Other Scripts by the same Author:

Essence of Puranas:-Maha Bhagavata, Vishnu, Matsya, Varaha, Kurma, Yamana, Narada, Padma; Shiva, Linga, Skanda, Markandeya, Devi Bhagavata; Brahma, Brahma Vaivarta, Agni, Bhavishya, Nilamata; Shri Kamakshi Vilasa- Dwadasha Divya Sahasranaama:a) Devi Chaturvidha Sahasra naama: Lakshmi, Lalitha, Saraswati, Gayatri;b) Chaturvidha Shiva Sahasra naama-Linga-Shiva-Brahma Puranas and Maha Bhagavata;c) Trividha Vishnu and Yugala Radha-Krishna Sahasra naama-Padma-Skanda-Maha Bharata and Narada Purana. Stotra Kavacha- A Shield of Prayers -Purana Saaraamsha; Select Stories from Puranas

Essence of Dharma Sindhu - Dharma Bindu - Shiva Sahasra Lingarchana-Essence of Paraashara Smriti- Essence of Pradhana Tirtha Mahima- Essence of Ashtaadasha Upanishads: Brihadarankya, Katha, Taittiriya/ Taittiriya Aranyakya, Isha, Svetashvatara, Maha Narayana and Maitreyi, Chhadogya and Kena, Atreyya and Kausheetaki, Mundaka, Maandukya, Prashna, Jaabaala and Kaivalya. Also ‘Upanishad Saaraamsa’ -


*Essence of Panchaakshari Vidya -Padma Paadeeyam - *Essence of Maanasollasa -Suresvareeyam –
*Essence of Hastamalaka Stotra Dwaadasheeeyam- * Quintessence of the works of Adi Shankara Shishyaas-Thotakeeyam, Hastamalikiyam, Panchakshari Vidya, and Manasollasa
FOREWORD

Vedas are constant flows from Chaturmukha Brahma, which are incessant, often complex and confounding; only Seekers of standing could fathom the depths! Upanishads are perhaps the peripherals that Maharshis sought to explain some outline sketches if not their hidden messages! Of the hundreds of odd Upanishads each standing out on its own luminosity are of an extraordinary sparkle. The more one dwelves, the deeper one on slips by! It is by the tight grip of the teeth that one is able to make out as an outline of each work of an Upanishad!

It is perhaps not possible to assimilate even outside sketchs of various Upanishads at random. Human effort falls woefully far short of comprehension by the ordinary except those Mahatmas who are truly blessed. Each Veda over flows an ocean and each such one ocean presents a singular thought all the same Unknown! The message is common but interpretations are astounding.

Some spills over of the reflection of Vedas are enlisted in the Essence of Ashtaadasha Upanishads including Brihadaranyaka, Katha, Taittiraya / Taittireeya Aranyaka, Isha, Svetahsvatara, Subaala, and Paingalaa as represented by Yajurveda; Chhandogya and Kena represented by SaamaVeda; Kaushitaki and Atreya represented by Rig Veda; and Mundaka, Manduka, Prashna, Jaabala and Kaivalya by Atharvana Veda. And Kamakoti. Org-books section was published by the grace of HH.

Now the attempt is to prepare the ‘Essence of Laghu Upanishad Pushpamaala- Part One’ seeking to cover those select Laghu Upanishads related to RiK Veda- Shukla Veda- and KrishnaYajur Veda.

The rest of the Upanishads as per the Saama and Adharvana Vedas are sought to be explained in the Part Two.

During repetitive visits to Kanchi, both during Service and post retirement, I had the privilege of meeting HH Vijayendra Sarasvati Shankaracharya Swamiji, the then Bala Swami who had influenced my total psyche in personally commanding and guiding me periodically to translate and suitably edit the Series of the ‘Essence successions ’ of Eka Vimshati Sanaatana Puraanas- Ashtaadasha Upanishads -Dharma Sindhu - ‘Manu- Paraashara-Vyaasa-Yaginavalikya Smritis’ - ‘Brahma Sutra-Aapastamba-Grihya Sutraas’- Ithiaasaas of Ramayana- Maha Bharatas - Devis Lakshmi- Durga- Sarasvati - Gayatris - Brahma Vishnu Maheshshwaras - Pancha Bhutaas-Pratyaksha Bhaskara Chandras- Nava Grahas- Ashta Dikpaalakaas- Soundarya Lahari-Bhagavad Gita - Dattaatreyadi Maha Purushas- Pranava and and Essence of Adi Shankara Sishyas of Thotakeeyam, Hastamalikiyam, Panchakshari Vidya, Manasollasa and so on.

I have been scripting translations day in and day out merely and totally being dedicated to my mentor HH Vijayendra Saraswati Shankaracharya Swamiji of Sri Kanchi Mutt with our hearts and souls. This Essence of Laghu Upanishad Pushpa Maala is to dedicated to the HH too.

VDNRao and family

Dated July - 2022

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Overview

The intention is provide the Sanskrit base and simple translation of meaning in English, without resorting to esoteric explanations and descriptive annotations. However the slant in the translation is
within the framework of Adi Shankara Bhashya, while various Schools of Thought for each of the Upanishads be in prevalence as per their own disciplines. Hence the Mukhyopanishads viz. Brihadaranyana, Katha, Taittiriya, Isha, and Svetaashvara all belonging to Yajur Veda; Chhandogya and Kena to Saama Veda; Atreya and Kaushitaki to the Rig Veda School while Mundaka, Mandukya and Prashna are of the Atharvra Veda clan. In the Essence of Ashdaadasha Upanishads of what kamakoti. Org. books was already published in the public domain.

It is stated that there are as many as 108 Upanishads as follows: 1) Mukhyopanishads viz. Brihadaranyana, Katha, Taittiriya, Isha, and Svetaashvara all belonging to Yajur Veda; Chhandogya and Kena to Saama Veda; Atreya and Kaushitaki to the Rig Veda School while Mundaka, Mandukya and Prashna are of the Atharvra Veda clan of Mukhya Upanishads; 2) Samanyopanishads: Atmabodha, Mudgala, Vajra, Mahat, Savitri, Sarvavata, Sharirika, Ekaakshara, Akshi, Praaamagnihotra, Subala, Manitraka, Niraalamba, Pingala, Adhyatmika, Mukti, Surya, Atma Upanishads; 3) Sanyopanishads: Nirvana, Aruneya, Maitreyani, Maitreya, Sanyasa, Kundika, Brahma, Garbha, Tejobindu, Avadhuta, Katha Rudra, Varaha, Jabala, Parama hamsa, Advaya taraka, Bhikshu, Turiyatika, Yagnavalkya, Satyayani, Narada Parivrajaka, Parama hamsa parivrajaka, Parabrahma, Tripura Upanishads; 4) Shaakteyopanishads: Tripurya, Soubhagya, Bhalvarcha, Saraswati Rahasya, Sita, Annapurna, Devi, Tripuraataapaani, Bhavana Upanidhads; 5) Vaishnavopanishads: Vasudeva, Aayakta, Narayana, Kali sanataara, Taaraasara, Narasimhataapani, Tripadvibhuti, Rama -rahasya, Ramataapaani, Gopalaataapani, Krishna, Hayagriva, Datta raya, Garuda Upanishads; 6) Shaivopanishads: Akshamaalika, Rudraksha, Jaabala, Swetashvatara, Kaivalya, Kalagni Rudra, Dakshinamurti, Rudra hridaya, Pancha Brahmo, Shira, Aatharva shikha, Brihid Jabala, Sharabha, Bhava, Ganapati; and 7) Yogopa -nishads:Nadabindu, Yogakundalini, Hamsa, Trishikhi, Mandal Brahmana, Shandilya, Paashupata, Maha Vakya and so on.  

Chaturveda krama anusaara as being attempted except starred * are as follows


Rig Veda Laghu Upanishads –

Akshamalikopanishad
Upanishad on Rosary Beads

Om vaangme manasi pratishtitaa manove vaachi pratishthitamaaviraa veerma yadhi, vedasya ma aaneesthah shrutam me prahaseeenenaardhenaahorataaarsandhaanryutam vadishyaami Satyam vadishyaami, tanmaamavatu tadvattaaramavatu avatu maamavatu vaktaaramavatu vaktaaram/ Om shantih shanrih shaantih/

Paramaatmaa! May my voice be well set and well realised; may my veda jnaana be too likewise. May I be ever truthful- om shanti-shanti-shanthi,

1. Atha prajaaparirguham papraccha bho brahmannaakshamaalaabhedavidhim buuheeti, saa kim lakshana kati bhedaa sayaah kati sutraani katham ghananaaprakaarah ve varnaah kaa pratishthaa kaivaasyaadhi devataa kim phalam cheti/

Some time, Prajapati asked Bhagavan Kartikeya: may you kindly explain to me about the aksha maala, its aksharas- abhidevataas and the end result fruits.

2. Tam guhah pratyuvaacha pravaala mouktikashatika shankha rajataashtapatachandana putrajeevikaabje rudraakshhaa iti/ Aadikshaanta murtih sauvavdaana bhaavaa/ Souvarnam rajatam taamram cheti suutrtrayam/Tadvivare souvarnam taddkshapaarshve raajataam tadvaame muhkam tadpuucchhe pucchham taddantaraavartana kramena yojayet/

Bhagavan Guha replied as follows: This aksha maala could be made out of pravaala- moti- spatika,shankha, silver, gold, pureajeevika, kamala or rudraksha as of ten types. This range from ‘a’ to ‘ksha’ aksharas. Gold-silver-and copper made sutraas from top to bottom.

3. Yadasyaantaram sutram tadvahaa, yadakshapaaschentacchaivam, yadvaame tadvaiishnavam, yannukham saa Sarasvatee, yatpuucchham saa gaayatree/ yatsushiram saa vidyayaa, yaa granthih saa prakritih, ye sarasvate dhavalaah, ye sparshaste peetaah, ye paraasti rakteah/
That ‘sutra’ be realised as brahma sutra as of the inner to the right as of Shiva and to the left as of Vishnu, to the center as of Devi Sarasvati, as the tail as Devi Gayatri; the cavity or aperture as of Vidya, the knot as Prakriti, the swara or the tune if be of saatvika nature is of dhaivala or cleanliness, its sparsha is of the mix of yellow while the raajas kaarana be of the red characteristic.

4. Athataam panchabhirgavyaistanubhih shodhaaivaa panachabhirgavyarrgandhodakena samsnaapya tasmaaomkaarena patrakurchina snapaitvaashtabhirgandhiaraalipya sumanahsthare niveshaakshaapushpairaadhya prayakshaantavannairbhaaayiet/

Then (after thus meditating the presiding deities in different part of the rosary) bathe it (or clean it) in the milk got from 5 types of cows (like Nanda); and then in Pancha-gavya (a sanctified liquid prepared from the cow-dung, cow’s urine, ghee, curd and milk) and darbha grass immersed in water and then in the individual Pancha-gavya (in the aforesaid 5 things separately) and in sandal water. Then sprinkle water with darbha grass uttering Omkāra. Besmear it with eight fragrant (pastes) of eight (sweet-smelling substances like Sandal, Kasturi etc.,). Place it on flowers. Meditate (all) the letters in the rosary (or each letter in each bead).

5. Omkaara mrityumjaya sarvavyaapaka prathamekshe pratiashta, omkaaraakaraashanaammaka sarvagata dviteeyeekshe pratishtha, omkaara pushhtidaakhobhakara triteeyeekshe ratishthita, omeengkaara vaakya prasadadakara nirmala chaturteekshe pratishtha, omkaara sarva balaprada saaratara panchamekshe pratishtha, omumkaarocchadanakara duhsaha shashtekshe pratishtha/ ----

Om Aëkàra, the conqueror of death, Omnipresent, be established in the 1st head!
Om Àëkàra, He who of the nature of attracting, found everywhere, be established in the 2nd head!
Om ìëkàra, the giver of wealth and firmness, be established in the 3rd head!
Om ìëkàra, the maker of clarity in speech and clear One, be established in the 4th head!
Om ìëkàra, the giver of strength, the essence of everything, be established in the 5th head!
Om ìëkàra, One who drives away evil spirits, the intolerable, be established in the 6th head!
Om Àëkàra, One who disturbs the (the dis-order), the moving One, be established in the 7th head!
Om ìëkàra, the deluding one, the effulgent and shining, be established in the 8th head!
Om ìëkàra, the hater, the devourer of everything else (or one who conceals everything), be established in the 9th head!
Om ìëkàra, the deluding one, be established in the 10th head!
Om ìëkàra, One who attracts everyone, Suddha-sattva, be established in the 11th head!
Om Àëkàra, the Pure and Noble (Suddha-sattvika), attracting human beings, be established in the 12th head!
Om ìëkàra, the (base) of entire speech, eternally pure, be established in the 13th head!
Om ìëkàra, of the nature of speech, capable of attracting the peaceful, be established in the 14th head!
Om ìëkàra, capable of attracting elephants etc., attracting, be established in the 15th head!
Om ìëkàra, capable of destroying death terrible, be established in the 16th head!
Om Àëkàra, the remover of all poison, giver of auspiciousness, be established in the 17th head!
Om ìëkàra, the tormentor (or disturber) spreading everywhere, be established in the 18th head!
Om ìëkàra, He who puts dows all obstacles, the greatest, be established in the 19th head!
Om ìëkàra, the giver of ...... (sanbhaysa), stupefier, be established in the 20th head!
Om Àëkàra, the destroyer of all poisons, the sharp, be established in the 21st head!
Om Àëkàra, the destroyer of ...... (abhichara), cruel, be established in the 22nd head!
Om Àëkàra, the destroyer of goblins, terrifying, be established in the 23rd head!
Om Àëkàra, the destroyer of ...... (krityas - abhichara), unstoppable, be established in the 24th head!
Om Àëkàra, the destroyer of ...... (bhutas), be established in the 25th head!
Om Naëkâra, the churner of ....... (mrityu), be established in the 26th head!
Om Âaëkâra, the remover of all diseases, the good One, be established in the 27th head!
Om Áhaëkâra, of the nature of moon, be established in the 28th head!
Om Áaëkâra, the remover of poisons, be established in the 29th head!
Om Áhaëkâra, the true wealth, the good One, be established in the 30th head!
Om Àaëkâra, the giver of all successes (siddhis), the deluder, be established in the 31st head!
Om Àaëkâra, the giver of wealth and grains, who pleases one, be established in the 32nd head!
Om Thaëkâra, One who yokes with dharma, faultless one, be established in the 33rd head!
Om Daëkâra, the developer of growth, with pleasing looks, be established in the 34th head!
Om Dhaëkâra, the destroyer of mundane suffering (visajvara), the expansive One, be established in the 35th head!
Om Naëkâra, the giver of enjoyment and liberation, the peaceful One, be established in the 36th head!
Om Paëkâra, the destroyer of poison and obstructions, the Evolved One, be established in the 37th head!
Om Paëkâra, the giver of eight siddhis, like atomic form, taking capacity, the effulgent nature etc., be established in the 38th head!
Om Baëkâra, the remover of all defects, the auspicious One, be established in the 39th head!
Om Bhaëkâra, One who quietens the goblins, the terrifying One, be established in the 40th head!
Om Maëkâra, the deluder of haters, be established in the 41st head!
Om Yaëkâra, the Omnipresent, the purifier, be established in the 42nd head!
Om Raëkâra, the burning One, the odd shaped, be established in the 43rd head!
Om Laëkâra, the hearer of the world, the effulgent, be established in the 44th head!
Om Vaëkâra, the all-pervading One, the noblest One, be established in the 45th head!
Om Éaëkâra, the giver of all results, the sanctifier, be established in the 46th head!
Om Çaëkâra, the giver of righteousness, wealth and pleasure, ......., be established in the 47th head!
Om Saëkâra, the cause of everything, the undercurrent of all letters, be established in the 48th head!
Om Haëkâra, the base of all speech, the pure One, be established in the 49th head!
Om Laëkâra, the giver of all power, the Supreme One, be established in the 50th head!
Om Kaëkâra, the One who instructs on the main and subsidiary categories of the world, of the nature of Supreme effulgence, be firmly established in the crest gem!

Mrityu not only means death but carelessness, non-alertness consequent swerving from the path of spirituality. Hence ajnana, nescience and the bodily perils like hunger etc., too are referred to as Mrityu.

Such invocation of sacred syllables (avahana), their spirits and the deity who confers a particular boon and of the nature of a particular form must be invoked in the first head - right of central head. Invocation must be done circularly and end in crest jewel.

6. Atho vaacha ye devaah prithivishadastebhyo namo bhagavantonumadantu shobhaayai pitaronumadantu shobhaayai jnaanamayeemakshamaalikaam
Then one must say: ‘Prostrations to all those Devataas who are moving on all over the earth. Be firmly established in this rosary and bless us and forefathers too after getting established in Aksha-malika to permit us for propitiousness for ever.

7. Atho vaacha ye devaa antarikshsadastobhya om bhagavantonumadantu shobhaayai pitaronuvadantu jnaanamayeemakshamaalikaam/
Then one must say:Prostrations to all Devataas to those Devataas who are in and move about in atmosphere! Be firmly established in this rosary and bless us and forefathers too after getting established in Aksha-malika permit us for auspiciousness for ever .
8. Atovaacha ye devaa divishastebhyo namo bhagavantonumadantishobhaayai pitaronuvadantu shobhaayai jnaanamayeemakshamaalikaam
Then one must say: Namaskaaaraas to those gods who are in and move about in heaven! Be firmly established in this rosary and bless us and forefathers too after getting established in Aksha-malika ermit us for auspiciousness and good!”

9. Athovaacha ye mantraa yaa vidhyaastebhyo namastaabhyaschonnamastacchaktirasyaah prarishthaapatati
Then one must say: Namaskaaraas to seven crore mantras and 64 arts” and invoke their powers in rosary.

10. Athovaacha Brahma Vishnu Rudraastbhyah sagunobhya om namasadveeryamasyaah pratishthaayaat
Then one must say: "Salutations to Brahma, Vishnu and Shiva" and invoke their powers in rosary.

11. Athovaacha sankyaaditatvabhedastebhyo namo vartadhvam virodhonivartsadwam
Then one must say: “Salutations unto the 36 Tattvas (the fundamental categories)” and invoke the presence of the best Tattvas in it, praying to them to make the rosary capable of yielding the desired fruit like a divine-cow (Kamadhenu).

[Tatwaas as per Devi Bhagavata Purana as follows:

Tatvas *: 1) ‘Jnanendriyas’: Five of sense organs, viz, Eyes, Nose, Tongue, Mouth, and Skin; 2) ‘Karmendriyas’: 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) ‘Dhatu’ 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), Uthana (near navel), Nahana (movements and speech), Koormana (causing disgust or dismay), Karihara (facial), Devadatta (exaled by yawning) and Dhanayaya (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. flatulence or excessive self importance, melancholy or pensive sadness, bilous temperament or irritability, Phlegmatic temperament or indifference. 13) Three ‘Gasas’ 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, ‘Sugua’ 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 Ati and Alambuda connecting miscellaneous body parts.]

12. Athovaacha ye Shaivaa Vaishnavaah Shaktaah shata sahasrashaastebhyo namo namo bhagavantenumadanumadwanugrahamantutwanugraham

Then one must say: "Salutations unto Hundreds of Thousands of Saivites, Vaishnavites and Saktas (and seek their blessings and permission to use the rosary); be pleased and permit me to use".

13. Athovaacha yaascha mrityoh praanavantastaabhyo namo namastenaitaam mrudayata mrudayata/ At the end of one’s existence then one must say: Namaskaaraas unto the powers of Mrityu; Let you all make me happy, happy!"

14. Punaretasyaam sarvaatmakatvam bhaavatitvaa bhaabena poorpamaalikaamattpaadyarabhyaa tanmayeem mahopahaarairupahriitya aadikshaantairakshairakshamaalaashtottarashatam sprusheye

Then meditating on the rosary as representing everything as the form of God, should start touching eastwards, feeling grateful to its help and touch the heads (beads) 108 times. In otherwords the additional eight beads well over hundred are representative of ‘Aa-ka-chata-ta-paya-sha’.

