficult questions to be answered; pusteka vaacham or the art of reciting from memory or by reading; natakaakhaika darshan or the art of enacting anecdotes or plays; Kaavya samasya purti or the art of solving enigmatic verses [an example is signified by a Telugu Poet Tenali Ramakrishna who when asked by a door keeper of the King of Vijaya Nagar as prompted by jealous co-poets was : ‘Sir! Please fill in the ‘Samaasa’ meaning a strong line of elephants walked through the throat of a mosquito, the poet replied ‘bastard! How could a line of five elephants do so! Are you drunk?’ ‘But when the King overheard the same question and repeated the same question then asked Ramakrishna in the open Royal Court, the reply was: Sir! The strong line of famed elephants when lost the game of chess, it looked that Pandavas of such might and fame had by the twist of fate since they lost the game of dice had necessarily entered the thought of a mosquito!]; pattika vetraban vikalpa: the art of preparing arrows, a shield and an arrow case;

Turka karma or the art of spinning by spindle; takshan: the art of carpentry; Vaastu vidya: the art of civil engineering and house construction; Roupya ratna pariksha or the art of testing silver and jewellery; Dhaatu vad: the art of metallurgy; maniraagdnya or the art of examining the purity of jewels; aakaardnyan or the art of minerology; Vrikshaayurvedyog: the art of examining and treating herbs and trees; mesha-kukkuta-lavaakuydhha vidhi or the art of ascertaining the method of fighting goats-cocks-and birds; Shukasarika paripalana or the art of maintaining and understanding the conversation of parrots; utsadan or the art of healing or cleaning a person with perfumes; kesha majana koushala: the art of maintaining and combing hair; akshara mushtika kathana or the ability of talking with letters, finger gestures; Mlecchitkalaa vikalpa or the art of adopting and fabricating barbarous sophistry; desa bhaashadyan or the art form of knowing dialects of distant places; pushpa shataatika nimittadnyan: or the art of prediction by heavenly voices or the art of making toy carts by flowers; Yantra matrika or the art of mechanics; dharanmatruka or the use of amulet or talisman or charm; Samvachya or the art of conversation; Maanasi Kavya or mental compositions; Dyuta Vishesha or gambling and game of dice; baala keeda karma or the art of making toys for children; Vainaayaki vaidyadnyan or the art of enforcing discipline; Vaijayaki vidyagnan or the art of gaining victory; and vyaayamuiki vidyadyan or the art of awakening master by music at dawn. (Source with courtesy:Discover India Sanskriti)

108) Srishti by Shashttitama(60) Daksha Putrika : Creation of Eight Vasus, Eleven Rudras, Twelve Adityas, Forty nine Marudganas and Fourteen Manus (Source : Padma Purana) :