[ Vishleshana on ‘Akshamaala’s origin vide Puranaas:

In a congregation of Brahmansas, Veda Vyas explained the significance of ‘Rudrakshas’, their origin and methodology of wearing them. A person wearing a Rudraksha Mala with Brahma-grandhis and performs Japa-Daana-Stotra-Mantra-Deva Puja or any other propitious Task is stated to have executed the best possible worship ever. In Satya Yuga of the yore, a fearful Danava named Tripura had Brahma Deva’s boons of invincibility against Devas and harassed them besides all virtuous human beings, Sages and other species. When Devas approached Maha Deva and described the atrocities perpetrated by the Asura, Shiva got perturbed and pulled out his powerful ‘Aajagava’ Dhanush and despatched his ‘Vikaraal’ named arrow and from his Divya Drishti (Celestial Vision) tracked Tripura down after extensive battle and killed him finally. In this tedious task, Maha Deva sweated profusely and the skin moisture of Maha Deva got materialised as a huge Tree of Rudrakshas (Eyes of Rudra). As Kartikeya asked Maha Deva about the significance of the Seeds of the Tree, the latter described that wearing a mala (garland) of Rudrakshas bestowed auspiciousness and acted like a shield against diseases, poverty, unhappiness, and discontentment in life. Those who wear Rudrakshas would immediately assume the personality of confidence, equanimity and maturity. If one wore Rudraksha on his head and died, the person concerned would immediately break the cycle of rebirths and secure salvation.

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 Namah; 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 Namah; 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 Avatars, pacifying all the ill-effects of Nine Planets and destroying Evil Spirits like Piscachas, Goblins, Thieves etc.the relevant Mantra being Shri Narayaneya Shri Vaishnavey 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 protecting 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 zg 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!]

15. Aha punaruthaapya pradakshini krityom namaste Bhagavati mantra mantraatrukekekshamaale sarvavashankaryom namaste bhagavati mantra mantraatrukshamaale ucchhaatanyom namaste bhagavati mantra mantraatrukshamaale vishvaamitrenyam pradakshini namaste bhagavati mantra mantraatrukshamaale vishvaamitrenyam pradakshini tam naashayati saayamadheeyaano divasakriram paapam naashayati/ tatsaayam praatah prayugjnaanah paapopaapo bhavati, ekamakshamaalikayaa japto mantrah sadyah siddhikaro bhavateetyaah bhaganaanugrah Prajaapatimityupanishad/

Then getting up, placing it (on flowers) circumambulating utter the following incantation: "Om, Oh goddess, salutations, mother of all mantras of the forms of letters, rosary of beads; He who attracts everyone, Salutations! Oh goddess mantra matrike, rosary of beads, stupefier of everything, Salutations! Oh goddess, the remover of Abhicharas, Salutations! Oh goddess, eternal One, conqueror of nescience, the illuminator of everything, protector of the all world, life giver for all world, creator of everything, ordainer of the day, ordainer of the night, mover to the other rivers, mover to other places, mover to other islands, mover to other worlds, shining everywhere always, she who illumines all hearts! My prostrations to you of the form of Parà-Pashyanti-Madhyama-Vaikhari. Prostrations to you of the nature of all Tattvas, all knowledge, of the nature of all powers, of the nature of all good, worshipped by sage Vasistha, attended to by sage Visvamitra!

16. Praataraadeeyaano raatrikritam paapam naashayati, saayamadheeyaano divasakriram paapam naashayati/tatsaayam praatah prayugjnaanah paapopaapo bhavati, ekamakshamaalikayaa japto mantrah sadyah siddhikaro bhavateetyaah bhaganaanugrah Prajaapatimityupanishad/
If one studies this in morning, the sins of night are destroyed. If one studies this in evening twilight, sins done in day are destroyed. One who reads this both in the morning and evening, even if a sinner, becomes rid off sins. The mantras recited with rosary immediately gives benefits.” Thus said Guha to Prajapati.

Atma Bodha Upanishad

Over View

Rigveda sambhandha Omkaara rupa, prajjina rupa and prajjina chetana mahatva besides of nija atmaanubhuti astithava Atma Bodha. One’s thought be as of sugar cane and the resultant juice heading for atmaanubhuti and jeevan muktaavastha prapti saadhana.

Om vaangme manasi pretishhtitaa manovaachi pratishhtitamaaviraa veeya edhi, vedasya ma aanceesthah shrutam me maa prahaaseeranenaadhheete naahoraatraaandhhaamrutam vadishyaami satyam vadishyaami, tanmaamavatu tadvakaarastavatvatu avatu maamavatu vaktararastavatu vaktaaravam/ Om shanih shantih shantih/

Pramatma! In my ‘vaani’ or expression is anchored to my ‘manas’; be my thoughts be as of vedajnaana as of transparent and ever truthful. May my swaadhyaaya be ever enlivened. May I be of satya bhashana and satya pravartana ever. May the trividha taapa of aadi bhoutika, adhyamika and -aadi daivika shaasti and upashamana.

[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, Aadh Daavika and Adhi Bhoutika reasons. Adhyatmika based Tapas are either due to ‘Shaaririka’(physical) ailments or ‘Manasika’ (psychological) imbalances. Shaaririka Tapas 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 Tapas are related to Kama, Krodha, Bhaya, Dwesha, lobha, Moha, Vishada, Shoka, Asuya, Apaman, Irshya, Matsara etc. Adhi Bhoutika Tapas 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 Tapas due to discriminations of sex, age, social status, experience, opportunity, family background; origin of birth viz. religion, Varnashrama and age. Disappoint -ments 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.]

I.1. Om pratyaaganadam Brahmapurusham pranava swarupam akaata ukaaro makaara iti tryaksharam pranavam tadetadomin, yamuktvaan michyate yogee janmasamsaarabandhanaat, om namo naaraayanaaya shakha chakra gadaa dhaaraaya tasmaat om namo Naraayanaaeti mantropaasako vaikuntha bhuvanam gamishyati/

The innermost Brahman is A, U, M - saying this a Yogi becomes free from the cycle of birth. Om, I bow to Narayana, having Sankha, Chakra and Gada. The upasaka is destined go to Vaikuntha.
A-U-M symbolises one’s own consciousness of truthfulness and reliability signifying the kaleidoscopic variations of mind in endless forms, yet therefore anything that changes constantly! A-U-M signifies one’s own mind as conditioned of Pancha Bhutas of Earth- Water- Fire- Air and Skies besides the Panchendriayas of Karmandriyas viz. nose-tongue- eyes- ears- skin respectively and of Jnanendriyas viz. Ghrana-Rasa- Chakshu-Shrotra-Twak or smell, taste, see, hear and touch. as also of the Pancha Tanmatras of Light, sound, taste, smell and consciousness.

A-U-M as of now being attached to the Charioteer called the Intellect as of discretion or otherwise, and as of the Wise / Vicious horses that get carried away with right or of wrong deeds. But once Intellect in tune with the bridle of mind is endowed with care and discretion then the organs too like the good horses tend to run on the roads of safety and well being. Contrarily, the master of the chariot looks bewildered as mute spectator to the unapproved deeds of the Charioteer, the bridle and the horses thus for sure getting deeply engaged in the cycle of births and deaths with all the risks of existence again and again either as humans or animals or worms depending on the deeds of the body concerned! However if the charioteer as associated with the bridle and quality horses would certainly take to smooth roads without pitfalls and seek to escape the dreaded cycle of births ans deaths!

A-U-M is Brahman. Om consists of one syllable is the Antah-Pranava or one’s own conscience. It is divided into eight (matras) - the vowel ‘a’, the vowel ‘u’, the consonant ‘m’, the half-syllable (ardha-matra) the nada, the bindu, the kala and the shakti. Hence it is not of four - as its chief matras as has been said to be. The vowel ‘a’ consists of ten thousand parts, the vowel ‘u’ is of a thousand parts, the letter ‘m’ of a hundred parts and the Ardhamatra-Pranava consists of an endless number of parts.

A-U-M has been highlighted from the complexity of quotes from the writings on the website of kamakoti.org vide Articles/ Books. Now, Veda- Puraana-Upanishad- Dharma -Itihaasa-Shastras had already been reflected for some time now as highlighted on Tri Murtis, Tri Devis, Pancha Bhutaas, Agni Karyas, Nava Grahas, Contemporary Subject Writings and so on.

A-U-M, thus what all of a little of comprehensible and the huge chasm of what is not far beyond comprehension are like the Agjnaana- Vigjnaana- and Paraajgnaana categories;

A-U-M is now being thus sought to be explained as the Essence of Pranava!

1.2. Atha yadidam Brahmapuram pandareekam tasmaathi hadidaabhamaatram deepavarprakaashad/
That hridaya rupi kamala is known as brahma puri being the singular most vidyutkshetra as being the deedeepayamaan or of ever luminousity.

1.3. Brahmanyo Devaki putro Brahmanyo Madhusudanah, brahmanyah pundareekaaksho brahmanyo Vishnurachyutah/
Devaki putra Bhagavan Shri Krishna is the Brahmana priya being of ‘kamala sadrusha netra’ or as of lotus eyed. Indeed, sadbraahmana is as of 44 sacraments.

1.4. Sarvabhaatthestsamekam Naaraayanam kaaranapurushamakaaranam param Brahnom/
Samasta bhuta praanis is right within the singularmost virat purusha as the swayam omkaara as of Madhusudana, Pandarikaaksha, Vishnu, and Achyuta. Thus Narayana is the one, existing in all creatures, the causal person without a cause.

1-5. Shoka mohavinirmukto vishnum dhyaayanna sodati, dwaitamabhayam bhavati mrityo sa mrityumaaapnoti ya ita naaneva pashyati/
Thus Bhagavan Vishnu be once resorted to deep meditation- be of bheda buddhi or of dwaita buddhi or of advaita buddhi or of the single mindedness be of the mrithyu bhaya naastittwata. In other words,
one does not suffer meditating upon Vishnu without misery and illusion - there is no fear; one who sees many here goes from death to death.

I-6. Hridpadmamadhye sarvam yatatprgjnaane pratishthitam pragjnaanno lokah pragjnaa pratishthita pragjnaanam Brahma
In the middle of the heart-lotus Brahman exists as the chetana which is as of ‘pragjnaana pratishthita’ and the avinashi Brahman is of ‘pragjnaana sampanna’.

1.7. Sa etenapragjnaaatmaanaasmaalokadutkramyamushminswnarge loke sarvaan kaamaanaaptaavamritah samabhavadamritah samabhavat/
A shreshta jnaani with the jnaana sampannata or with the knowledge of Brahman departs from this world with this knowledge, getting all desires in the other world becomes immortal.

1.8. Yatra jyotirajastram yasmillokebhyarhitam tasminnaam dehi swamaanamrite loke akshate achute loke akshate amritatvam cha gaacchhatyomnamah/
Wherever the nitya jyoti or the everlasting luminosity were to be present, Where there is always light and value, there the person attains immortality - Om Namah.

II-1. Pramalita nijamayoham nistuladrushirupavastumaatroham, astamitaaham pragalitajagadeeshajeevabhedoham/
The Maya has gone away from me, I am the pure vision; my ego has gone down, so has the difference between world, god and soul. I am the inner-self, without positive and negative rules; I am the expansive Bliss; I am the witness, independent, exerting in my greatness; without old age and decay, opposing sides, pure knowledge, the ocean of liberation; I am subtle without any attributes.

II-2. Pratyagabhinnaparoham vidhvastaasheshavidhinishedheham, samudastaashrimitoham pravitata sukha purna-samvidevaaham/
I am without three qualities, all worlds exists in my belly; the changeless consciousness, beyond reason and action, I have no parts, unborn, pure reality.

II.3. Saakshya na pekshoham nija mahimnisanthohamachaloham, ajaromavyayoham paksha vipakshaadi bhedavidhureham/
I am the witness of the happenings of the existence ans while being ever stable and omnipresent, everlasting and without paksha-vipaksha and bhedabhedas

II.4. Avabodhaikarasoham mokshaanandaikasindhuveraaham, sukshmomahaksharoaham vigalita gunajaalakevalaatmaaham/
I am singularmost jnaana rupa of endless knowledge, rasa rupa, mokshaananda saagara, sukshma, ajara, akshara and gunaateeta being indivisible, faultless, reality unbounded.

II.5. Nirastraigunapadiham kukshisthaaneekalookakalanoham, kutastrahtanoham, kutastrahtanoham nishkriyadhamaahamaprataktyoham/
I am beyond the gunas of satvika-raajasika and taamasikaas; in my kukshi or stomach are Sapta Lokas (Bhuloka, Bhuvarloka, Swarloka, Maharloka, Janarloka, Tapoloka and Satyaloka), Sapta Patalaas ( Atala, Vatala, Sutala, Talatala, Mahatala, Rasatala and Patala); Dasha Dishas or Ten Directions viz. Uttara or North-East or Purva-Dakshina or South-Paschim or West-Ishanya or North East -Agneya or South East-Nirruti or South West- Vayavya or North West-Urthwa or Upper Region and Atho Lokas or the Nether Worlds; Sapta Dwipas (Jambu, Plaksha, Salmaali, Ksha, Krouncha, Shaka and Pushkala); Sapta Samudras (Lavana or Salt, Ikshuras or Sugarcane juice, Sura or Wine, Ghrita or Classified Butter, Dahi or Curd, Ksheera or Milk and Suswada or Sweet Water); Sapta Parvatas
II. 6. *Ekohamiavikaloham nirmala nirvaanamurtirevaaham, niravayahamahmajoham kevalasamaatrasaarabhuhotaham/*

I know myself without a second, with discrimination. Even then Bondage and Liberation are experienced. Being singular most, paripurnathva, shreshtha and bheda rahita, being the Virat and kevala nirguna

II.7. *Niravadhiniabhodoham shubhatara bhavohamaprabhediyoham, vibhurahamanavadyoham niravadhinih seema tatvamaitmaham/*

I am the interminable nija bodha rupa ever worthy of worship worthy, being sarva bhuvana nirdosha paramaanaanana swarupa.

II.8. *Vedyohamaagamaantaairadhyaaayah sakala bhuvaradhadyioham, paramaananaghahonam paramaanaandaukabhumarupahom/*

I am worthy of knowing by vedaanta, being well worthy of worship in the ‘sakala samsaara’ and hence be ever blissful

II.9. *Shuddhohamadvayoham santata bhaavohamaadishunyoham, shamitaanatritayoham, baddhvo mukthohambhaatuhitaham/*

I am of shuddha-advaita-sarva bhaava swarupa- aadi madhyanta rahita- and the triswaupa of jeeva-prakriti and Brahma and baddha-mukta and adhbhuta swarupa atma tatva.

II.10-17. *Nivrittopi prapancho me satyadadbhaati sarvataa, sarpaadou rajjusatteva brahmasatthaiva kevalam/ Prapanchaadhaarapraapta a brahma/ Vartathe tathaa/ Advaya Brahma rupena viyaptoham vai jagatrayam/ Brahmaadi keet aparyantaah praarinomayi kalpitaah/Budbudaadivikaantaarangah saagare yathaa, tarangastham dravam sindhurna vaancchati yathaa tathaa/ Vishayaananda vaancchhaha me maa bhudaanamdaruupataah, daaridryasha tathaa naast sampannasya tathaa mama/ Brahmaanande nimagnayasya vishayaashaa na tadhhavet/ Visham drushtaamritam drishta visham tyajati buddhiman/ Aatmaanamapi drishtaaahamanaatmaanam thyaajaamamah/ Ghataavabhaaasko bhaanurghata naashto na nashyati/ Dehaavabhaasakah saakshee deha naasho na nashyati/ Na bandho na me muktrirna me shaastram name guruh/*

In my view, prapancha nivritti be a distant view as of truthfulness be a far cry as of sarpa-rajju bhraanti and of the hallucination of a snake and rope and thus the reality and falsehood and as of sugarcane and the sweetness of sugar. Likewise advaita brahma as ever present in all the lokaas but is indeed camouflaged by the thick screen of Make Belief. Just as to an owl the sun is dark, so also for an ignorant person there is darkness in Brahman. When vision is blocked by clouds he thinks there is no sun. Just as Amrita, different from poison is not affected by its defects, one would not touch the defects of Inertia. Even a small lamp can remove big darkness; so even a little knowledge destroys big ignorance. ‘Aabrahma keetaka paryatam sarva praanis are of temporary existence and be repetitivie from birth to deaths and rebirths repetitively. In the ocean here are many things, from the bubble to the wave; but the ocean does not desire these - So also, I have no desire for things of the world; I am like a rich-man not desiring poverty. A wise person abandons poison favouring Amrita. The sun which makes the pot shine is not destroyed along with the pot; so also the spirit is not destroyed with the body. That jnaani would like to be contented with by self assuring:
‘I have no bondage nor liberation, no Shastra, no Guru. I have gone beyond Maya - let life go away or let the mind be attacked - I have no misery as I am filled with joy, I know myself; Ignorance has run away somewhere - I have no doership nor duty, kula and gotra. These belong to the gross body, not to me different from it. Hunger, thirst, blindness, etc., belong to the Linga-deha only. Dullness, desire etc., belong only to the Karana-deha.

Na sprushaami jadaadhinno jada doashaan prakaashatjah, swalpaapi deepakanikaa bahulam naashayettamah/Svalpopi bodho nibadam bahulamaashhayettathasa, kaalatraye yathaa sarpao rajou naasti tadhaa mayi/ Ahamkaaraadi dehaantam jagatraastyahamadwayah/ Chidrupatwaanya mejaadyam satyyatvaanrutam mama/ Aanandaavaana me duhkhaha jnaadbhaati satyavat, atmaprabhodhanishmentadamuhurtwamupaasitwaa na sa punaraavartate, na ssa punaraa var tat utyupanishad/

Just as even a small lamp be able to lighten up a massive darkness, likewise even a limited ‘jnaana’ could brighten up aagjnaana. This be an the analogy of a rope could at kill down a poisonous snake always and ahamkaara be smashed down by chaitya buddhi. I am of the chaityantya swarupa and hence be never of jadata and hence be of the ananda swarupa. And thus there is of the possibility of atma saakskaatkaara.

Thus be concluded the upasana of Atmabodhanaishad .

Mudgalopanishad

Introduction:

Belonging as it does to Rigveda this Upanishad comprises of four khandaas; the first one comprises of Yajurvedokta Purusha Sukta-the second khandha describes the sharanaagata Indra approaching the Vyaktaavyakta Purusha-the third khandha about the srishti vidhaana from manushyas to andaja-jeevaja- and udhbhuja bodies or of eggs-sprouts-and such creatures as all as of adviteeya or the singularity of existence manifesting sigulararity of plurality all rolled out of the same Uniqueness and the fourth khandha about the sadhana of the Avyakta Purusha’s guhya jnaana.

Now the First Chapter

OM : Purushasuktaarthanirnayam vyakyyaasyoamah, Purushasimhitaayaam Purusha Suktaarthah samgrahena prochyate/
Purusha Sukta is initiated by ‘Sahasra’ or interminable endlessness of forms of the Adi Purusha, as per BhagavanVasudeva explained to Devaahhipati Mahendra.

SahrasheersHotpana shabonanatavaachaakah,anantha yojanam praaah dashaangulavachasthaa/
Purusha Sukta use the word ‘Sahasra sheersha’ of Bhagavan denotes the ‘ananta’the perpetual and everlasting and likewise the expression of ‘dashangulam’ denotes ‘ananta yojanaas’.

Tasya prathamayaya Vishnordashato vyaptirottaa, dwiteeyaya chasya vishnoh kaalato vyaptiruchyate/
Purusha Sukta’s opening mantra be Sahasra sheersha denotes the Bhagavan Vishnu be of sarvavvyapti varnana, while the second mantra explains ‘ Purushaavedam’ indicates that Loka Nayaka Vishnu be of shashvara vyaaapti as of the omni presence.
Vishnurmoksha pradatvam cha kathitam tu triteeyayaa, etaavaaneeti mantrena vaibhavam kathitam hareh/

Purusha Suktaa’s triteeya mantra explains that Virat Purusha Bhagavan Vishnu as be of the moksha pradaata viz. ‘Etaavaanasyam’ be of the ability of unification unto eternity.

Etenaiva cha mantrena chaturvyuho vibhaashitah, tripaadityanamaa proktamaniruddhasya vaibhavam/
The three mantraas as of above explain Bhgavan’s chatur vyuha sambhandha and of Anirudha swarupa varnana.

[ Aniruddha’s wedding with Devi Usha as explained vide the Essence of Maha Bhagavata Purana by kamakoti.org as follows

Banasura, the grand son of the famed King Bali who gave the entire Universe in charity in lieu of three feet to Lord Vamana, was the father of daughter Usha who fell in love with Aniruddha, the son of Pradyumna and the grand son of Lord Krishna. Banasura was a dedicated devotee of Lord Siva, and the Lord awarded several invaluable benedictions to the Demon including powerful war weapons and thousand hands to relase the armaments simultaneously. Learning of the romance of his daughter with Aniruddha, the son of Pradyumna -the erstwhile Cupid who was burnt into ashes by Lord Siva’s third eye- and the grand son of Krishna (Avatar of Lord Yamana), Banasura quashed the wedding proposal. Aniruddha fought with Banasura as the latter tried to imprison Aniruddha. The fight led to Krishna and Siva face to face, as Banasura was an ardent devotee of Siva. Thus Aniruddha was pitted against Banasura, Pradyumna against Karthikeya, and Krishna against Siva. It appeared that this kind of situation was unprecedented. It also looked that the entire Universe was at a precipice, as mighty ‘Astras’ were exchanged and each one of them was sufficient to obliterate the Universe from existence. ‘Brahmastra’ by Siva was replied by another ‘Brahmastra’ from Krishna; ‘Pasupatastra’ from Siva was balanced by ‘Narayanastra’ of Krishna. The entire episode was ridiculous as the Super Powers realised sooner than later. Siva in His humility praised Krishna. Maya, the illusion was apparently at work. After mutual realisation, the battle got terminated and a subdued Banasura requested Aniruddha to wed Usha. ]

Tasmaadvidyaadityanayaa paadaanaaraayadvateh, prakriteh Purushasyaapi samutpattihpradarshitaa/
Purusha Sukta’s panchama mantra ‘Tasmaadviraad’ is indicative of Purusha and the ashraya rupa Prakriti / Maya

Yatpurusheneyanayaa srishti yaginah sameeritah, saptaasyaan paridhah samidhyaschasameeritah/
In this very Sukta the mantra as of Yatpurushena explains the srishti swarupa yagina be proposed beside s saptaasyaasan paridhayah and the samidha vivechana be performed duly.

Tam yaginamiti mantrena srishti yaginah sameeritah, anenaiva cha mantrena mokshascha samudeeritah/
In the course of the srishti yagina, the next mantra proposes ‘tam yajam’ and further the moksha varnana/

Tasmaaditi cha mantrena jagad srishti sameeritaa, vedahamiti mantraabhyaaam vaibhavam kathitam Hare/
Purusha Sukta’s ‘tasmaad—’ and seven mantraas denote that this entire jagadutpatti be explained as of vedahamiti—explaining Bhagavan ‘s keerti pratishtha.
Yajyenetyupasamhaarah srishtemokshasya cheritah, ya yevametadijnaanaati sa hi mukto bhavediti/ ‘Yajjena yognamayajanta’ mantra indicates srishti-and moksham related ‘upasamhaaraatmaka varnana. Thus the ‘Purusha Sukta’ details Srishti’ and ‘Mukti’.

[Here with the text of Purusha Sukta]

1) Sahasra Sirsha Purshah Sahasraakshah Sahasra paat, Sa Bhubim Vishvato Vrutwaa Atyattishthaddashaagulam/ (Bhagawan/ Maha Purusha who has countless heads,eyes and feet is omnipresent but looks compressed as a ten-inch measured Entity!)
2) Purusha ye Vedagum sarvam yadbhutam yaccha bhavyam, Utaamritatwaa–syeshaanah yadanney naa ti rohiti/( He is and was always present submerging the past and the future and is indestrucible and far beyond the ephemeral Universe) 3) Yetaavaa nasya Mahimaa Atojjyaaya -gumscha Puurushah, Paadosyaa Vishwa Bhutaani Tripaadasya -amritam Divi/ (What ever is visualised in the Creation is indeed a minute fraction of His magnificence and what ever is comprehensible is but a quarter of the Eternal Unknown)
4) Tripaadurdhwa Udaat Purushaha Paadosyehaa bhaavatpunah, Tato Vishvan -gyyakraamat saashhanaa nashaney abhi/ (Three-fourths of the Unknown apart, one fourth emerged as the Universe and the Maha Purusha is manifested across the Totality of the Beings including the animate and inanimate worlds)
5) Tasmaadwvraadajaayata ViraajoAdhi Puurushah, Sa jaato Atyarichyata paschaadbhumimatho purah/ (From out of that Adi Purusha, the Brahmanda came into Existence and Brahma spread himself all over and became Omni Present.Then He created Earth and Life to Praanis.)

6) Yatpurushena havishaa Deva Yagna matanvata, Vasanto Asyaaseedaajyam Greeshma Idhmashharaddhavih/ ( The Yagna Karyas done by Devatas with Maha Purusha as the Aahuti converted Vasanta Kaala as Ghee, Greeshma Kaala as Indhana or the wooden pieces, and Sarat Kaala as Havi or Naivedya;
7) Saptaasyaasanparidhayah Trissapta Samidhah Kritaah, Devaad Yagnam tanvaanaah Abadhnan Purusham Pashum/ (To this Yagna, Pancha Bhutaas of ‘Prithivi-vaayapas-tejo- vaayura akaashaas’ and the Day and Night as the ‘Parithis’ or the boundaries of the Yagna Kunda; twenty one Tatwaas viz. Pancha Karmendriyas, Pancha Jnaanendriyas, Pancha Jnaanendriyas, Pancha Bhutas, Three Ahamkaaras, Three Tanmatras of Sprasha-Rupa-Rasa; and Mahatawa as Samidhas; Devatas as Ritwiks and Brahma as Yanga Pashu)
8) Tasmaadwvraadajaayata yekeycho bhayaadatah, Gaavo hajagjnirey tasmaat tasmaa jyaataa Ajaavayah/ (From this Yagna were created horses, two lined teeth Mrigas, Pashus of four legs like cattle, sheep and buffalos).

Devas, Sadhyaas, Rishis and such others perform the ‘Prokshana’ or sprinkled the Sacred Water on the Yagna Purusha and accomplished the Yagna;9) Tasmaad yagnaat Sarvahutah Sambhrutam prushadaajyam, Pashugstaagschakrey vaayavyaan Aranyaangraamaschaye/ ( In this Universal Yagna emerged ‘Dadhigrita’ or Curd-Ghee Mix, Birds, Ferocious and normal animals, and such others were crerated);
10) Tasmaadyagnaatsarva hutah Ruchassaamaani jajnirey, Chaandaagumsi jajnirey tasmaat Yajustasmaa dajaayata/ (In this Prapancha Yagna were created Rig Veda Mantras, Sama Veda Mantras, Gayatri and other Chandaasasas out of which Yajar Vedas too emerged). 11) Tasmaad aishwaa Ajayaanta yekeycho bhayaadatah, Gaavo hajagjnirey tasmaat tasmaa jyaataa Ajaavayah/ (From this Yagna were created horses, two lined teeth Mrigas, Pashus of four legs like cattle, sheep and buffalos.
12) Yat Purusham vyadadhuh katidhaavyakalpayan, Mukham kimasya kou baahoo kaavuuroo paadaavunchyete/ ( As Devas made the Sacrifice of Brahma, of what all Forms were manifested; of which type was His Face; of what kind were His hands and of form were His thighs and Feet?) 13) Brahmanosya Mukhamaseet Baahoot Raajanyakruthat, Vooroo tadasya yadvyshyahi Padbhyagum Shudo Aajaayata/ (From the Lord’s face emerged Brahmanas, His hands came Kshatriyas, His thighs the Vaishyas and His feet the Shudras);
14) Chandramaa Manaso jaataah Chakshho Suryo Ajaayatam, Mukhaadindraachaagchnischa Praanaadvaayurajaayata/ (From His Mind was manifested Chandra Indra, His eyes Surya Deva, His face Indra and Agni and from His Prana the Vayu Deva);
15) Naabhyyaa aaseedantariksham Seershho Dhyoh Samavartata, Padbhyam Bhumirdishaha Shrottraat tataa Lokaagum Akalpayan/ (From the Lord’s navel came out the ‘Antariksha’, His Head the Swarga, His Feet the Earth, Dishas or Directions from His Ears; and likewise the
various Lokas); 16) Vedaahametam Purushham Mahaantam, Aditya Varnam Tamasastupaarey, Sarvaani Rupaani Vichitya Dheerah Naamaani krtwaabhivadan yadaaste/ (Thus I have realised that Paramatma manifested Himself in innumerable Forms and nomenclatures and that He is a Kaarya- shila or of Practicalities, Mahimanvita or of Undefinable Grandeur, the Ever Lustrous Sun-Like Appearance or of Inner Consciousness far away from Darkness or Agjnaana); 17) Dhaataa purastaa –dyamuhaa jahaara Shakrah pravidwaan padishchasatrasrha, Tamevam Vidwaanamrita iha bhavati Naanyah pandhaa Ayanaaya Vidyaatey/ (It is that illustrious and knowledgeable person possessive of the Supreme Awareness realising Paramatma and recognises and visualises Indra and other Dishaa -dhipaas that is qualified to attain Mukti; indeed there is no other route to Moksha!)

18) Yagnena Yagnamayajanta Devaa Taani Dharmaani Prathamaanyaasan, tey ha naakam Mahi Maanah sachantey yatra purvey Saadhyaah santi Devaaah/ (Devataas came to worship Paramatma by means of this Yagna and assumed the Primary Forms of Manifestations of Dharma; The initial and arduous procedures of Dharma that were assiduously practised by Devatas and Sadhyaas came to the Guidelines and whosoever followed the Regulations like performing Yagnas are competent to achieve higher Lokas.) 19) Adbhayah sambhutaha Prithiyai rasasascha Vishva karmanah samavartataadhi tasya, Twashtaa Vidadhrupameti tatpurushasya Vishvaa -ajanamagrey/ (As the Universe got manifested from water and the Essence of Bhumi, Paramatma created Brahma and the latter created the Universe. That Brahma filled in the Fourteen Lokas and thus the whole Creation is the handiwork of Brahma!) 20) Vedaaha meham Purusham Mahaantam Aditya Varnam tamasah parastaat , Tamevam Vidwaanamrita iha bhavati naanyah pandhaa Vidyaatey -naaya/ (If any person could realise that Supreme Soul who is too magnificent to vision like Surya much less to visualise then he is as good as Paramatma Himself; that is the way to attainment and the path of Glory and Moksha.)

21) Prajaapatischarati garbhey Antah Ajaaya-maano bahudaavija -atey tasya, Dheeraah parijaa -nanti yonim Mareechenaam padamicchanti vedhasah/ (Paramatma is reputed as a highly action-oriented Splendrous and Supreme Being who has neither beginning or termination. Mahaatmas and Maharshis like Marichi are indeed aware of His Accurate Form and crave and toil to Attain Him) 22) Yo Devebhyaa Aatapati yo Devaa -naam Purohitah, Purvoyo Devebhyaa Jaatam Namo Ruchaa Braahmaye/ (May I prostrate before the hallow of that Paramatma who illuminates Devas, whom Devas earnestly consider in the highest esteem as they are but His own reflections and who is the Eternal and Singular Truth). 23) Rucham Braahmam janayantah Devaa Agrey tadabruvan, Yasthyai -vam Brahmaa idvaat tasya Asan vashey. (As Devas made great endeavours to understand an inkling of what Paramatma was all about as they could never get even some clues initially, then Devas realised that whosoever among the Devotees similarly made enormous efforts to execute genuine quests about Him should automatically obtain their control mechanism too.) 24) Hreeshaa tey Lakshmischa Patnou Aho raatrey paarsvey Nakshatraani Rupam Ashvinou vyayattham/ (Hey Vishnu Bhagavan! Your ‘Ardhaanganis’ or ‘Better Halves’ are Hree Devi the Symbol of Modesty and Lakshmi Devi the Emblem of Prosperity are your side manifestations of ‘Ahoraatraas’ or day and night. The Nakshatraas constitute your Celestial Formation. And Ashvini Devatas are the full visage of yours as flower blooms!) 25) Ishtam Nanishaana Amum Manishaana Sarvam manishaana, Om taccham yoraavrinee Mahey/ (Bhagavan! We beseech your kindness and grace a to grant us the bestowing of successful and worthwhile fulfillment of our Iham and Param; Bhagavan!)

[Maha Naraanannopnishad explains : vide Section One Prajapati the Immortal

Stanza 1: Ambhasya paare bhuvanasya madhye naakasya pushthe mahato maheeyaan, shukrena jyotirishi samanu pravishthah Prajaapatischarati garbhe anantah/ Prajapati in the form of endless waters generated Bhur-Bhuvah- Swah or Bhumi-Aakashha-Swarga and above all a seed in the form of a foetus which multiplies into countless species as the latter are born-preserved for a while and degenerated. Sukra or Prajapati himself enters Pranis or Beings and after sustenance and destruction then Jyotirishi or transmigrates the Antaratma or the Inner Conscience. Thus the Paramatma
replicates into Antaratma and the Jeeva or the Embodied Being rolls on in the eternal cycle of births and deaths merely carrying the load of Karma or the sum total of Paapa Punyas in the cycle of Time or the Kaala maana.

Stanzas 1-2: Yasmin tridasamcha vichaiti sarvayasmin Devaa adhi vishve nishaduh, tadeva bhutam tatu bhavyamaa idam tadakshare parame vyoman/ Prajapati the Karta having created the Bhokta or the recipient declared that He is the cause of existence of every creature as embodied besides the entirety of all the causes too including preservation-dissolution-repeated transmigration of Souls too. As the imperishable Antaratma the Inner Conscience, Paramatma is the ‘raison d’etre’ as manifested Vyoman or Aakaasha which is but a constituent element of the Universe and in turn was the cause of the four elements of Prithivi-Aapas-Tejas-and Vayu or the Earth-Water-Fire and Air.

Stanza 3: Yenaavritam kham cha Divam maheemcha yenaadiitya stapani tejasam bhrajasaam cha, yamantah Samudre kavyayo vayanti tadakshare parame prajaah/ It is that Prajapati who fills in Mahim-kham-divam or the earth-space-and heaven besides the Pratyaksha Bhaskara provides radiation and illumination who also binds what the Sages firmly believe as the bond connecting the imperishable Paramatma and the Jeevas. Samudra or the Great Ocean is stated as the ‘daharaakaasha’ or the Internal Sky or the Self Conciousness of Jeevas and the Akaasha the Sky above are linked by way of meditation as believed. Thus the Antaratma and the Paramatma are integrated by the medium of intense realisation and sacrifice of worldly desires.

Stanzas 4-5: Yatah prasuto toyena jeevaan vyachasarja bhunyaam yadoshamdheebhih purushaan pashumshaive vivesham bhutaani charaacharaani/ Atahparam naanyadaneeyasam hi paraatparam yanmahanto mahaantam, tadekamavkyatarupam vishvam parastat/ The Universe got manifested by Prakriti - the alter ego of Paramatma- including the Pancha Bhutas or the Four Elements besides bhunyaam-charaacharani bhutaan-oushadhee bhi-Purushaan-pashun or the great earth-moving and immovables-herbs / food- human beings-and all kinds of species; Chhandogya Upanishad is quoted: VI.iii.1-4) Teshaam khalveshaam bhutaanaam trinyeva beejaani bhavanti, andajaam, jeevajaam udbhijjam iti// Seyam devataikshata, hantaaham imaashtisro Devataa anena jeevena aatmaanu pravishya naama rupe vyakaravaaniti// (Creatures or Beings acquiring own Souls are of three kinds of seeds, viz. those which are born of eggs/ Andajas like birds, serpents; born of wombs like human beings and animals viz. jeevajams; and born of plants viz. udbhujas or those due to sprouting; another category is stated to be svedajas or born of mire and body warmth like bugs and lice but these too are stated to have been born of udbhujas basically. Now it is that Deity in the form of an Individual Self which enters into these three kinds of bodies minus however its organs and senses) Thus Prakriti assumes countless forms and features as She is tamasah purastaat or beyond darkness and Paraat param and aneeyasam or the highest than the highest and the subtle most excepting Paramatma.

Stanza 6: Tadevataim tatu satyamaahustadeva Brahma paramam kaveenaam ishtaaputam bahudhaa jaatam jaayamaanam vishvam vibhaati bhuwanasya naabhhii/ Maharshis asserted that the above statements were absolutely justified as truthful realities. Vedas confirm too the same by the usage of the terms of Ritam and Satyam or as being accurate and truthful. ‘Ritam’ refers to the physical, moral and spiritual import of each and every human being, while the word ‘Truthfulness’ refers to individual duty and social responsibility. In other words worship and morality by the Self and one’s own obligation to Society constitute the Reality of fulfillment of human existence as the nave of a wheel as supported by the spokes of edicts detailed by Vedas. Parabrahma is indeed the support in the existence of the Beings while Prakriti is the manifestation of the Universe.

Stanza 7: Tadevaagnih tadvaayuh tat Suryastadindu chandramaah, tadeva Shukramamritam tad Brahma tadaaapah sa Prajapathi/ The Maha Prakriti who generated included the ‘Jagadupakaaraka Agni’ or the Fire that which is the benefactor to the Universe; then the Vayu Deva the sustainer; then the radiant and ever illuminator Surya; Moon the Lord of herbs; the Stardom and the Sukramamritam or the nectar the parental seed to perpetuate the human and all other species; Water and the other
Pancha Bhutas or the Basic Elements; the Unique Brahma Deva and Prajapati the Creators of 'charaachara jagat' - the 'Pranis'.

Stanzas 8-9: Sarve nimeshaa jagjniro vidyutah purushaadabhi, kalaa mohurtaa kaashthhaad ahoraatrraa -scha sarvashah/ Artha maasaah maasaah rutavah samvascharaastha kalpantamaam, sa aapah pradudhe ubhe ime anrarikshhamayo Suvah/ The Self Illuminated Personality generated the Kaala maana or the Time Cycle comprising nimeshas-kalaas-muhurtas-kaashthaas, days, fortnights, months, Seasons or Ritus viz. Vasanta or Spring-Greeeshma or SummerVarsha or monsoon-Sharat or Monsoon-Hemanta or pre winter-and Shishira or winter, besides Samvatsaras or Years. Indeed this Brahan milked water besides antariksha or firmament and suvarloka or the swarga.

Stanzas 10-11: Naina murthwam na tiryancha na madhye parijagrabhat, na tasyesho kaschin tasya naama mahadyashah/ Na saddrushe tishtthanti rupamasya na chakshushaa pashyati kaschanam, hridaa maneeshhaa manasaabhikalpto ya yevam viduramritaaste bhavanti/ ( None ever could ever perceive His form or features and none ever view Him by the mortal eyes.None indeed could realise that profile- its limits across nor his middle portion and physical presentation and much less about his might and glory! Yet those who could realise Him by one’s inner vision by control of mind , concentration and constant meditation or yoga; indeed such class of superior humans is cited as in Svetatashwara Upanishad being worthy of of quoting: Lxiv) Svadeham aranim kritvaa oranavam co ‘taraaramin, dhyanaa nirmatsathanaabhyasaat devam pashyen niguudhat/ (Struggle to surmount all kinds of impediments is fraught with innumerable means of material desires and practices on one hand and sharpen the edge of spiritual bent of mind with tenacity, dedication and extraordinary faith on one’s own ability on the other hand. This is some thing that calls for a revolutionary transformation in one’s daily routine and psyche. It demands sufferance, self-negation, and total abstinence to the point of break down by way of extreme self denial. Control of mind and detachment by the severe possible hold and command of organs and senses of chakshu-shravana-naasika-manasika-twak media as also the yoga pratice without desired ends and the corresponding controls but even without pursuing and terminating the further strife to merely attain ‘siddhis’ like Anima and Garimaadi powers but of the Ultimate Siddhi of uniting the Self with the Supreme with no interference and curiosity of materialism and its ends but bring out to one’s fold from one’s own heart!) Lxiv) Tileshu tailam dadhineeva sarpir aapas srotassu araneeshchaagnih, evam aatmaatmani grihyetusau satyenainam tapasaa yonupashyati/ (One’s own ‘Antaratma’ or the Innermost Consciousness needs to be churned out by persistent practice as detailed in the above stanza, by way of struggle, friction and persistence just as oil is extracted from sesamum seeds, butter from cream of milk, water by digging deep from dried earth, and as Agni by friction of ‘aarani’ or wood sticks! In the constant and even tiring efforts of truthfulness and extreme austerities, the Individual of total commitment might thus be able to discover the Final Truth finally; ghritam iva payasi niguudhad bhute bhute cha vasati vijnnaanam satatam manhetavyam manasaa manthena bhutena/ or ‘Constant churning of a clean and transparent mind is the quintessence of the exploration, just as of ghee in milk which again is obtained after contant churning!)