The initial lot of 'Prajavarga' was created by 'Sankalpa' (Thought), 'Darshana' (Vision) and 'Sparsha' (Touch). But, the process of creation adopted by the aforesaid methodology was not quick enough as Daksha Pajapati initiated man-woman body contact by which means the process of Srishti became faster and more definitive; by adopting this technique, his wife 'Veerini' gave birth to ten Dharmas, thirteen Kashyapas, twenty seven Chadramas, four Agnishtomikaas, two 'Bhrigu Putras', two Kushashvas and two Maharshi 'Angeeras'. The broadening the family base took place henceforth. Dharma's wives were Arundhati, Vasu, Jaami, Lamba, Bhanu, Marutvati, Sankalpa, Muhurta, Sandhya, and Vishwa. Devas were born as follows: Vishwa begot Vishwadeva; Sandhya -naamak Devatas were born of Sandhya; Marutvati gave birth to Marut Devas; Vasu begot 'Ashta Vasus'; Bhanu gave birth to Bhanu; Muhurtamani Devas were born to Muhurta Devi; from Lamba was born Ghosh; Jaami gave birth to Nagavidhi Kanya; from Arundhati were born all the 'Praanis' on Earth and Sankalpas were born Sankalpa. These Devas were spread over and illuminated. The Ashta Vasus were Aapa, Dhruva, Soma, Dhara, Anila, Anala, Prathyusha, and Prabhasa. Aapa had four sons viz. Shanta, Vaitanda, Saamba and Muni Babhru and these are 'Yajna Rakshaka Adhikaaris' or the Security Officials of Yajnas. Dhruva's son was called Kaal and Soma's son was Varcha; Dhara's sons were Dravina and Havyavaaha; Anil's putras were Praana, Ramana and Sharira. Anal had several sons and were like Agni; they were born of 'Sarkhandhis' (sea shore grass); significant ones of these were Shaakha, Upashaakha and Naigameya. As 'Krittikas' as well as Agni were responsible in the birth of Skanda Deva, he is also known as Kartikeya. Prathysha's son was Devala Muni and Vishwakarma Prajapati was the son of Prabhasa and the Architect and Builder of Devas. Ekadasha Rudras viz. Ajaikapaada, Ahirbhudhnya, Virupaaksdha, Raivata, Hara, Bahurupa, Thraimbaka, Saavitra, Jayanta, Pinaki, and Aparajita are the Chiefs of Rudra ganas numbering eighty four crore Ganas, each wearing Trishuls. Kashyapa's progeny from his wives Aditi, Diti, Danu, Arishta, Surasa, Surabhi, Vinata, Taamna, Krodhavasha, Ira, Kadru, Khasa and Muni was in multitudes. During the present Vaivaswata Manvantara, there are Twelve Adityas viz. Indra, Dhata, Bhaga, Twashta, Mitra, Varuna, Aryama, Viviswan, Savita, Pusha, Amshuman and Vishnu. These Aditya's were

born to Kashyap and Aditi. As regards the origin of Danavas born of Kashyapa and Diti viz. Hiranyakashipu and Hiranyaksha. Hiranyakashipu had four sons-Ayushmaan, Shibi, Vaashkali and Virochan. The last mentioned had an illustrious son called Bali who had in turn hundred sons of whom Banasura was a mighty warrior with expertise in ‘Astras’ or the Science of Archery. Maha Shiva was so satisfied with Banasura’s Tapasya that he agreed to reside in the Asura’s Nagari. Shiva bestowed the title of Mahakaal to Banasura who was Shiva’s companion. Hiranyaksha had four sons, viz. Uluk, Shakuni, Bhutasantaapan and Maha Bheem, who among them produced twenty seven crore Danavas in their generations. Danu had from Kashyap hundred sons who were virtuous and mighty, important among them being Viprachit, Swarbhana, Maya, Vrishaparva, and Vaishwanara; Mandodari was born to Maya; Vaiswanara’s daughter named Puloma gave birth to Paoloma and Kalakeya who created havoc among in the world on securing Brahma’s boons of invincibility and was finally killed by Arjuna of Maha Bharatha. Viprachit married Simhika and their son Rahu is the famous Planet who was stated to have tasted ‘Amrit’ and became deathless like Devas. Tamra was among the wives of Sage Kashyap who had six daughters who all gave birth to various birds viz. Shuki who created Shuka or parrots and Ullu or owls; Shaini created the birds of the same name; Bhasi created ‘Krr’ named bird; Grudhri created Grudhra or Kite; Sumrugni created Kabutar or Doves; Shuchi created Hamsa, Saras, Karanda and Plava birds. Devi Vinati who was the religiously inclined wife of Kashyap created two celebrated sons viz. Garuda the ‘Pakshi Raja’ who was the Carrier of Maha Vishnu and Aruna the Carrier of Surya Deva. Vinati also gave birth to Saudamini who appears on the Sky occasionally as a fleeting lightning. Aruna had two sons viz. Sampaati and Jataayu. Surasa, another daughter of Kashyap and Diti, gave birth to thousands of serpents; but Kadru observed a noble Vrata and begot thousand-hooded Nagas of whom twenty six famous ones were Sesa, Vasuki, Karkotaka, Shankha, Itavata, Kambal, Dhananjaya, Mahanila, Padma, Ashwatara, Takshak, Ilapatra, Maha Padma, Dhritarashtra, Balahaka, Shankhapala, Nahusha, Ramana, Panini, Kapila, Durmukha and Patanjolimukha. Not many of the Nagas survived since Janamejaya the last reputed Pandava avenged Parikshit-his father’s- untimely death in the Sarpa Yagna and thousands of poisonous snakes perished in the fire-pit. Surabhi with the Amsa of Kashyap created Aprasas, the beautiful celestial damsels. Arishta gave birth to Kinnaras and Gandharvas. Ira Devi created trees, creepers, grass and the like, while Khasa gave birth to crores of Rakshasas and Yakshas. As innumerable Daityas were killed in the series of Deva-Danava battles, especially at the time of ‘Samudra-Manthan’ (Churning of the Ocean) and ‘Amrita Prapti’ (Emergence of Amrita), Devi Diti was mentally shattered and performed severe Tapasya on the banks of River Sarasvati to Surya Deva with the singular objective of killing Indra and Devas. Kashyap assured that her objective should be fulfilled and that she should observe regulations such as reside in a Tapovana, take ample care of her ‘Garbha’, observe single meal a day, never go near a tree, never enter water nor a house/ shadow, keep calm, never hear bad news nor quarrel, never be overjoyed, keep engaged in propitious acts, and so on. As her confinement stage was nearing, Indra entered Diti’s garbha when she was asleep and cut the embryo of the boy about to be born into seven pieces, with each piece being cut into seven further pieces thus making a lot of forty nine pieces. As these pieces started crying, Indra tried to console them, saying :’ma mudah’ (do not cry); Indra realised that Devi Diti was blessed due to the power of a Vrata that she was asked by Kashyap to perform; he apologised for his heinous act of entering her womb and cutting forty-nine pieces of the baby, named the forty nine boys as Marudganas, elevated their status of Devas and made them eligible for sharing the ‘Havis’ or the ‘Yagna Phal’ and with veneration gave all the facilities due to Devas; and flew them across to Swargaloka along with Diti Devi, the Daitya Mata. Having described the Adi Sarga (Creation) and Pratisarga (Reabsorption), Sage Pulastya provided an overview of Manvavantaras to King Bhishma. Swayambhu,