Hiranyagarbha : Manifestation of Universe -Chapter II :

Adbhayah sambhuto Hiranyagarbha ityushtou/Adbhayah sambhutah Prithivyai rasaaccha Vishwakarmanah samavartaatadhi,tasya Twashtha vividha drupayeti tatpurushasya Vishvamaajaanamagre/ Vedahnetam Purusham mahantam aaditya varnam tamasah parastaat, tamevam vidwaanabhrita iha bhavati naanyah panthaavidyeyanaaya/ Prajaapatischarati gabherantah ajaayamaano bahuthaa vijayaayte, tasya dheeraah parijaananti yonim, Mareechinaam padamicchanti vedhasah/ Yo devebhyo aatapaty, yo Devaanaam purohitah, Purveyo devebhyo jaatah namo Ruchaya baahyave/Rucham Brahmaan janayantah, Devaa agretdhrvuvan, yassatvaivam Braahmano vidyaat, tasya Deva asan vasho/ Hreescha te Lakshmeeshva patnanou, ahoraatre
This Universe was created by Para Brahman by virtue of Five Elements of Earth-Water-Air-Agni-and Akaasha. He of course is indeed far superior to Aditya, Indra and other Celestial Celebrities. Surya Deva called as Tvashta rises in the mornings embodying His radiance. Into this mortal world which at one stage was engulfed in total darkness and gloom, the celestial illumination from the singular source of Bhaskara brought amazing transformation with brightness and activity. Indeed but for this, there is no other path of success and immortality! This alternate form of Parameshwara viz. Prajapati shines for the benefit of all the Devas; He is invoked as their beneficiary as also their Chief. Devadhi Deva! Hree and Lakshmi are your consorts; you are the personification of Tri Murtis of Brahma-Vishnu-Maheswara. Days and Nights are your two sides. Ashvini Kumars are your mouth. You are the Lord of all the Beings moving about in the Inter Space of Heaven and Earth causing days and nights. Indeed you are the ‘Ajam’ or the Unborn being the Inner Consciousness of one and all in the Universe. You are also the Hiranyagarbha who along with the power of Maya is the singular support to heaven and earth; You are the Supreme controller of bipeds and quadrupeds of the earth; you too are the ‘shtavara jangamas’ in the Creation. Your glory is evident from mountains like Himalayas as also from oceans and rivers.

Section I - Chapter III - stanzas 1-3 on Hiranyagarbha: Hiranyagarbhah samavartataagre bhutasya jaatah patireka aaseet, sa daadhaara prithiveem dyamutemaam kasmai Devaaaya havisha vidhema/ Yah praanaato nimishhato mahitvarika idraajaa jagato babhuva, ya Isha asya dwipadaaschathushpadah kasmai Devaaaya havisha vidhema/ Ya aatmadaa balamdaa, ya aatmadaa balamdaa yasya upasate prashimsa yasya devaah, yasya chhaayaamritam yasya mrityuh kasmai Devaa ya havisham vidhema/

By the might of Paramatma and the supreme power of Maya Prakriti, Prajapati was generated. The same Paramatma the unique also commissioned Hiranyagarbha the Creator to prop up Trilokas viz. Bhum-Antariksha- and Swarga. Devas are contented by the ‘yagjna phalas’ as performed by the virtuous sections of the Society as prompted by Sages and dwijas and their worship, sacrifices and dharmic karyas sustain ‘dharma’ and ‘nyaya’ or virtue and justice. Thus Hiranyagarbha is the Sovereign controller of all the Beings in ‘srishthi’ ie. humanity and all the Beings plus as all the bipeds, quadrupeds and so on and is latent as their internal nucleus. He is the reality within them all bestowing strength and sustenance like a shadow till such time destiny takes them in the whirlwind of deaths and births yet grants them immortality jumping from body to another.

Stanzas 4-8: Yasyame himavanto mahitwaa yasya samudra rasayaa saahaahuh, yasyemaah pradisho yasya baahu kasmai Devaaaya havisha vidhema/ Yah krandaas avasaas tashbaaane asyaikhsetaam manasaar rojamaane, yatraadhisura utitaau vyeti kasmai Devaaaya havisha vidhema/ Yena dyourugraa prithivi cha dridhe yena suvah sthabhitam yena naakah, yo antarikshe rajaso vimaanah kasmai Devaaaya havishaa vidhema/ Aapoha yanmahatirvishwamaayam daksham dadhaanaa janantiragnima, tato Devaaanaam nira- varataasurekhaa kasmai Devaaaya havishaa vidhema/ Yascidaapo mahinaa paryapashyaddaksham dadhaanaa janayanteeragnima, yo Deveshdhi Deva eka aaseet kasmai Devaaaya havishaa vidhema/ It is the brilliance and splendour of Hiranyagarbha Brahma that the the high peaks of Himalayas or the magnitude and energy of Oceans and massive rivers are declared and His hands are deeply involved in dispensing justice in eight directions to all the Beings as they deserve. It is His extraordinary capability that Earth and Space are held in their respective positions and Bhaskara Deva moves eternally by His Rise and Disappearance day in and day out! It is He who firmly held the terrestrial, the sky and the heavenly regions and created ‘Rajasa’ feature in the antariksha! It is due to His glory that ‘aapas’ or water got materialised and eventually Agni or the Fire and thereafter the form of ‘vayu’ or deity of Wind and Praana the life force. It is thus Hiranyagarbha who set the chain of the
Basic Elements of Nature which made the ‘charaacharajagat’ exist and sustain. The origin of waters and fire had admirably made vedic tasks of potent worship. Thus all the respective Devas are in place to kick-start the momentum of the Universe thus standing out as the Leader of Devas and as the Supreme Creator.

Stanzas 9-12: Esha hi Devah pradishonu sarvaah purva hi jaatah sa vu garbhe anantah, sa vijaya maanah sa janishyamaanah pratyangmukhaastishthathi vishwatomukah/ Vishvatashchakshuruta vishvato mukho vishvato hasta uta uta vishvaaspaat, sabahubhyaam namati sam patacshaidwavivva prithivi janayana Deva ekah/ Yanastat pashyan vishhwa bhuvanaani vidwaan yatva vishwam bhavayeka needam, yasmintridasam cha vi chaikas yotah pritischa vihuh prajaasu/ Pra tadvoche anritam nu vidwaan gandharvo naam nihitam guhaasu, treenipadaa nihitaa guhaamsu yastedveda Savituh pitaa sat/ ( Hiranya -garbha eulogized and admired by the various Scriptures was initially materialised in Swarga and as enveloped in his womb the entire Universe was Paramatma’s prime representative and resides in every Being in ‘Srishti’ as a nucleus as the ‘Antaratma’ or the Inner Consciousness. Being the cause and effect of all the ‘Pranis’ connects them all in successive cycle of births and deaths.)

Chapter Two

Atha tathaa Mudganopanishad Purusha suktasya vaibhavam vistarena pratipaaditam, Vaasudeva Indraaaya bhavayjnaa mumapidishya punarapi sukhshmahavanaaaya pranatendrayaaya parama rahasya bhutam Purusha sukaabhyaaam khandadwayaamyamupadishat/ Dwekhandaavuchyete, yoyamukthah sa purushho naama rupa jnaana gocharam samasaarinaa murtidurjayaaya mokshatam veshamaadade, tena veshena bhumyadilokam vaapyaanaantayojanamayatishtham/Purusho Naaraayano bhutam bhavayam bhavishyacchhaaeeet, sa esha sarveshaaam mokshadachchaaseet, sa cha sarvasmaaanmahinmno jyaayaaan vigyaayaan vigyaayaan/ In Mudgalopanishad the greatness of Purusha-sukta has been stated in detail. Vasudeva instructed the knowledge of Bhagavan to Indra; again imparted to the humble Indra the great mystery with two sections of the Purusha-sukta. These two are: The Purusha described above gave up the object which was beyond the scope of name and form, hard for worldly people to understand and took a form with a thousand parts and capable of giving Moksha on sight, for uplifting the suffering Devas and others. In that form, pervading the world he was beyond it by an infinite distance. This Narayana was the Past, Present and the Future. And was the giver of Moksha to all. He is greater than the greatest - none is greater than He.

Mahapurusha aatmaanaam chatuthaa kritvaa tripaadeva parame vyomamni chaaseet, itarena chaturthaanaaarayananirudhanaraayanan vyishyayaaasam/ Sa cha paada Naaraatyano jagarsrishtim prakritimajaniyant, sa samridvakaayah sansrshitikarma na jajivaan, soniruddharaaaraayanaam深入人心 srishmupadishat, That parama purusha paramatma made by the Self as four parts as of chatur vyuuhas of which Vaasudeva-Pradyumna and Sankarshana in the parama dhama Vaikutha while the fourth as Aniruddha naama praasiddha as the jagat srishti.

Brahmastavendriyaani yaajakaani dhyaatvaa koshabhutam drudham granthikalevaram havidhyaartaawaa maam havirbhujam dhyaatvaa vasantaakaalmaajiyam dhyaatvaa greeshmamidhyam dhyaatvaa sharadrutum rasam dhatvaimagnou hutaangasparshaatkaalevaro vajram heeshyate, tatahswakaaryaan saeva praanijeeyaan sruhvtaa paschaatdyee chaaraam bahulbhavishyanti, tatah staavrajangaamataarnakam jagadbhavishyati/ Brahman! Meditate upon your organs as the sacrifice, the firm body of the sheaths as the oblation, me as Agni, the spring season as ghee, summer as fuel, autumn as the six tastes of food and make the offering in Agni and touch the body - this will make the body (strong like) Vajra (diamond). Thence will appear the products like animals. From the, the world of moving and unmoving things. It must be understood that the manner of liberation is stated by the combination of Jiva and Paramatman.

Yetena jeevaatmanorgena moksha prakaashhascha kathita ityanusamdeyyam/ Ya imam srishti yagijnam jaanaati moksha prakaraam cha sarvamaayureeti/
Thus jeeva and atma once are realised to be unified then the resultant be the moksha prasaada. That saadhaka who realises the srishti yagjna then become the jeevanmrita of deerghaayu praapta.

Chapter Three

Eko devo bahudhaa nivishtha ajaayamaano bahudhaa vijaayate, yajurisyeshasat hosc carvam yunakti, saameeti chhandigaah, etasmin heedam sarva pratishtitham/ vishamit sarpaah, sarpayiti saptavishthah, urgti devaah, rahitti manushhyaa, maayetsuraah, swadheti pitarai, devajana iti devajanyavididah, rupamiti ghanthavaaah, ghanthavaa ityapsarasah/ Tam yathaayopaasate tathiva bhavati, tasmaad brahmanah, purusha rupon Parambrahmouvaahamiti bhaavayet, dadrupobhavati, ya even veda/
The single paramatma be of varied forms yet unborn, is born as many. The Adhvaryus worship Him as Agni. This as Yajus unites everything. The Samavedins worship as Saman. All is established in him. The serpents meditate on his as poison. The knowers of snake-lore as snake, gods as energy, men as magic, the serpents as sustenance. The knowers of the superhuman as superhuman. Gandharvas as beauty, Apsarases as perfume. He becomes whatever he is worshipped as; so, one should think 'I am the supreme being' and will become that who knows this.

Chapter Four

Tad Brahma taapatrayaateetam shadkoshamvinurmuktam shadoormię rahitam, panchakoshhaateetam, shadbhaava vikaarasunyaaavee dai sarva vilakshanam bhavati/Taapatrayam tavadhyaatnika adhibhiuuttikaadhaidivikam kartru karmakaarya jnaatrujaanaa jneyabhoktrubhogabhaagamiti trividham/Twangaamaamsashonitaasthinayamajjaah shatkoshaaah/ Kaamakrodhalobhahmohoh mada- maatsaryamityaarishadvargah/ Annamayapraanamaya manomaya vigjnaanamayaa iti pancha koshah/ Priyataajyanavardhananarpaninamakshyaa naashaah shadbhaavah/ Kula- gothra-jaati, varna,ashaam and rupa are the shad brahamas. Thus the Purna Swarupa Brahma is indeed far the reach of the vikaaraas of jeevaas. That jeevaatma is also the karta-karma-karya; jnaanata-jneya and jnaana.

Ya etadupanishidam nityamavadheete sognipuuto bhavati, sa vaayu puuto bhavati, sa aaditya puuto bhavati, arogi bhavati, shreemaamscha bhavati, putrapoutrobhavati, samruuddho bhavati, vidvaamscha bhavati, maha paatakatpuuto bhavati, suraapaanaatpuuto bhavati, agamyagaamya puuto bhavati, matrugamanad puuto bhavati/---
That person who studies this Mudgala Upanishad as be purified in fire, wind and sun; has health and wealth, becomes rich in children and grandchildren, a scholar, purified from great sin, drink, improper contact with mother, daughter and daughter-in-law, stealing gold, forgetting Vedic learning, failure to serve elders, sacrificing for the unfit, eating what should not be, wrong gifts, contact with another's wife, unaffected by lust etc., becomes the pristine Brahman in this birth.

Tasmaadetapatursushashutairaratramrirasasyam raajaguhyaam devaguhyaam girihaadapi guhyaataram naaadeekhitaayopyapadiset, naamuchaaanaya, naayaginasheelaaya, naa vaishnavaaya, naayoginey, na bahuhabaashine, naapriya vaadine, naasamvitsara vedine, naa tushtaaya naanadheetaavaapanishet/
Therefore one should not impart to an uninitiated person this Purusha-sukta which is a secret, nor to one who does not know the Vedas, a non-sacrificer, a non-Vaishnava, non-Yogin, a talkative person, a harsh talker, one who takes more than a year to learn, the discontented.

Gururapyavamvicchucou deshe punyanaksharte praanaamaayamy a Purusham dhyaayannupa shishhyaaya purusha suktarhamapadishedvididaan/
The Guru shall impart this in a pure place, on a sacred star, after regulating the vital airs to the humble disciple, in the right ear. It should not be done too often - it would become stale but as often as needed, in the ear. Thus both the teacher and the taught will become Purusha in this birth. This is the Upanishad.

Naada Bindupanishad

Stanza One:  *Om Akaaro dakhshinah paksha Ukaaraastuuttarah smritah,*  
*Makaarampuccchhamityaahurdhamaatraa tu mastakam/*
Om kaara rupa hamsa is possessive of ‘A’ kaara as the dakshina paksha or the right wing and ‘U’ kaara as the left wing; the Hamsa’s pucchha or the tail stands for the word M and the Artha Maatra as the Mastaka.

Stanza Two:  *Paadaadikam gunastasya shareeram tatvamuchyate,*  
dharmosya dakshnam chakshuradharmo parakshritah/
That hamsa as being of omkaara rupa be possessive of its feet with rajasika guna and tamasika guna while its body be of satvikaa guna. Sattva is described as the fountain of Goodness and happiness in a pure form. Its colour is stated to be white standing for purity, integrity, happiness, contentment, forgiveness and faith. The Rajas Guna is stated to be red in colour and is featured as false pride, deceit, avarice, hatred and selfishness. The Tamo Guna standing for black colour is stated to feature ignorance, lack of resources, anger, fear and quarrelsomeness. 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. The dharma of the hamsa is stated to be of the dakshina chakshhu or the right sight and adharma of the left sight.

Stanza Three:  *Bhurlokah poaadayostasya bha-uvarlokastu jaanumi,*  
survalokah kathedeshe naabhi deshe maharjagat/
That hamsa is possessive of its hridaya sthala as of janar loka sthita, jangha loka as of bhuvarloka or the antariksha or the sky, swah or the swargaloka, and kati pradesha be as of mahar loka, and naabhi pradesha be as of Maharloka.

Stanza Four:  *Janolokestu hriddesho kanthe lokastpaastatah,*  
bhruvorlalaata madhya tu Saytya loko vyavasthitah/
That hamsa’s hridaya sthala or the area of the heart be as of janar loka and the kuntha pradesha or of the tapoloka; lalaata and eyebrows be as of Satya loka.

Stanzas 5-6-7:  *Sahasstraaraana matraovaaraa mantra esha pradarshitah,*  
evametaam samaauruudohamsayoga vichakshanah/  
Na bhiyate karmachaaarauh paapakoti shatairapi, agneyo prathamaa maatraa vaayavyeshaa tathaa paraa/  
Bhaanu mandala samkaashaa bhaven maatraa tathottaraa,  
Paamaa chaadaha maatraa vaa Varuneeyam taam vidhurbhuddhaa/
Then the Matra beyond the Sahasrara (thousand-rayed) is explained: An adept in Yoga who bestrides the Hamsa thus contemplates on Om is not affected by Karmic influences or by tens of Crores of sins. The first Matra has Agni as its presiding deity; the second, Vayu as its Devata; the next Matra is resplendent like the sphere of the Surya Devata and the last, Ardha-Matra as being the wise know as
belonging to Varuna the presiding deity of jala devata.

[Expla. on Hamsa Gayatri vide 1 Essence of Sahasra Lingarchana -2)Essence of Pradhaana Gitaas by kamakoti. Org/books on Hamsa Gita]

(1)


Samputikaranam:

Indraadeen Dikshu vinyasa// Om Bhurbhuvassuvah/ Om Om/ Traataaraa mindramavitaaraa mindra – gum Havey Havey suhavagum Shuramindram/ Hveunshakram Puruhutamindragg Swastino maghavaa dhaawindraah/ Om Bhagavateey Rudraaya// Om Om Purva Digbhaagey Indraaya namah/ Om Bhurbhuvassuvah// Om Nam// Twanno Agney Varunasya Vidwan Devasya hedo vaayaasti seeethahaa/ Yagnishthovahni tamasso Suchaanaa Vishvaa desagamumshi pramumudhya 22 smati// Om Namo Bhagavateey Rudraaya/ Nam Om// Agneya dikbhaagey Agneye namah// Om Bhurbhuvassuvah// Om Mam// Segamah Panthaamabhyam krinotu/ Yasmin Nakshatrey Yamaa yetii Raajaa/ Yasminnaa mahbhaydhihmchinta Devaaah/ Tadasya Chitraagum havishaah yajaama// Om Namo Bhagavateey Rudraaya// Mam Om// Dakshina Dikbhaagey Yamaaya namah/ Om Bhurbhuvassuvah// Om Bham// Asunvanta mayajamaanaa micheheeyamsaantam Taskaraaysaanveshi/

Anyamasmadichcasata itwya namodevi Nrrrutey tabhyyamastu/ Om Namo Bhagavateey Rudraaya/ Bham Om// Nrrruiti dikbhaagey Nrrruttaye namah/ Om Bhurbhuvassuvah// Om Gam// Tatvaaayami Brahmanaa Vandamaannaasthaa daashasthet Yajaamaano havirvrhih// Aheda maano Varuey habodhyuru - shagus samaana Aayuh pramoshih// Om Namo Bhagavateey Rudraaya// Gam Om// Paschima dikbhaagey Varunayaamaaah// Om Bhurbhuvassuvah// Om Yam/ Anonyuhihshtehi neebhiradhwhara – gum Sahasraneeebhirupaayaah yajanam/ Vaayo Asmin havishamaadayaswa yuyam paata Swastibhissa daanaah/ Om Bhagavateey Rudraaya/ Yam Om/ Vayavey dikbhaagey Vayavey namah// Om Bhurbhuvassuvah// Om Teym/ Vayavey Somavrateyata, Manipasthanu bhrbrataah/ Prajaavante asimahii/ Indraani Devi Subhaga Supatni// Om Namo Bhagavateey Rudraaya// Teym Vom// Uttaraa Dikbhaagey Kuberaah namah/ Om Bhurbhuvassuvah// Om Rum/ Tameeessaaham Jagatassthushaspatii/ Dhiyamjivananamavasey hoomaheeyam/ Pooshhaano yathaa Vedasamasadhravadey Rakshitaapaayuradabhaswaasataeey// Om Namo Bhagavateey Rudraaya// Om/ Ishaanyaa digbhaagey Ishaanaay namah/ Om Bhurbhuvassuvah// Om draam// Asmye Yajnaahetcamaa Parvataaso Vritra hatye bhara hutou sajoshahah/ Yasshamsa tey stuvateydhayipajra Indra jeyshtha asmaan avantu Devahah/ Om Bhagataey Rudraaya/ Draam Om/ Urthwa digbhaagey// Aakaashaabha namah/ Om Bhurbhuvassuvah// Om Yam/ Syonaa Prithivi Bhavaanruksharaa niveshahii/ Yacchhaasaaharma saprathaah// Om Namo Bhagavateey Rudraaya/ Yam Om// Adho dikbhaagey Prithivyai namah/ Adou Pranavamucchharya vyahritih pranavantataah/ BeejaMantram smucchhaarya Mantraantey Beejamuccharet/
‘Matsya Purana’ gives a similar version with Viryavan as a Sadhya.

‘Narada Purana describes holy Sadhya Vrata’is to be observed on the twelfth day in the bright half of the month of Margasira and names Sadhyas as of twelve in number viz. Manobhava, Prana, Nara, Yata (Apaana), Veeryavaan, Citi, Haya, Nrpa ,Harihsa, Narayana, Vibhu and Prabhu..These shall be represented by raw rice grains and worshiped with scentsam fragrant flowers and daana dkshinaas.

2. Brahma as Hamsa Gayatri:

Sadhya Ganas then approached Brahma Deva in the form of Hamsa asfollows:

4 [sādhyā] śakunē vayāma sma devā vai sādhyās tvām anuyajmahe/ prechāmās tvām mokṣadharmam bhavāṃ ca kila mokṣavat/ 5 śru to ‘si naḥ pāṇḍito dhīravādhī; sādhu sābdhā patate te patatin, kiṃ manyase śreṣṭhatamaṃ dvija tvam; kasmīn manes te rame mate mahāman/ 6 taṁ naḥ kāryam paksīvarapraśādīḥ; yat kāryaṇāṃ manyase śreṣṭham ekam, yatkrītva vai puruṣās sarvabandhavair; vimucaye vihagendreha śīghram/

Hamsa Deva! We are the Sadhya Devatas seeking your kind guidance in the context of moksha dharma vishayas as onedeed the moksha tatva maha jnata and your guidance be of sarva prasiddhi.

Mahatma! Your uttama vaani be of sarva prasiddhi. Paahi Raia! Of the samasta shubha kaaryaccharanas, do very kindly suggest one unique maarga which could the jeevikaaas be able to tear off samasta bandhanaas as your mahopadesha be of our mahopakaara! Then Hamsa Deva replied: [hamsa] idam kāryam anṛtāśā śrṇomi; tapo damaḥ satyam āmābhiguptih, granthīn vimucya hṛdayasya sarvāṇ; priyāpriye svaṁ vaśam ānayīla/ 8 nāruntuḍaḥ śyān na nṛṣamsavāḍī; na hīnataḥ param abhyādaddita, yayāṣya vācā para udvijeta; na tāṁ vuced ruṣṭāṁ pāpasyaṁ/ 9 vāk sāyākā vadanāṃ nispatait; yair āḥataḥ śocai rātyahāṇī, parasya nāmarmas te patati; tāṁ pāṇḍito nāvaśrjey paresu/ 10 paraś ced en atvādā bānair; bhṛṣāṁ vidhyec chama eveha kāryah, samroṣyamaṇāḥ pratimrṣyate yah; sa ādattē sukrtaṁ vai parasya/ 11 kṣepābhīṃnāḥ abhiṣāṅga vyalikaṁ; niṃghrāti jvalitaṁ yaś ca manyum, aduṣṭaceto mudito ‘nasāyūh; sa ādattē sukrtaṁ vai paresā/ 12 ākrūṣyamāno na vadāmi kīm cīt; kṣamāny ahaṁ tādyamānaḥ ca nityam, śreṣṭhaṁ ṣya etat kṣamam apy āhur āryāḥ; satyaṃ ivaḥāvārjavam āṃṣāṃsyam/’

‘ Amrita Bhoji Devataas! As per my reckoning the uttama kaaryas be of tapasya, indriya sanyama, satya bhashana, mano nigrha adi kaaryaccharanas. Do seek to open up ‘sarva hridhaya grandhis’, and seek to control the priya-apriyas or harsha vishhaar as alike. May not any ‘snaayu’ or nerve be offended especially in the hridyada, nor in any of the ‘marmavayaas’. Never seek to adapt ‘nishthura vachanas’; yet at the same time never seek to provide ‘adhiyātma shaastrapdashaas’ to neecha maanaavaas and have them excited and provoke them to take to such interactive tongue and deed as would hasten them to the process of naraka prapti’. Let this be realised that a ‘vachana rupa baana’ when hurled away and as a result that could work up as a marma bhedi, that ought not to be the vidvan purusha lakshana. On the other hand, if the parusha bhashaa prayoja by others, then in return let there be of a prasannachitta while retaining the kernel of the saddhaavana from the outer nut of aginaana. Once there in the jagat be of ‘ninda and aavesha kaaraanaas’ and the resultant ‘praajvalita krodhaaveshaaas. Then ‘chitta vikaara dwesha bhavanas’ be instantly regulated with the least
shatrubhaava as those be of certain road block removals. Then the resultant egotism and venengeful mind set be transformed to kshama-satyat-saralata-and daya.

13 vedasyopanisat satya satyasopanisad damah, damasyopanisat moks etat sarvanuusanam/ 14 vace vega manasa krodhavega; vivitsa vega udaropastha vega, etam vega yo visahaty udirnaams; tam manye nam brhammane vam munim ca/ 15 akrodhanah krodhyatam vai visista; tatha titikshu atitiksor visista, amanusan manuso vam visista; tathajjunaj jnahavan vam pradhanaah/ 16 akroshaamano naksreen manyo vya titikshatah, akroshaarman niradhaa suktam easya vindate/ 17 yo natyuakatra praha rukam priyam vah; yova hato na praththanti dairiyath, papaam ca yo necchati tasya hantus; tasmay devah sprhayante sadaiyag/ 18 papiyasah ksametaiva shreyasah sadrasya ca, vimunito hato 'krustra evam siddhimm gaminayati/ The vedadhyana sarasmha be of Satyabhashana, while satyabhashana saara be indriya samyamana and indriyasamhamanama phala be moksha and that be the sampurna shaastrapadesha! Hamsarupi Brahma Deva then asserted: Vaani vega, mano vega, krodha vega, trishna vega, udara vega, jnaanendriya vega, and such prachanada vega sahanatva be the lakshanaas be the Brahmavettaas and Muneeshvaras. Then the Hamsarupi Brahma continued His pravachana to Sadhya Ganaas: Among the Krodhi Manshyaas the Akroda Manushyas be of shreeshhta and so be asahanasheelaas to sahana murtis. As akrushimaanaas with foul tongue and filthy expression be not retorted by kshamaasheela manushyas then too be credited to the account of punya in the balance sheet. 'Prateekara maanasikata' if reciprocated with 'manoprita charya', then that be the true reflection of mahatmya devatva. Paapakaraana aparadhavatva once replaced by kshama and daakshinya is indeed the step forward paraama siddhi praptaa.

19 sadhah amrtyan nibhaa 'py upase; na me vivitsa na came 'sti rosah, na cayo ahama lipsamanaa parai; na caiva kim cida viisameha yami/ 20 nahaam sapaah pratisapah kim cida; dasam dvaramy amrtyasheha vedmi, guhym brahma tad idam vo bravumi; na manusac chreshtharam hi kim cit/ 21 vimucyamaanaaapbebhyo dhanebhya iva candramah, virajaah kalam akanksan dhiro dhaiyena sidhyati/ 22 yah sarveshan bhavati hy arcaniya; utsucane stambha ivbhibijatah, yasmay vcaam supraasastan vaandanti; sa vai devan gacchati samyataanam/ 23 na tathaa vuktum ichehanti kalayan purush gunan, yathaisan vuktum ichehanti naigunyama anyuyajakah/ 24 yasya vammanasi gupte samyak pranihite sadah, vedas tapas ca tyagaas ca sa idam sarvam apnuvati/ 25 akroshanaamabhyan abudhat vardhate budhaah, tasmah na vardhayed anyaam na cattanaan viminayet/ One’s own self assurance of paripurnata be indeed a prerequisite of paraama siddhi praptaa as of nothing further to learn or nor nothing more to act upon. That sampurna swabhava be neither due to self bravado nor of egotism but of ‘atma nirbharata’. That self confidence would emanate from ‘shreeshtha purusha satsangataa, and the antithesis of ‘trishna bhaavat’ and ‘lobha janita dharmollanghana swartha buddha’. Indriya samyamana be indeed a moksha dwaara. Thus the Hamsa Rupi Prajapati took the Sadhya Ganaas into confidence and stated that ‘manushya yoni’ be considered as the best. This be on the analogy of chandra on the high skies be demonstrating the glitter against the backdrop of black clouds. Similarly, the ‘paapa mukta nimrata antahkaranama dheerera purushasaa be awaiting the arrival of ‘kaala purusha’ for ‘siddhi praptaa’. Those vidvaaan purushasaa who be of uttama kula sambhaataaa like the high rising strong based pillars could be able to express their ‘madhura bhashanaas’ with prasannata and ‘devabhaava prapta sampurnatva’. As those of jealous mindedness might seek to describe the paradosha varana, then they could hardly describe their positive achievements either. On the other hand, those vaani and manas be clean and auspicious, then they would be of paramatma chintana ever and sooner than later their vedadhyanama- tapasya and tyaga be surely rewarded. Thus persons of commonsense be never tempted to take law into their hands and resort to violence.

26 amrtyaseva samtrpyed avamahsaya vai dvijah, sukham hy avamatah shete yo 'vamantaa sa nasayati/ 27 yat krodhano yajate yad dadati; yad vah tapas tapyati yaj juhati, vaivasvatas tad dharate ‘syaa sarvan; moghaah shramo bhavati krodhanasaya/ 28 catvairi yasya dvargani suguptaam amarottamaa, upastham udaranasthatu vak caturthi sa dharmavitt/ 29 satyaa damah hy airyavan anirsamyaa;
dhṛṭiṁ titkuśāṁ abhisevamānāḥ, svādhīyānāṁyō 'spṛhayān parsāṁ; ekāntaśīlṝ ārdhavagatir bhavet saḥ/ 30 sarvān etān anucarau vatsavac caturau śanāṇ, na pavaṇataṁmaṁ kīṁ cit satyād adhyāgamāṁ kva cīt/ 31 ācākṣāhaṁ manuśyebhivo devaṁ bhṛt-pratisamcaran, satyaṁ svargasyo sopāṇau pārāvārayau naur iva/ 32 yādṛśaṁ sannivasaṁ yādṛśaṁ copasevate, yādṛg icchac ca bhavitum tādṛg bhavau pūruṣau/ 33 yadi santmaṁ sevate yasya santam; tapasvīnau yadi vā stenau eva, vāso yathā raṅga vaśau prayāti; tathā sa teṣau vaśau abhyupaitau/

The basic qualification of a vidvan be to withstand criticism as of ‘avamaana be of amritha tulya’ since one’s cool reaction would retort the one who be put to shame and ‘vinaashana’ too. The truisms be that persons of ready irritability and anger then the fruits of their satkarmaas as of yagin kaarya phalita, daana- tapasya-havanaadi shubha kaaryas be quietly devoured by Yama Raja from the Kartaas , since one’s krodhatwa be one’s own shatru. Sadhya Ganaas! Those purushaas whose ‘shareeraavayavaas’ of upasha- udara-hasta paanis and vaani be safe and intact be known as of dharmaajnaaas. Those whose mano dhrishtaa, satya pravartana, indriya samyaman, saralata, daya, dhaarya, kshama be ensured- be a ‘nitya swaadhyayaṁ, para vastu vaanachaa niraadara, ekaanta vaasa ishta nirata’, be well qualified as of ‘urthva gati pradaayaa.’ Just as a calf be enjoying the mother cow’s four nippleful of healthy milk with good appetite, in the same manner, a sadpurusha too be replete with the sadguna sampoorti. Indeed what all had been learnt thus far and for ever, there be none of the vastu sampada that could be ever acquired as of Satya Sampada. Then the Hamsa Rupi Brahma stated that having flown all around haad been advising manushyaas and devataas alike that there be a singular saadhana viz. Satya or Truthfulness to directly provide a stair case to swarga loka from the ‘nouka’ in the ‘samsaara sagara’.

34 sadā devāḥ sādhubhiḥ samvadante; na mānaṁ satyaṁ yānti draśṭum, nenduḥ samah syād asamo hi vāyur; uccāvacau satyaṁ yaḥ sa veda/ 35 aduṣṭaṁ vārthaṁ tu hṛdayāntara pūrṣe, tēnaiva devāḥ priyante satāṁ mārgasthitena vai/ 36 śīśnodare ye ‘bhirāṭaṁ sadaiva; stenā narā vāk paruṣaś ca nityam, apeda dośāṁ iti tāṁ viditvā; dārād devāḥ samparivarjayanti/ 37 na vai devā hīnasattvena toṣyāḥ; sarvāśinā duśkṛta karmanā vā, satyavātṛa ye tu narāḥ kṛtaṇāḥ; dharme ratās tāṁ saha sambhajante/ 38 avyāhṛtam vyākṛtāc chreya āḥuḥ; satyam vadeñ vyāhṛtam tad dvitiyam,dharmaṁ vadeñ vyāhṛtam tat trīyāṁ; priyamvadeñ vyāhṛtam tac caturtham/As purushaaas might keep the company with, or intend to be alike, be normally born likewise. This be so on the analogy of which ever color of a cloth be as intented by a master dyer; be that as a ‘sajjana, asajjana, taspvi’ or a thief. Devaas were manifested like wise due to ‘satpurusha saangatya’ and for ‘kshana bhangura vishaya bhoga laalaasata’. Those who could understand the ‘vishaya nashvara swabhaava’, then they could hardly care for Chandrama or vaaya even. ‘Hridaya Gihvara Antaryami’ if were to be visible then that be when Paramatma’s visibility. That be so since one would get too busy with ‘udara poshana, upastha indriya bhoga laalaasatya, asaty aathora bhahana; even by praayaschittas too one might visualise celestials but certainly not Paramatma. ]

Further stanzas 5-6-7

Sahasasraaraṇa matraavaaraṇa mantra esha pradarṣhitah,
etvametaṁ samaṇaṛuddho hamsyoga vichakshanah/
Na bhidyate karmacharaaur paapakoti shatairapi, agneyo prathamaa maatraa vaayavyeshaa tathaa paraa/
Bhaaantu mandala samkaashaḥ bhaven maatraa tathottaraa,
Paaamaa chaadha maatraa vaa Varuneyām taṁ vidhurbdhhaa/

Then the Matra beyond the Sahasrara (thousand-rayed) is explained : An adept in Yoga who bestrides the Hamsa thus contemplates on Om is not affected by Karmic influences or by tens of Crores of sins. The first Matra has Agni as its presiding deity; the second, Vayu as its Devata; the next Matra is resplendent like the sphere of the Surya Devata and the last, Ardha-Matra as being the wise know as
belonging to Varuna the presiding deity of jala devata. Then Makaara naamaka triteeya maatra be of the Suryamandala samatulya. The chatrudha maatra artha maatra be exolaining of Varuna Deva.

Stanza eight:

*Kaalatrayepi yagyemaa maatraa nuenam pratishthataah,
esha omkaara aakhaayatodhaaranarbhirkibdhata/

These four mantras of AUM-BHUR-BHUVAAT-SVAAH involve there timings, thus the Omkaara involves ‘dwaatasha kaala’ or twelve seconds. This exercise involves dhaaraana-dhyaana-samaadhi or maintenance-meditation and deep concentration. This recitation also involves variations of swaaraas or intonations.

[ Brief on Pranava Shabda ‘AUM’ -a) Pancha Mukha Gayatri-  b) Sceintific explanation-

AUM is the essence of Life as explained in Chaturvedaas, Shat Vedangas, Dharma Shastras, Puraana, Upanishad, Smriti, Tarka Meemaamsas. The ever singular Pranava Shabda AUM is what the representation of the Universe all about. The Unrerealizable Paramatma manifested ‘Eka Nemi’ or the Eternal Single Hub of wheel Kaalaa Chakra with three tiers or three folds of three Gunas of Satva-Rajas-Tamas; sixteen terminals or of five elements of ‘Prithivyapaastejovaayuraakaashas’, 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 abhorence 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’ or Ego . Also in the Universal Creation a strong rope tied to each and every being named ‘Karma’or the plus and minus account ‘dvini mittaika moham’ or the double edged obsession of good and evil orientation both being the definite causes of rebirth! This is how the delineation of the Single focal point or the hub of the wheel of Life- OM !

Now the Recitation of Pranava as proposed by seven ‘Vyahritis’(applicable expressions of Gayatri) viz. Om Bhuh, Om Bhuvah, Om Suvah, Om Mahah, Om Janah, Om Tapah, and further Om Satyam, Om tatstavir varenyam bhargo devasya dheermahi dhiyo yonah prachodayaat, Om Apo Jyoti rasomritam Brahma Bhurbhuvatswarom/ as followed by Pranaayaama or the Control of Prana Vayu is performed by touching the nose by the thumb and second finger and air must be taken in slowly through the left nostril and sent out by the right nostril; inhalation is known as ‘Puraka’, retaining is ‘Kumbhaka’ and exhalation is Rechaka, the three tasks done by 1:3:2 ratio, completing one Pranayaama. The person of enlightenment who is able to sit erect with the three upper limbs of the body viz. the chest, neck and head, directing his vital energies of the senses and thoughts of mind into the heart should be swiftly navigate one’s Self on the turbulent currents of Samsara towards the shores of Brahman with neither fear nor imbalances!

Excellence of Panchamukha Gayatri is explained

Pancha Mukha Gayatri, or Her Five Faces represent Pancha Maha Bhutas or the Fundamentals of the Universe viz. Pritihivi-Aapas-Tejas- Vaayu and Aakasha or Earth- Water-Fire-Air-and Sky. Thus She is the Composite Form of the Universe and of Charaachara Jagat further supplemented by the ‘Awareness’ which implies knowledge-wisdom-regulation-and the driving energy. She is also the Cause of Universal Creation and the Fall Out Effect or the ‘Bhakshya’ and ‘Bhojya’ or the ‘Anna’ the Food and the Enjoyer or the Living Beings. Devi Gayatri’s dasha hastas or ten hands are adorned with five ‘ayudhas’ viz. Shankha; chakra, kamala, varada, abhaya, kasha, anushka, ujjwala utensil, rudrakshi mala. Being the Outstanding Universal Link of Pancha Maha Bhutas on one side, Her Physical Form is of the ‘Panchendriyas’of the Beings. The Panchendriyas comprise: Pancha Jnanendriyas viz. Ghrana-Rasa- Chakshu-Shrottra-Twak or smell, taste, see, hear and touch and Pancha Karmendriyas viz. nose-tongue- eyes- ears- skin respectively. She is the representation of
Pancha Koshas or five sheaths of human body viz. Annamaya- Praanamaya- Manomaya- Vigjnanaamaya-Anandamaya, viz. the very basis of existence is food or Annamaya (Physical Energy), Praanamaya (Vital Energy), Manomaya (Mental Faculty), Vigyanamaya (Buddhi or Sharpness of Discrimination) and Ananda maya (Bliss). Seekers worship Gayatri by Panchaagnis or Five Fires viz. Garhapatyaa, Aahavaneeya, Daksjhinaagni, Sabhya and Aavasatyaa representing Heaven, Cloud, Earth, Man and Woman. Further Gayatri represents Pancha Pranas viz. Prana-Apaana-Udaana-Vyana -Samana. Thus the Gayatri Mantra: *Om bhur bhuvah svah tat Savitur varenyam Bhargo Devasya dheemihi, dhiyoyonah prachodayat/* Recitation of this Supreme Mantra acquires the qualities of the perfectly balanced person in terms of the qualities of virtue as per the laws of material nature.

(b)

Now the Scientific Explanation of Gaytri Mantra: A scientific explanation was offered by modern experts about the Gayatri Mantra: According to Astro-Physicists and Astronomers, a Sound is produced due to the fast movement of Earth, Planets, and Galaxy or the Milky Way, called Akshya Ganga, with some 100,000 million Stars. The Galaxy, the Moon and the Earth-all revolving around the Sun-each moving on their own axis at a mind boggling velocity of 20,000 miles per second, produce the Sound and the Sages named the Super Sound as OM. The Sum of the Gayatri Mantra states: The Earth (*Bhur), the Planets (*Bhuvaha), and the Galaxy (* Swaha) are rotating on their own axis at a great velocity as the Sound OM, which is the Formless Entity. The total Kinetic Energy generated by these movements balance the over-all energy consumption of Cosmos and this is named the ‘Pranava’ or the Body Energy ie Mass of Galaxies multiplied by two: Mass x Velocity x 2. That Supreme Entity (God) who manifests in the Form of Utmost Radiance (The San or Savitur) is indeed worthy of surrender (Varenyam). One should meditate (Dheemahi) upon the Light (Bhargo) of that Entity (Devasya) and perform the chanting of OM. May He(Yo) guide in the right Direction (Prachodayat) our (nah) Intellect (dhiyo)!