Swarochisha, Uouttama, Tamasa, Raivata and Chakshusa were the earlier six Manus and the on-going Seventh Manvantara is of Vaivaswata. During this period the Sapta Rishis are Atri, Vasishtha, Kashyapa, Gautama, Bharadwaja, Vishwamitra and Jamadagni. The future Manus are scheduled to be Sanavarnya, Rouchya, Bhoutya, Meru Savarnya, Ribhu, Veetadhama and Vishvaksena, thus totalling fourteen Manus.

In brief, Daksha's while Daksha Prajapati was gifted with sixty daughters he married off ten of them to Dharma and as per the 'Amshas' of Planets the progeny were as follows: Bhanu Devi gave birth to Dwadasha Adityas; Sadhya Devi to twelve Sadhyas or Concepts of Achievement with Chandraamshaviz. Bhava, Prabhava, Kurushaashwa, Suvaha, Aruna, Varuna, Vishvamitra, Chala, Dhruva, Havisman, Tanuja and Vidhana; Ashta Vasus from Vasu Devi with Mangalaamsha; Devi Arundhati gave birth to Prithvi Tatwa with Budhaamsha-this Arundhati is stated to be different from Vasishtha's wife the famed Pativrata; Devi Muhurta begot thirty Muhurta Ganas with the Amsha of Deva Guru; Vishwa Devi gave birth to ten Vishwa Ganas with Shukraamsha viz. Kratu, Daksha, Vasu, Satya, Kaala, Kaama, Dhriti, Kuru, Shankumatra and Vamana.; Thirty Marud Ganas were born to Marud Devi with the Amsha of Shanaischara; Lamba Devi begot Rahu and Yami gave birth to Ketu; Muhurta Deva begot thirty Muhurta Manis and Sankalpa Devi to Sankalpa Ganas.

Ya eko varno bahudhaa shakti yogaad varnaan anekam nihitaartha dadhaati, vichaiti chaante vishvam aadou sa devah sa no buddhyaa shubhaayaa samyunaktu/ (May Almighty endow us with clarity of thoughts about His many splendoured distinction of Unity, with neither colours nor forms but of enormous powers, at once transparent and hidden, all forged into Oneness from multiplicity!) Source: Svetaashvatara Upanishad.

OM TAT SAT