Stanzas 9-10-11

_Ghoshineer prathamaa maatra vidyunmaatraa tathaa paraa,
triteeyaa patangineey syaachhaturthee Vayuveginee/
Paanchame naama dheyaa tu shasthee Chaindraabhi dheeyate,
saptamee Vaishnavee naama, ashtameeShaankaroticha/
Navamee mahatee naama dhrutistu dashamee mataa,
ekaadashee bhavennaaree Brahmeetu dwadashee paraa/

9-11. The first Matra is called Ghoshini; the second, Vidyunmali (or Vidyunmatra); the third, Patangi; the fourth, Vayuvegini; the fifth, Namadheya; the sixth, Andri; the seventh, Vaishnavi; the eighth, Sankari; the ninth, Mahati; the tenth, Dhriti (Dhruva); the eleventh, Nari (Mauni); and the twelfth, Brahmi.

Stanzas 12-19

_Prathamyaam tu maatraayaam vyadi praanairvijugyate,
Bharate varsha raajasou saarva bhoumah pajaayate/
Dwiteeyaam samutkraanto bhavedhyasho mahaammavaan,
vidhaadhara triteeyaaam gaandgharvastuchaturthikaa/
Panchamyaatha maatraayaam yadi praanairvujjyte,
usitah saha vedatvam somaloke maheyate/
Shashtyaamindrasya saayujjyaaam saprampaam vaishnavampadam
ashtamyaaam vrajate Rudram pashunaam cha patim tathaa/
Navamyaaam tu maharlokam dashamyaaam tu janaam vrajet,
ekaadashyaam tapolokam dwaadashyaam Brahma shaasvatam/
Tatah parataram shuddham vyaapakam nirmalam Shivam, sadiditam param brahma jyotishaamudayo yatah/

Ateendriyam gunaateetam mano leenam yadaa bhavet, AnuupavamShivam shantam yoga yuktam sadaa vashet/

Tadyuktamayo jantuh shanairmugkottaklebaram, samsthito yoga chaarena, sarva sagka vivajitah/

As a shreshtha saadhaka be with manasika and samasta panchendriyaas and satva-raajasa-taamasika niyamaas happens to die in the first Matra while contemplating on it, he is born again as a great emperor in Bharatavarsha.

If in the second Matra, the person becomes an illustrious Yaksha; if in the third Matra, a Vidyadhara; if in the fourth, a Gandharva as these three being the celestial hosts.

If the person happens to die in the fifth, viz., Ardha-Matra, lives in the world of the moon, with the rank of a Deva greatly glorified there.

If in the sixth, the person merges, into Indra; if in the seventh, reaches the seat of Vishnu; if in the eighth, Rudra, the Lord of all creatures.

If in the ninth, in Mahar-Loka; if in the tenth, in Janoloka; if in the eleventh, Tapoloka, and if in the twelfth, attains the eternal state of Brahma.

That which is beyond these, the saadhaka attains the supreme status of Para-Brahman which is beyond the above ‘Matras’, the pure, the all-pervading, beyond Kalas, the ever resplendent and the source of all Jyotis should be known.

When the mind goes beyond the organs and the Gunas and is absorbed, having no separate existence and no mental action, then the Guru should instruct him as to the sadhaka’s further course of development.

That person always engaged in its contemplation and always absorbed in it should gradually leave off his body following the course of Yoga and avoiding all contacts with society.

Stanzas 20-31

Tato vileena paashosou vimalah kamalaaprabhuh, tenaiva brahma bhavena paramaanandamashrute/

Atmaanan satatam jnaatvaa kaalam naya maha mate, Praarabhdamakhilam bhnjannodvegam kartrumarhasi/

Utpanne tatva vignaano praarabhamnaiva munchati, tatva jnaanodayaadhudvam praarabhdam naiva vidyate/

Dehaadeenaatmasattaavattu yathaa swapee vibhodatah, karma janmaanrareeyam yatpraarabhdamiti keertitam/

Yatthu janmaanaraabhaavaatpumso naivaasti karhichit, swapradeho yathaadhyastathivaayam hi dehakah/

Adhyastasya kuto janma janmaabhaave kutah sthiith, upaadanaam prapanchasya mrudbhaavandasyeva pashyati/
Agjnaanam cheti vedaantaistasmnashnte kka vishvatara,  
yathaar rajjum  parityaja sarpaam gruhnaati vai bhramaat/

Tadvastsya vigjnaaya jagatpashyati moodhadheeh,  
rajukhande pariijnate sarmarupam na tishthathi/

Adhishtaane tataa jnaate prapanche shunyataam gate,  
dehasaapi prapanchatwaat prarabhdaavastitah kutah/

Agjnaanajanabodhaadham praarabhamitichochate,  
tataa kaala vashaadeva praraahde tu kshayam gate/

Brahma pranavasamdhaanam naado jyitirmaayah Shivah,  
swamayaavirbhavedaatmaa meghaapaapaayemshumaaniva/

Siddhaasane stthito yogee mudraam sandhaaya vaushnaveem,  
shrunuyaaddhakshine karnon naadamantargataam sadaa/

20) The sadhaka then thus be freed from the bonds of karma and the existence as a Jiva and being pure, enjoys the supreme bliss by his attaining of the state of Brahma.

21) Jnaanavaan purusha! spend your life always in the knowing of the supreme bliss, enjoying the whole of your Prarabdha as that portion of past Karma now being enjoyed without making any complaint of it.

22) Even after Atma-Jnana or the knowledge of Atman or Self has awakened, Prarabdh does not leave but not feel Prarabdh after the dawning of Tattva-Jnana or the knowledge of Tattva or truth, because the body and other things are unreal and purely temporary, like the things seen in a dream to one on awaking from it.

23. That portion of thr Karma which is done in former births and called Prarabdha does not at all affect the person as of the Tattva-Jnani merely, as there is no rebirth to the jeeva.

24. As the body that exists in the dreaming state is untrue, so is the dreaming body. Kevala adyaasa maatra -as in the case of rope and serpent-the so called jagradavastha is to be considerrd as the swapnaavasta maatra!

25) Where then is rebirth to a thing that is illusory? How can a thing have any existence, when there is no birth again.

26) As the clay is the material cause of the pot so one learns from Vedanta that Ajnana is the material cause of the universe and when Ajnana ceases to exist, where then is the cosmos?

27) As a person through illusion mistakes a rope for a serpent, so the fool not knowing the eternal truth.

28) When he knows it to be a piece of rope, the illusory idea of a serpent vanies.

29) So when knows the eternal substratum of everything and all the universe becomes therefore void where then is Prarabdha to him, the body being a part of the world? Therefore the word Prarabdha is accepted to enlighten the ignorant always

30) Then as Prarabdha has, in course of time, worn out, he who is the sound resulting from the union of Pranava with Brahma who is the absolute effulgence itself, and who is the bestower of all good, shines himself like the sun at the dispersion of the clouds.

31). The Yogin being in the Siddhasana (posture) and practising the Vaishnavi-Mudra, should always hear the internal sound of OM through the right ear.
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-Pranayama- 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 Nirgraha or Control of Physical Limbs, Vratas like Chandrayana as also or to perform formal worship directed to specific Devatas and purposes., Upavasa 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 Swadhyaaya are of three kinds: Vaachaka, Maanasika and Upanisad 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 forty units in either case in respect of medium category and thirty units in either case in the best category. ‘Yogaabhyaasa’ 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 srcet 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 Buddha. 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 Yogaabhyasaas 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, ungenial and
inauspicious places, places occupied by evil-minded persons and so on; but in quiet caves, Shiva Kshetras, lonely forests or gardens without distractions. Yogaabhyasā 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 picturising 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-samaama, lustrous Nilaloahita Shiva. Maheswara should be retained in the hridaya or heart, Sadashiva in the naabhi or navel, and Chandrachuda in the ‘Lalata’ or forehead and the prayer should be as follows: Nirmalam Nishkalam Brahmaa Sushantim Jnaana Rupinam, Alakshanamanirdeshya Manoralpataram Shubham/ Niraalambamamatarkai cha Vinashhotpati varjitam, Kaivalyam chaiva Nirvaanam Nishreya samanuttamam Amritamchaaksharam Brahman hyapunarbhavamadbhutam/ Mahaanandam Parama-anandam Yogoanandamaamaam, Heyoopaedeyaraahitam Shukshaatukmataram Shivam/ Swayam Vedyamvedyam taacchivam Janamayam Param/ Ateendriyamaanaabhaasam Parama tatwa Paratparam, Sarvopadaadhi Nirmuktam Jnaanagamyam Vicharatah/Adwayam Tomasaschaiva paraasta samshhitam param (Nirmala, Nishkala, Brahma, Shanta, Jnaana, Lakshana, Radiha, Shubha, Niralamba, Atarkya or Unquestionable, Naashhotpati rahita or who is bereft of birth and termination, Kaivalya, Nirvana, Nishreyra or devoid of hold , Amrita, Akshara, Moksha, Adbhuta, Mahananda, Paramaamanda, Yogaananda, Heyopaayaa rahita, Sukshaamati Suksha, Parama Jnaana Swarupa, Ateendriya, Anaabhaasa, Paratpara, Sarvopadaadhi nirmuktak, Jnaanayogya, Unique as he has no duality). Thus Ishwhara 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, Bharanti, Duhkha durmanastha and Arogya Vishaya. Alasya is due to the heavy weight of Body and the resultant lack of preparedness. Vyadhi 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; Bharanti 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, Adytatmika 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 Vástu 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-rasanda and gandhas. Darshana Siddhi is the ability to perceive or vision of any thing irrespective of time and distance limitations. Aaswaada Siddhi enables tasing 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, Yaaisha, Gaandharva, Aindra, Vyomatmika, Praajaapatay, 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), Vasitwa (Self Control), Kama Vaisitwa (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 Jnaneendriyas and Tatwas, a Yogi could perform impossibilities but frittering the Siddhis so gained would negate the capacity to accomplish Maha Tatwa. (Narada Purana)

(b)

Naadis are stated as into a person’s antahkarana like threads woven in a fishing net as if the various sense organs are attracted to sparks of fire through the naadis which are but tubular structures inside a body with its blood vessels, nerves or muscles. Panchendriya abhivyakta sthahaan or the shareera is stated as golaka, too, as for instance the chaksuridriya, shrotrendriya, ghraanendriya and so on. The middle part of the shareera, two inches width above the anus and two angulaas below the sex organ is called muulaadhara. Resembling the vulva of a virgin, it is a triangular in sharp with the apex down, where it is established in Paraacchakti called kundalini the creatrix of the vital energy of pancha praanamas of praanapaana-udaana-vyana-samaanaas, besides agni, bindu and naada in the form of Devi Sarasvati. Hence, Mulaadhaara is the foremost of the ‘shat chakraas’ of psychic energy. Moola Prakriti, the creative enegy of Ishvaha the Antaramma. Kundali or the dormant coiled serpent. Praana is the vitality of pancha praanamas. The heat of the abdomen, responsible for digestion of food and water is the jatharaagni. And Pranava is the naada brahma, besides Sarasvati the core of manifested speech and mano vigjnaanjanaa. Reaching Bhagavati Maya is possible by crossing six steps represented by six chakras/wheels viz. muladhara the earth-svaadhishthana the water-manipoora the fire-anahata the air- vishuddha the sky-and aagjna the mind. Reaching Sahasraara Chakra of three serpentine circles and of the use of 72 nadis of Human body. Shiva related ‘chatush konas’ and Shakti related ‘pancha konas’ totalling 44 konas of Shri Chakra headed by Bhagavati.

‘Nadis’and ‘Chakras’

Devi Bhagavati described to Himavanta 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 Naaat Sahsarara Chakra. Normally, Sushumna is inactive except when pranayama is performed. ‘Ida’ nadi is to the left of Sushumna, representing moon providing nectar like energy and ‘Pingala’ nadi is to the right side of Sushumna providing male like power. There is a cobweb like formation in the innermost area of Sushumna, called Vichitra or Chitrini Bhulinga Nadi, the centre of which is the seat of Ichha Shakti ( Energy of Desire), ‘Jnana Shakti’ ( Energy of Knoweldge) and ‘Kriya Shakti’ (Energy of Action). The middle portion of the Bhulinga nadi has the luminosity of several Suns, above which is the Maya Bija Haratma representing the sound like ‘Ha’. Thereabove is ‘Kula Kundalini’ representing Serpent Fire of red colour. Outside the Kundalini is the ‘Adhara Nilaya’ of yellow lotus colour denoting four letters viz. Va, Sa, 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, lyaa, ta, tha. In the middle is Banalingam, giving out the sound of Sabda Brahma. Therafter 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/ Sahasraambugarudha/ Sudha Sarabhi Varshini / Tatillatha Samaruchih Shatchakropathi Samsthita / Mahasaktih Kundalini/ bisathanthu taniyasi/ [ Devi Bhagavata]

Having thus detailed naadis, the naadi called Sushumna has one termination of it situated at the apex of the mooladhara being the end right reaching brahma randhra. Mulaadhaara chakra represents Prithivi - Manipoora the Jala Tatva- Svaadhishthaana the Agni Tatva - the Hridyasthita sthita Anahata is of Maru Tatva or the mix of Agni and Vayu and the higher Vishuddhi chakra of Aakaasha Tatva- and Aagjnaa chakra the Bhu chakra represents the Manas Tatva; You cut through all the chakras and on following the Sushumna Maarga and reach the climatic Sahasraara considered as inner most Shri Chakra and enjoy bliss in the union of ‘Bindu’ or Maheshwara! Thus the six chakras respectively are replete with the Tanmaatra Rupas of Gandha-Rupa-Rasa-Sparsha-and Shabda or smell, taste, view, touch and hear. The Agjnaa chakra standing for Manas Tatva is backed up by six Jnaanendrias and six Karmendiyas steered by Manas or Mind which in turn is interspersed with Tri Gunas of Satva- Rajasa-Tamas; Buddhi or Intellect; Ahankaara or Egoism; besides the prompting of the ‘Tri Shaktis’ viz. Iccha Shakti-Jnaana Shakti- Kriya Shakti . While Maha Shakti enjoys the jaunt across the ‘Sahasraara Patra’ the thousand petalled Lotus, one could perceive by the Maha Yoga vision of four classifications viz. Maya- Shuddha Vidyamaheshwara and Sadaa Shiva. Thus the Maha Tatvas stated to total 25.


Recalling the Naadi structure as Devi Bhagavata as of Nadis being the channels of Kundalini Energy as also of connectors of nerves or ‘Snyus’, there are some 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. Now gandhari and hastijihva run up to the eyes providing vision frm the swaadhistaana chakra and normally terminate at the nose.But in the context of praanayamaa, when ida and pingala are filled with beathing the air, these two naadis come into contact with naadi chakra and are raised to the eyes.

The nadi chakra is basically situated in the region of navel a small depression in the abdominal wall at the point of attachment of the umbilical cord , noted as belly button, resembling a hen’s egg wherefrom the channel of nadis spring from. For instance two naadis tend to spread out up to two ears and these are known as ‘pusha and alambusha’. A naadi which is spread out the ‘bhru madhya’ or the center of eye brows is termed as ‘shukla’. Yet another naadi termed as ‘Sarasvati’ which terminates the ends of tongue propagates speech. The naadi named ‘Vishvodari’ digests food intakes from bhakshya- bhojya-lehya-choshyaa. Payasvini, situated in the throat drinks water and causes sneezing. Jatharagni is the agent for the digestive system susceptible to being affected by the doshas in four
possible ways, causing it to present as four types of jatharagni. These are: Vishama agni, where vata dominates. This causes the digestion to be variable and unstable, always changing. Sometimes it will be fast and sometimes slow and weak. At times this may lead to indigestion- Tikshna agni, where pitta dominates. This lead to a very intense and quick digestive capacity, which can be too strong. It may lead to the burning of bodily tissues and weakness- Manda agni, where kapha dominates. This is likely to cause disease, as the digestion is very slow and sluggish. People with manda agni will frequently experience indigestion-Sama agni, where the tri-doshas have balanced influence. This leads to the perfect functioning of jatharagni and is considered its ideal state.

While describing the nadi chakra, three of these are facing downwards, viz. Raaka- squirts the semen of a body, Sinivali and Kuhu are responsible for excretion essence of urine and faeces. The naadi named shankhini, takes the essence of the food intake to the cavity in the head and accumulates nectar there. The principal naadis 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 up to the head at the top; it is from Mooladha Chakra and terminating Sahasarara 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). Now according to Upanishads, there are two paths by which the Antaratma at the departure of the body could follow- the dhumra maarga or the path of smoke by which to return back invariably as per the karma phala and return back namely transmigration of the Soul. In exceptional cases, the ‘archiraadi maarga’ or the path of no return leading to Brahma Loka or Satya Loka from which there be no return. Sushumna, connected to the Brahma Randhra leads to the Satya Marga.

Chhandogya Upanishad explains the collapse of a body and the state the nadis, chakras and body nerves issued from heart always interacting with Sun and Wind decide the manner of one’s departure as also their destination!VIII.vi.1-6) In the process of death, the status of the physical nerves and how Sun influences these is described. The veins in the body issuing out of the fleshy bulge called the lotus shaped heart that is meditated for Brahman is charged with subtle juices of varied colours akin to desires. The heat of Sun causes bile which when comes into contact with phlegm in the nerves assuming different colours as accentuated by wind contacts. The Wind-Pphlegm mix brings about changes of colours, say blue with severe wind, white when excessive phlegm, yellow with their equal proportion and red on account of too much of blood count in the body. Thus the moods of a Being are changed as per the inputs involved. Now just as highways connect cities and villages, the rays of the Sun reach both the worlds; they enter human bodies as also places yonder the Sun. In the state of sleep, organs of the bodies are withdrawn. Similarly as death is drawn nearby, people around realise that he or she is no more. As the life departs, the Self goes upwards through the Sun rays. He reaches the Sun within the time that mind travels. Then the Soul of virtue goes upwards by making the sound of Om or downwards otherwise in the case of the unenlightened Souls. The gates of Brahma open to the blessed ones or shut to other Souls that search of their designated Lokas. The nerves connected to the heart are hundred and one. At the time of one’s departure, one of the nerves of some blessed ones reach up to the crown of the head. Such of those going upwards through that nerve attain immortality while by various other nerves connecting other exit points totalling nine become the departure.

[ Dasha Mudras: These dasha mudras are said to seal the nadis and prevent the wayward movements of prana and help to move the prana along the royal path of sushumna. Of these the three bandhas (bandha traya), Mula, Uddiyana and Jalandhara bandha are practised very regularly with asanas.

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

Pradhana Mudras

1. Chin Mudra

Hold the thumb and index finger together lightly while extending the remaining three fingers.  
a) The thumb and index finger need only touch together, without exerting any pressure.  
Keep the three extended fingers as straight as possible. The hands can then be placed on the thighs,  
facing upwards. Now, observe the flow of breath and its effect.

Benefits of Chin Mudra  i) Better retention and concentration power. ii) Improves sleep pattern. iii)  
 Increases energy in the body. Alleviates lower backache.

2. Chimaya Mudra

In this mudra, the thumb and forefinger form a ring, and the three remaining fingers are curled into  
the palms of the hands. Again, the hands are placed on the thighs with palms facing upwards, and  
deep comfortable Ujjayi breaths are taken. Once more, observe the flow of breath and its effect.

Benefits of Chimmaya Mudra (i) Improves the flow of energy in the body. (ii) Stimulates digestion.

3. Adi Mudra

In Adi Mudra, the thumb is placed at the base of the small finger, and the remaining fingers curl over  
the thumb, forming a light fist. The palms are again placed facing upwards on the thighs and the  
breathing is repeated.

Benefits of Adi Mudra: i) Relaxes the nervous system. ii) Helps reduce snoring iii. Improves the flow  
of oxygen to the head. iv. Increases capacity of the lungs.

4. Brahma Mudra

Place both the hands in Adi Mudra, with the knuckles touching each other. Tuck the hands near the  
navel area with the fingers facing upwards. Observe the flow of breath. Learn how to treat your mind,  
body,
d) Pancha naadaas:

Pancha Naad: 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, Medhyarnayi or the Intellectual Sound and Vaikhari or the Articulated Sound; again Naada encompasses Five Features viz. Samanyaya or Togtherness 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.

Stanzas 32-39

32. Abhyaasyamaano naadeyaam baahyaamaavrunate dhvanihi, 
pakshaadwipakshaamakhilam jitvaa turyapadam vrajet/

33. Shruuyate prathamaabhyaase naadoyam baahyaamaavrinate dhwanih, 
pakshaadwipakshamakhilam jitvaa turya padam vrajet/

34. Aaadou jalaadhi jeemutabheree nirghara sambhavah, 
madhye mardala sabdhaab ghataakaahalajastathaa/

35. Ante tu kinkinaavaamshaveenaa bhramaranihi swanah, 
iti naaanaavidhaa naadaah shruuyante sukshma sukshmatah/

36. Mahati shruuyamaano tu maha bheryaadikadhvanolu 
tatra sukshmam sukshmataram naadameva paraamrushet/

37. Ghanamrutsujya vaa suukshme sukshhamrutsujya vaaghane 
ramamaanamapi kshiptam mano naanyatrachaalayet/

38. Yatra kutraapi vaanaade lagati prathamam manah, 
tatra tatra shhitareebhutvaa tena saartham vileeyate/

39. Visma mritya sakalam baahyaam naade dugdhaaambuvanmanah, 
ekobhuyaath sahasaa chidaakaashe vileeyate/

32. In this manner the naadaabhyaasa or the practice of sound makes him deaf to all external sounds. The bahya dwanis to a yogi saadhaka be mergeful, nay ever always from akaara-makaara to sampurna AUMKAARA as the pathway to Sampurna swaanubhuti to tureeyaavastha.

33. In the beginning of one’s practice, the saadhaka hears many loud sounds. They gradually increase in pitch and are heard more and more subtly.

34. At first, the sounds are like those proceeding from the ocean, clouds, kettle-drum and cataracts; in the middle stage, those proceeding from ‘Mridanga’, a musical instrument , a bell and horn.

35. At the last stage, those proceeding from tinkling bells, flute, Vina instrument and bees. Thus the person hears many such sounds more and more subtle.

36. When he comes to that stage when the sound of the great kettle-drum is being heard, he should try to distinguish only sounds more and more subtle.

37. He may change his concentration from the gross sound to the subtle, or from the subtle to the gross, but he should not allow his mind to be diverted from them towards others.

38. The mind having at first concentrated itself on any one sound fixes firmly to that and is absorbed in it.
39. The mind becoming insensible to the external impressions, becomes one with the sound as milk with water and then becomes rapidly absorbed in Chidakasa or the Akasa where Chit prevails.

[Explanation vide Brihadaaranyaka Upanishad vide Madhukaanda Chapter-7-9 on drum beats to nirvaana]

As the various particular kinds of notes of a drum, when it is beaten, cannot be grasped by themselves, but are grasped only when the general note of the drum or the general sound produced by different kinds of strokes is grasped; ‘And as the various particular notes of a conch, when it is blown, cannot be grasped by themselves, but are grasped only when the general note of the conch or the general sound produced by different kinds of blowing is grasped; And as the various particular notes of a vina, when it is played, cannot be grasped by themselves, but are grasped Only when the general note of the vina or the general sound produced by different kinds of playing is grasped; Similarly, no particular objects are perceived in the waking and dream states apart from Pure Intelligence.

By these three illustrations, sage Yajnavalkya tells us that the effect cannot be known unless the cause is known, because the effect is a manifestation of the cause in some proportion. We cannot understand the nature of any object in this world unless we know wherefrom it has come. Unless the cause behind the form that is visible is perceived, the form cannot be really known or understood.

If we are intent upon knowing the nature of any object, we must know its relation to something else. And that something else is connected to another thing, and so on and so on, until we will be surprised to realize that everything is connected to everything else in such a way that nothing can be known unless everything is known. So, it is not possible to have complete knowledge of any finite object unless the Infinite itself is known.

To understand this, the great Master Yajnavalkya gives us three illustrations. Just as the sound that is made by a percussion instrument cannot be properly identified if the instrument itself is far away and not visible to the eyes, but whose sound is heard by us from a distance, unless we catch the source thereof; just as we cannot identify the rhythm produced by the blowing of a conch unless we have the capacity to grasp the totality of the sound by actually perceiving the conch that is being blown at any particular time; just as we cannot understand the symphony produced by a Veena or a stringed instrument, for instance, merely by hearing one note unless we are able to connect all the notes in a harmonious symphony, so is the case with all these things in this world. The particular notes or tunes from a musical instrument are modifications of the general note emanating from it; they cannot be perceived because they have no existence apart from the general note.

All things in the universe are each like one note in the symphony. How can we know the beauty of the music by merely hearing one note? That note is connected to many other notes. And when every note is harmoniously related to all other notes to which it is related, and all the notes are grasped at one stroke in one single harmonious symphony, that becomes music; it is melodious. But if only a twang is heard or one tick is heard, it makes no sense; it is not music.

So is the case with any object in this world. It is one twang, one tick, one sound which is really connected to a vast arena of a symphony that is universally expansive. Unless that total expanse or continuity is grasped by the mind at one stroke, which means that unless the infinite Being behind the finite objects is grasped by the consciousness, no finite object can be known fully, nothing can be understood perfectly. Therefore, nothing can give us satisfaction. During the continuance of the universe, all diverse entities are unified in Brahman or Pure Intelligence, because the varieties or diversities are not different from It. Thus there is no hope of immortality through any possession in this world, is the conclusion of Sage Yajnavalkya.

What Yajnavalkya says is that the nature of effects cannot be known unless their cause is known. It is futile on our part to investigate into the nature of any finite object without correlating its form and context with the causes which gave rise to its present form.

But, the incapacity of the senses to perceive the causes behind the visible forms creates a false impression in the mind that the causes are completely isolated from the existence of the effect. This is why we make independent notional judgments about things, distancing them from the conditions from which they are evolved, which are ultimately cosmic conditions. The point made out in the Upanishad, in this passage, is that without the knowledge of the Absolute, not even the smallest of things can be understood and that nothing exists apart from Brahman, Pure Intelligence.

As from a fire kindled with wet fuel various kinds of smoke issue forth, even so, my dear, the Rig Veda, the Yajur Veda, the Sama Veda, the Atharvangirasa, history (itihasa), mythology (purana), the arts (vidya), the Upanishads, verses (slokas), aphorisms (sutras), elucidations (anuvyakhyanas) and
explanations (vyakhyanas) are like the breath of this infinite Reality. From this Supreme Self are all these, indeed, breathed forth.

Now, this passage tells us that everything proceeds from that Pure Intelligence, the Absolute. How does it come? One cannot understand how anything can come from the Absolute but can only give some illustrations, and the Upanishad employs here the comparison of smoke arising from fire. Just as when wet fuel is burnt smoke may arise from its burning process, everything may be said to proceed in this manner, as it were, from the Supreme Being - a continuous emanation. As before the separation of the sparks, embers, and flames, all these are nothing but fire and therefore there is but one substance, fire, so too, this universe before it differentiated itself into names and forms, is nothing but Pure Intelligence.

Evam va are asya mahato bhutasya nihsvasitam: From the breathing, as it were, of this eternal, infinite Reality, all the knowledge of this world has come. Just as when you breathe out there is a breath coming from your nostrils, the Absolute breathes, as it were, this wisdom of all His creation. And, all this wisdom of the world put together cannot be equated with a fraction of It. The wisdom of the Vedas and everything that is capable of being connected with Vedic knowledge, such as the Itihasas, Puranas, Vidya, all arts and all branches of learning, secret teachings, verses and poetic compositions, aphorisms, commentaries, anything that can be called knowledge, in whatever way, whatever manner, whatever form, everything has come out from Brahman as a man’s breath comes out without any effort.

As the ocean is the one goal of all waters (i.e. the place where they merge), so the skin is the one goal of all kinds of touch, the nostrils are the one goal of all smells, the tongue is the one goal of all tastes, the ear is the one goal of all sounds, the mind is the one goal of all deliberations, the intellect is the one goal of all forms of knowledge, the hands are the one goal of all actions, the organ of generation is the one goal of all kinds of enjoyment, the excretory organ is the one goal of all excretions, the feet are the one goal of all kinds of walking, the organ of speech is the one goal of all the Vedas.

The ocean is the repository of all waters on the earth. The touch-sense and everything that we regard as meaningful from the point of view of tangibility is located in the skin. Every kind of taste can be located ultimately in the structural pattern of the tongue, or the palate. Every smell, every odor, every type of fragrance is located in the structure of the nostrils. Every color, every form, everything that is visible, is located in the structure of the eyes. Every sound, whatever it is, is located in the structure of the ears. Everything, every feeling, anything that is cogitated is ultimately located in the mind. Every feeling, every kind of intimation, connected with the knowledge of things, is in the heart of a person. Every action, the capacity to grasp things, is located in the energy of the hands of a person. Other organs also are mentioned in this manner, making out that all activities of the senses are capable of being traced back to the structure of the senses, so that if we know the nature of the sense-organs concerned in any particular action, whether it is the action of knowledge or merely of locomotion, enjoyment etc., we can know everything connected with that particular organ. Likewise, we can know all things if we can locate their origin, from where they proceed.

All these different examples signify the idea of one common goal, one common centre where all merge. Similarly the whole universe is ultimately centered in this one Reality which is the source of all.

As a lump of salt dropped into water becomes dissolved in water and cannot be taken out again, but wherever we taste the water it tastes salt, even so, my dear, this great, endless, infinite Reality is Pure Intelligence alone. This self comes out as a separate entity from these elements and with their destruction this separate existence also is destroyed. After attaining oneness it has no more consciousness. This is what I say, my dear. “So said Yajnavalkya.

Another illustration is given here to make out the nature of the Supreme Being from whom all knowledge proceeds. If one were to dissolve a little piece of salt in water, what happens? The salt becomes one with the water. One may take any part of that water, it will taste salty, and cannot find out where the salt is. It has become one with the water; it is everywhere in the water. Just as any part of that water in which salt is dissolved will taste of salt only, because of the pervasive character of the salt that has got dissolved into the water, so is the Infinite Being. How? It is a mass of knowledge; it is a treasure house of wisdom; it is a substantiality of what we regard as the highest Consciousness; that is this ultimate Reality. Wherever we touch, it is that which is touched, and wherever we taste we are tasting that only, and anything that is seen anywhere is naturally that only. Whatever be the corresponding object of a particular sense-organ, it is the form of That which is seen. And the mind thinks nothing but That, not knowing it is so doing.

This consciousness which is solid Reality ultimately, the substantiality of the whole universe, appears
to localize itself in the body of individuals by entering into the process of permutation and combination of the elements like earth, water, fire, air, ether, etc. A particular combination in some percentage of these five elements becomes a body, an embodiment. When consciousness enters this particular formation of the elements, it is what we call the individual, the Jiva, or a particular finite body. It arises in this form and dissolves itself in this form, as it were, as long as it is connected to this formation of the elements.

The birth of the individual and the death of the individual are described here, as being the consequence of the association and dissolution of consciousness within the formation of the five elements in a certain proportion. It is the five elements which combine in certain ways and conditions that are responsible for the objects of sense, as we call them. Animate or inanimate, whatever may be - all the objects, all the bodies are really the elements in some shape, color and tangibility. They appear to have a value, a worth, and meaning, because of the entry of consciousness into them. And when the formations change, when there is a different type of formation of the elements that is called the death of the individual. It is not a death really; it is a transformation, a reformation of the particular form into which these elements have been cast by the need of that unit of consciousness which is called the Jiva. When this consciousness gets entangled in the forms of the elements, it is called birth. When it is freed from them, it is called death. When it is freed from the elements, it will not be conscious of any particular thing.

Yajnavalkya tells Maitreyi that when there is total isolation of consciousness from all its associations in the form of these permutations and combinations of elements called the body, there would be no particular consciousness. There would be no feeling, hearing, touching, smelling, - nothing particular whatsoever, no consciousness at all. So says Yajnavalkya, "after dissolution, there is no awareness". This is what is meant by this pithy statement - na pretya samjnasti. "Maitreyi; this I tell you. Try to understand it."

Stanzas 40 -56

40. Udaaseenastato bhutvaa sadaabhyasena samyamee unmanokaarakam sadyo naadamevaadharet/  
41. Sarvachintaam samrutsrujya sarva cheshtaavivarjitah, naadamevaanusande chittam vileeyate/  
42. Makarandam pibanbhringo gandhanaakshepate yatha, naadaasaktam sadaa chittam vishayam na hi kaangkakshiti/  
43. Badhhah sunada gandhena sadyah samkuktachaapalah, naadagrahanaschittamantaranga bhujangamah/  
44. Vismritya vishvamekaagnam kutrachinna hi dhaavati, manomatta gajendrasya vishayodyaanachaaarinah/  
45. Niyaamamanasamarthoyam ninaadoyam nishitaangkushah, naadontarangasaaranga bandhane vaguraayate/  
46. Antaranga samudrasya rodhe velaayatopivaa, brahma pranava samgalagnanaado jyotirmayaattmakah/  
47. Manastatra layam yaati tadvishnoh paramam padam, taavadaaakasha sankalpo yaavacchhabdhah pravartate/  
48. Nisshabdham tatparam brahma paramaam sameeyate, naado yaavanmanastavaanaadanteepi manonmani/  
49. Sa shabdaschaakshare ksheene nisshabdam paramam padam, sadaanaadaanusandhaanaatsamsheena vaasanaa tu yaa/
50. Niranjne vileeyete manovaayuu na shamshayah, naadakoti sahsraani bindukotishataanicha/

51. Sarve tatra layam yaanti Brahma pranava naadake, sarvaaavasthaa vinirmuktah, sarva chintaa vivarjitah/

52. Mritatvathishte yogee sa mukto naatra samshayah, shankhadumdubhinaadham cha shrunoti kadaachana/

53. Kaashthavagjnaayate deha unmaavasthayaa dhruvam, najaanaati sa sheetoshnam na dukhham na sukham tathaa/

54. Na maanam naavamaanam cha samtyavaktvaa tu samaadhinaa, avasthaa trayamanveti na chittam yoginah sadaa/

55. Jaagradnnidraavinirmuktah swaruupaavasthataamiyaat, drishtihi shiraa yasya vinaasadrushyam vaayuh sthiro yasya vinaa prayatnam chittam sthiram yasya vil'naavalambam sa brahataaraantara naadarupa itupanishad/

40. A person of samyama yogin being of indifference of samsaarilka vishayaas of naada- shravanaasa and controlled passions be ever practice equanimity merely.

41. Having abandoned all thoughts and being freed from all actions, the person should always concentrate attention on the shravana- manana-chintana chitta and beecomes absorbed in it.

42-43. Just as a honey bee ever would concentrate only in seeking to suck in the honey from the flowers, little realising the colours of the natural beauty and just as a chitta rupi bhujanga or snake is totally absorbed in sound of music and does bother for the surroundings becoming unconscious of everything else on the notes of sa-ri-ga-ma-pa!

44-47. One' manas and samsaara- of mental frame and the surroundings are be balanced and like the proverbial ‘tulasi dala’ vis a vis the most precious gold be far weighed down the balance. Vishaya vaasana rupi udy ana versus the unmattha gaja raaja be controlled by the maanasika rupi ankusha. Likewise the naada rupi hirana bandhana be able to be controlled by the jaala bandhana. Similarly mana rupi samudra tarangaas are controlled by the sea shores. In other words, the purpose of a sharp goad to control the maddened elephant - Chitta which roves in the pleasure-garden of the sensual objects. It serves the purpose of a snare for binding the deer - Chitta. It also serves the purpose of a shore to the ocean waves of Chitta. The sound proceeding from Pranava which is Brahman is of the nature of effulgence; the mind becomes absorbed in it; that is the supreme seat of Vishnu.

48. The sound exists till there is the Akashic conception. Beyond this, is the ‘Ashabda’ or soundlessness. Para-Brahman which is Paramatman. The mind exists so long as there is sound, but with its sound's cessation there is the state called Unmani of Manas viz., the state of being above the mind.

49- 52: This sound is absorbed in the Akshara or indestructible and the soundless state is the supreme seat. The mind which along with Prana Vayu has its Karmic affinities destroyed by the constant concentration upon Naada is absorbed in the unstained One. There is no doubt of it. Many myriads of Nadaas and many more of Bindus become absorbed in the Brahma- or the Pranava sound. Being freed from all states and all thoughts whatever, the Yogin remains like the Jeevan Mrita and jeevan Mukta.After that, the person does not at any time hear the sounds of conch or Dundubhi or of large kettle drum.

53-56. The body in the state of Unmani is certainly like a log and does not feel heat or cold, joy or sorrow. The Yogin's Chitta having given up fame or disgrace is in Samadhi above the three states. Being freed from the waking and the sleeping states, he attains to his true state. When the (spiritual) sight becomes fixed without any object to be seen, when the Vayu (Prana) becomes still without any
effort, and when the Chitta becomes firm without any support, he becomes of the form of the internal sound of Brahma-Pranava.

In other words, such an ‘avastha’ or the state of jeevan marana. The individuals are freed from the karmik and other defilements, then there is no reason as to why that seed would not sprout once again. The universe and its diverse objects is called by nescience or deep ignorance. The stages of a Being from the actuality or of awakenness-dream stage-sushupti- and finally the prajnatwa despite the continuance of In other words, Samsaara begets Agjnana or Ignorance, swaatma jnaana as a result of the removal of the six kanchukas and three malas of aanava-mayiya-karma phalas, jeevan mrityu stage might be possible when the self feels like the Supreme but ‘tadaatmya’ or final merger of the ‘Prajnatwa’ only after the body falls only.

Such is the Naada Bindu Upanishad..

**Nirvanopanishad**

**Introduction**

This Nirvanopanishad is related to Parama Hamsaas anchored to matha- jnaana-dheya-aasana-and tatva darshana. Mahatmaas like Dattatreya, Durvaasa, Jada Bharata, Raikva, Samvartaka, Aaruni, Shvetaketu, Ribhu, Naaghaadaadis are reputed as Parama Hamsaas. Their ways of life, pattern of conduct of acts, actions and daily living methodologies are strange and unorthodox even on the verge of nontraditional profanity and even vulgaarity. They tend to behave like mad persons but indeed were replete with ‘atma jnaana’ and practice of high level yoga, even as they reject tridanda-vaag danda, karma danda and mano danda or self control of thoughts-words- and deeds, or kamadalu, tuft and the Sacred Yagjnopaveeta, let alone ‘agni karyaas’ and aachamanaas and tarpanaas and so on. They would tend to assume child like innocence, fill in their stomachs of thirst and food by alms, live under trees, shrubs, caves, temples or river banks, yet, replete with atma jnaana. Quite effortlessly they attain self sense by concentrated introspection and such indeed are the characteristics of Parama Hamsas. Three ‘Gunas’ of Rajasik, Satvik and Tamasik nature; Three Stages of Consciousness viz. waking, dreaming and dreamless Sleep; and the Thee Time Capsules of Past, Present and Future, 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 Self-Realisation, Inter-relation of God-Man and Creation, Overcoming Ego by Yoga and Renonuciation, and Gyana or Enlightenment and the inevitability of a Guru.]

Now the text:


This is the nirvaana sthiti varnana:1. ‘I am a ParamaHamsa-2. Hence am the Brahma- 3, Parivraajaka- 4. Sanyaasi or Sat and Nyaasi-5.Paschimalinga or antima sthiti rupa Linga * in other words while performing Dwaadasha Lingaarchana, the Paschima Linga is detailed as follows:

[Explanation on Paschima Linga – Pancha Mukha Dhyana]

*Om Bhurbhuvassuvah/ Om Nam// Tatpurushaaya vidmahey Maha Devaaya dheimahi/ Tanno Rudrah Prachodayaat/ Samvarraagin tiitatiprdeecta Kanaka prasparthi Tejomayam/ Gambeheera Dhwani Sama Veda yanakaam Taamraadaharam Sundaram//- Arthendu dyuti Lola Pingala Jataabhaara prabaddhoragam, Vandy Siddha Suraasurendra namitam Purva Mukham Shulinah/Om Namo Bhagavatey Rudraaya/ Nam Om/ Purva Mukhaaya namah// Om Bhurbhuvassuvaha/ Om Mami// Aghorebhyo thaghorebhyo ghoraghora tarebyah// Sarvebhya – ssarva Sharvebhoynamaste astu*

Stanza 6: Manmatha Kshetrapaala or indeed the parivrajaka is the principal characteristic to resist the female.

Stanza 7 refers to gagana siddhhanta or the principle of aakaasha as of the qualities of the ether element inclusive of subtle, and immeasurable related to actions such as expansion, vibration, non-resistance. The ear is the sensory organ related to ether element. The tanmatra of the ether element is Sound or Shabda.

Stanza 8 refers to amttita tarangaas as of the atma rupi river waves;

Stanza 9 be of akshaya or never ending

Stanza 10 refers to niranjana or spotless, pure, supreme being, devoid of all quality (attributes), active, and truthful as a Rishi..

Stanzas 11 explains nirvaana as devata or the target-nishkula or beyond the chaturvarnas and of nishkevala jnaana.

[ Expla. Chhandogya Upa. Chap.8.1 on Daharaakaasha Nirmalatva]
lotus like small space viz. ‘daharaakaasa’ within the dwelling place of Brahman is viewed for the understanding. The inference is that Brahman has manifested himself in the form of an Individual Soul called Existence and even as the latter is totally detached, there are officials of that abode who are responsible for the maintenance of that abode which is purely temporary; once that Individual Soul is transferred then a new abode gets ready and the Manifested Brahman is migrated too again on temporary duty. Thus the mirror images of the Original Brahman keep moving to varying abodes on purely temporary basis! But the original is always intact and the duplicate reflections are in circulation from birth to birth of the mortal bodies!

(VIII.i.2-3) Tam ched brhyuh, yad idam asmin Brahma Puredaharam punadikam veshma, daharosminn atharaakaashaah kim tad atra vidyate yad anvresh–tavyam yad vaa va vijjnaasitavyamit sa bruyaat // Sa bruyaat: yaavaan vaa ayam aakaashaah, taavan eshontarhridaya aakaasha; ubhe asmin dyaaava prithvi antar eva saaaahite, ubhavagnischa vaayuscha Surya Chandramasaav ubhau, vidyun nakshatraani yacchaasyeahaasti yaccha naasti sarvam tad asmin saahitam iti// (As one enquires that since at the abode of Brahman there was a lotus space then what would be that small space that would have to be realised! The reply has to be as follows: That specific space within the heart is as huge and cosmic as space outside within which are enveloped the heaven and earth, Fire and Air, Surya and Chandra, lightnings and Stardom, and so on! Whatever one perceives in the Universe is but a part of the unknown!)

(VIII.i.4-5) Tam ched bruyuh asminsched idam Brahma pure sarvam smaahitam sarvaani cha bhutaani sarve cha kaamaah yadaitajjaraa vaapnoti pradhvamsate vaa, kim tatoishishyatayiti// Sa bruyaat: naasya jaraayaitajjeeryati, na vadhenaasya hanyate; etat Satyam Brahma puram asmin kaamaah samaahitaah; esha atmaa-pahata-paapmaa vijaro vimrutyr vishoko viji–ghaatstopipaaasah, satya kaamaah satya sankalpaah, yathaa hi eveha praaja anvaavishanti yatha anushasha -sanam, yam yam antam abhikaaama bhavanti yam janaapadam, yam kshestra bhaagam, taam tam evopa jeevanti//

(The next query would be that if all aspirations and desires of the Beings are fulfilled in the abode of Brahman, then how about old age, diseases and such problems occurred, and what would be the answer to such natural mis-happenings! Then the answer would be that Brahman would not be victim of age, disease, death. Indeed this is always so in the true abode of Brahman where only positive blessings are derived. This is Brahman or the Self that has no decay, disease and death; it would be free from sins, and the resultant negative impact of sorrow, hunger, thirst, unfilled desires and unfailing will. But if the mind which is the head of body limbs misdirects vision, speech and the concerned senses, understandably the serving agents would obey their master and sins or virtues as the case might be are recorded on the balance sheet of Fate, while the Self or the Inner Conscience which for sure is not responsible for the acts of ommission and commission would remain as a mute spectator! Eventually the Being with its body adjuncts would have to suffer or enjoy the consequences; the blame or blessing is thus not, repeat not, due to the Self or Brahman since both being the same of Purity, but perhaps to what is called Fate or the balance sheet account on the basis of the body actions!)

(VIII.i.6) Tat yatheha karmajito lokah kheeyate, evam evaamutra punyajito lokah kshayite; tad ya ihaatmaanam ananuvidyaa vrajanti etamscha satyaan kamaan, teshaa sarveshu lokeshvakaama charo bhavati; atha ya ihaatmaanam anuvidya vrajanti etamscha satyaan kamaan, teshaa sarveshu lokeshu kaamcharo bhavati (Just as the deeds of evil are exhausted the results get diminished, the impact of virtuous deeds too gets lessened. Therefore, those who depart from this world without realising the Self as instructed by teachers or on their own efforts continue to be in the endless chain of births and deaths. But the select handful who succeed enjoy freedom of movement and enjoy bliss)

Urthvaamaanayah-niraalamapeethat-samyoga deekshaa-viyogopateshah-deekshaasantasoha paavananma-Dwadashaadityaavalohe bhedhaa karunaiva kelih-aaanda maalaakaanta guhayaama muktaasanasamukhagoshthitee- akalpitabhikshaashee- Hamsachaaraah-sarvabhutantaravii hamsa iti pratipaadanam/

This type of high level ‘abhyaasa’ or deep meditation be as of ‘asana aashraya rahita’ or as of padmaasana or as of crossed legs in seating posture or so- be in ‘parameshvara santosha vidhaana karma’ or the way of gladdening the Supreme Unknown. This is some what like Dwadasha Adityaas were stated to be practising indeed.

[ Expla. On Dwadasha Adityas vide Bhavishya Purana]
Surya / Aditya Deva assumes twelve other 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; Twasthha 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 constantly 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, Pausa 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, Gauri, Rashmi, Gabhasti, Abheeshu, Ghan, Usnu, Marichi, Naadi, Deedhit, Saandhya, Mayukha, Amshu, Saptarchi, Suparna, Kara and Paada. (Source :Bhavishya Purana)

Thus those vivekis without aasanaas albeit of deeksha and upadesha be as of pralayakaala dwaadasha-adityitas be self garlanding and revelling with ekaanta gahvara as of a parama hamsa nireeksha viveki manas.

Dhairya kanthaa-udaaseen koupeenam-vichaara dandah-brahmaavalokayoga patthah- shriyaam paadukaa-parecchhaacharanam-kundalinee bandhah-paraapavaada mukto jeevan mukthah-Shiva yoga nidraaacha cha-khecharee mudraa cha- paramaaanandeey-nirguna giunatravyam-vivekalbbhyyam-
manovaaggocharam-anityam-jagajjanitam- tarajusarpavakkalpitam-Vishnu vindhaadishatabhidhaana lakshanam-ankusho maargah- shunyam na sanketah-parameshvara satthhaa-satyayoga mathah-amara padam na tatva rupam-aadibrahmaswamvit-ajapaa gaayatri-vikaara dando dhieyeh/

Sanyaasis with grit and courage are able to resist body ticklings and are seated with ‘sthita pragjnatva’ even with a loin cloth- and they be of deep introspection with their ‘danda’ or a strong stick to swayaway the arishad vargaas of kaama-krodha-lobha-moha-mada-matsaraas; their paadukaas are stated to resist and suppress the feelings of dhana-dhaanya-bhakshya-keerti- pratishtha-sammohas. Parecchha or deha dhaarana and cheshthaa are expressed as of their pracice. The sanyaasi’s kundali is expressed as the bandhana or the binding fetter. Paraninda is stated as of mukta or even as of jeevan muktaa. Yoga nidra is as of deep meditation and with khechari mudra be experiencing paramaananda. (Khechari mudra is a type involving head in which the tongue is rolled up and back and draw deep to the nasal cavity. Then tongue is locked back there into the nasal cavity, behind the palate -so it’s called ‘tongue lock’.). Then the yoga practioner’s psyche be beyond the trigumaas of satvika-ajasika-taamasikas. By virtue of the sanyaasi’s deha doshhaas, the rajju-sarpa bhramti turns the life to a

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bhraanti and manushya be never able to be the Self as the Super Self; thus the belief Brahma-Vishnu-Maheshwara as odfsrishti-sthiti-samhaara kaarakaas be all rolled into the Self as indeed the Supreme merely indeed. The Soham jnaana as of Gayatri be thus the dhyaaya swarupa for ever in the ultimate!

Stanzas 37-48:


Maanasika nirodha or the sanyaasi’s heart beat to be controlled and enforced foremost. That is the entry point of the Parabrahmaananda saadhana.

Ananda rupa bhisha be the bhojana to the Parivraajaka Sanyaasi.

Maha shmashaanaa be the aananda vana nivaasa sthala.

This is expected to be the ‘Matha’ or the ‘ekantaa nivaasa’.

Indeed that be the place fir the parivraajaka’s nirvikalpa rupa gari be possible merely.

Nirmala shareera be what the ‘aashrsaya rahita aasana’.

The parivraajaka’s ‘kriya’ is what the aananda saagara tarangaa snaana prakriya.

Chidaakaasha vihanga nivaasa be the siddhanta of the Parivrajaka.

Shama-damaadi divya shaktis are the quintessential virtues and divya shaktis in sarva vyavaharaas to all the humans, most essentially for the parivraajakas indeed.

[ Expla. vide Brihadaaranyaka Chap. 5-ii to iv on shama-dama-dayaa as the seeds of virtue -mortal’a name and form and of Antaratma / Brahman

Damayita-Daana-Daya or Control-Charity-Compassion constitute the three seeds of Virtue

V.ii.1) Trayaah Prajaapatyaaah Prajapatau Pitari Brahmacharyam ushuh:- Devaa manushyaa asuraah; ushitvaa Brahmacharyam Devaa uuechuh, braveetu no bhavaan iti; tebyho haitad aksharam uvaacha; da iti; vyajnaasishtaa iti, vyajnaasisshma iti hochuh, vyajnaasisshmeti hochuh, daamyateti na aatteti Om iti hovaacha vyajnaasisshhiti/ ( Now there is a three kinds of disciplines of Self control possible and necessary prescriptions were given by Prajapati / Viraja to three classes of his progeny viz. Devas, Manushyas and Asuras. After completing their ‘Brahmacharya’ or Student Life, one after another class. First the Devas requested Prajapati for instructions as which discipline be pursued by them! Prajapati replied in a single letter word viz. Da! and asked the Deva Vidyarthi or Student- Probationers whether they have understood! They nodded their heads and repeated the ‘Upadesha’ or the Sermon as Damayita / Control or Self Control) V.ii. 2) Atha hainam Manushya uuchuh, braveetu no bhavaan iti; tebyho haitad evaaksharam uvaacha; da iti; vyajnaa sishthaa iti, Tebyho haitad evaakshham uvaacha;da iti, vyajnaa shishtaa iti, vyajnaa shishtaa iti, hochuh, dayaadhvam iti na aaththieti, Om iti hovaacha vyajnaaasishsteti; (The Brahmacharis / Vidyarthis of Manushyas or human beings then approached Prajapati who again gave the single word instruction of Da and queried them whether they had correctly understood the instruction; they too nodded their heads and replied that the Teaching commanded by Prajapati as Daana / Charity!)

V.ii.3) Atha hainam Asuraah uuchuh, braveetu no bhavaan iti; tebyho haitad evakshham uvaacha; da iti, vyajnaasishtha iti; tebyho haitd evaakshham uvaacha;da iti, vyajnaa shishtaa iti, vyajnaasishmha iti hochuh, dayaadhvam iti na aaththieti, Om iti hovaacha vyajnaasishsteti; tadetad evaisha Daivi vaag anuvaadati stanayitnau; da, da, da, iti/ damyata, dutta, davaadhvam iti/ Tad etat trayamshikshet DAMAM DAANAM DAMAYAM iti/( Finally, the Asura probationers requested Prajapati to instruct them before they would assume the profession of Asuratwa and once again Prajapati gave the same single expression Da, but he was not sure whether the Asuras being fat minded had understood the import of the word, and there were thunderous reverberations saying Control, Charity and Daya/ Compassion!

Prajapati’s heart or ‘hri-da-ya’ ie. to usher-give-secure qualities should lead to mortal’s name-form-work!

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Prajapati Brahman’s heart also qualifying as Intellect is the varied form of Satya or Truth signifying Gross and Subtle Forms of Antaratma and Paramatma!

Further stanzas: 49-61

The Parivraajaka Saayaasis possess the niyamaas of maanasika dehendriyaas. They ought to have been rid of bhaya-moha-shoka-and krodhaas and seek to attain unification of parabrahmatva rasaswaadana. They too seek to be rid of ashta siddhis.

[Ashta Siddhis are explained]
others as wished. Among many other Siddhis include Para Kaaya Pravesha or totally entering other’s body and even Soul; Doora Shravana or distant hearing, Doora Darshana or Distant Vision or ability to see things or actions any where from other places; Manojavam or reaching a place as fast as a thought as also thought reading; Kamarupa or assuming the physical form of another Being-be it a moving species or an immobile like a mountain etc; Swacchanda Maranam or the gift to die at one’s own wish; Deva Saha Kreedam 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]

In the tureeyaastha, the parivraajaka is stated to possess his yagnopateeta as His yagnopaveeta and his shikkha as brahma maya jnaana. Being of Chinmaya drishti kaarana his vision be as of the sthaavara jangama srishi kaarana. Karma nirmuula kaarana the avadhuta deha be in the shmaashana bhumi vicharana yukt. Being beyond the triganaatmika, the parivrajaka’s nija swarupa paalana. As the kaamadi koupeena dharana for the sake of the onlookers. Hence the tarva darshana from the stage of brahmacharya to parivraajakatva, as from brahmacharyatva up the ladder by adhyayana of chinana-manana-nidhidhyaasna or from the loukika jnaana to paramardhika tatva darshana.

**Soubhaagya Lakshmi Upanishad**

Preface


Maha Lakshmi assumes innumerable forms of Materialism. Every Being in Srishti especially among human beings- be a man or woman- is essentially selfish or existent for oneself and then for the family and then for others. Indeed a drowning person seeks prioritisation to save the self foremost-then the family and friends and possibly the rest. But why does he or she follow the same principle instead of expecting in the reverse order! That is to rescue from others- the kith and kin , the Society
and the Universe at large! Hence the Principle of Karma! Maha Lakshmi bestows what one deserves! The Manifestation of Bhoga- Bhaagya Maha Lakshmi could only bestow as per one desires as per one’s karma paripakvata.

Introduction

Essence of Soubhagya Lakshmi Laghu Upanishad is as per three parts. The First Part deals with jignyaasa or curiosity of dhyana or meditation-Shri Sukta- Soubhaagya Lakshmi Chakra, Ekaakshari Mantra. The Second Part is as of jnaana yoga, shanmukhi mudra yukta prananyaama , naadaavaaahirvaavhaa purvaka tri grandhi vivechana, akhandha brahmaakaara vrittii, nirvikalpabhaava and samaadhi lakshana nirupana. The Third Part be of Nava Chakraas of Mulaadhara- Swaadishthaanaa- naabhi- hridaya- kantha- taalu or the palaate- bhru madhya -brahmaandhra and samaadhi lakshanaas.

Part One

Atha bhagavntam devaa uucharha Bhagavatrah kathaya Soubhaagya Lakshmi Vidyaam/

Once at a congregation of samasta devataas in the presence of Shriman Narayna hailed: he prabho, do kindly brief us about Soubhaagya Lakshmi Vidya. 

The Lord, the primeval Narayana, replied: Be it so. With intent minds, all of you Gods, listen! With the aid of the fifteen verses beginning with the verse 'hiranyavarnam' (of the hue of gold), etc., meditate on the four-armed Sri (the Goddess of Prosperity), whose form is that of the Fourth, who is beyond the Fourth, who is supreme over all, who is present in all consecrated seats, and who is encircled by the divinities of the seats, major and minor.

Atha Panchadasha rugaatmakasya Shri Suktasyaanada Kardama Chilkeetendiraasutaa rishayah/

I-3: Now, the seers of the hymn on Shri consisting of fifteen verses are Ananda, Kardama, Chiklita and Indirasuta. Of the first verse, the seer is Sri. Of the next fourteen verses, the seers are Ananda etc. Of the first three verses, 'hiranyavarnam', etc., the metre is Anustubh. Of the verse 'kamso'smi', the metre is brihati, of the two others Tristubh is the metre; of the next eight the metre is Anustubh. Of the remainder, the metre is Prastarapankti. The divinity is the Fire which is Sri. The seed is 'hiranyavarnam'. The power is 'kamso'smi'. The consecration of the limbs is effected with the words ‘hiranmaya chandra rajatasraja hiranyasraja hiranya hiranya varneetih pranavaadinamonthairaischathranganyaasah/ atha vakratrayanganyaasah/ Mastaka lochanashtitighrhaanadanakshathraahudvya hridaya naabhoguhyaaapayurujaanu namah/'. Next follows the consecration of the limbs with the triads of faces. With the verses of the Shrisukta themselves consecrate, in order, the head, the eyes, the ears, the nose, the face, the neck, the two arms, the heart, the navel, the privies, the thighs, the knees and the shanks.

1.4: Arunaa kamala samsthaa tadraajah pancha vanaa karakamaladhruteshthaabheetiuygmaambujaa cha, mani kataka vichitraalankritaa kalpajaalah, sakula bhuvana maataa satatam Shreeh shriyainah/
Of being in the aruna varna or of thin redness, being seated on the white rirmala lotus leaf with varied mudras as of vara mudra- abhaya mudra in either of the hands symbolled promise of fear dispelled and boons bestowed; with jewelled crown and ornaments diverse'wondrously adorned – may the Shri, the Mother of the world entire, promote our fortunes ever.

I-5: Tatpeethakarnikaayaam sasaandhyam Shri Beejam, Vasvaadutyaa kalaapadmeshu Shru Suktagataardhaartharacha tadvahiryyah, shuchiriti maatrukathaa cha shriyam yannaangadashakam cha vilikyha shriyamaavahet/
Of being Shri Lakshmi’s beejakosha in the pericarp of the seed-syllable of Shri; the Shri Sukta is in parts as in the eight-petalled, twelve-petalled, and sixteen-petalled lotuses-as being with the alphabet from ‘a to la’ and outside, and all around- set down the 'seed-syllable' of Shri. Also, draw the ten limbs of the diagram. Then invoke the Goddess Shri.

I-6: Angaih prathamaavvritthih- padmaadibhir dwitaayaa- lokeshaiistrateeyaa, tadhaayudhaistutreyaa vritirbhavati/Shri Suktaairavahanaadi, shodashasahstra japah/
In the aavarana puja be the anga nyaasa, the first aavarana be fructified. In other words, with the limbs as of salutation to the heart, the first encasing is accomplished; with Padma, etc., the second encasing; with the mantras of the Lords of the world, the third; with those of their weapons, the fourth encasing. With the hymn of Shri, invocations, etc., must be made. Sixteen thousand utterances of the hymn must be made thus.

I-7: Soubhaagya/varmaaikasharsturthaya bhrigunincrurudaayatreer shriya rishyaadayah/-shamiti beejashaktih/shraaamityaadi shadangam /
In the Soubhaagya Lakshmi puja krama is as follows: Ekaakshara Mantra be of Bhrigu Rishi – Chhanda Gayatri the metre and deity are Bhrigu-Gayatri and Shri the Devata. The power of the seed is SRAM. The six limbs are SRIM and so on..

I-8: Bhuyaadbhyuyo dwipaathmaabhaaratradakaaraa taptakaartha swaraabhaa shubhraabhyayugdadam adwayakraadhirakumbhaadhidraasichyaamaaaa/ Raktougaabhaddamouliir vimalatalaradukulaaavartaavaalepanadhyaa padmaahshee padmanaabhorasi kritavasathipadmagaashreeh shriyai nah/
Abiding in the lotus, lotus-eyed, Her home Sri Padmanabha's breast; Her hands of lotus pair uphold, And surety of gifts and fear dissolved. Shining like to burnished gold-Bathed in waters held in jars- By trunks of elephant pair agleam- Like white and spotless clouds;Her crown with clustered gems bedecked. In silk exceeding pure enrobed With sweet unguents anointed; May Sri our welfare still promote.

I-9: Tat peetham-ashtapatram vrittha trayam dwaadashi raashi khandaam charurastraam ramaa peethham bhavati- karnikaayam samaadhyam Shri Beejam-Vibhutirunnatih kraantih-srishti keertih-sanaattvikrishtim-satkrishtruddhiriti pranaavadinamontaichaturthhadantairvashiktam yajet/ Pursuan to dhyaana, the peetha yanra varnaana be done. Her seat: The seat of Rama, the Goddess of Prosperity, consists of eight petals, three circles, divisions comprising twelve houses, and four sides. In the pericarp are inscribed the seed of Sri, keeping the goal in view. Worship the nine powers with the words 'prosperity', 'elevation', 'glory', 'creation', 'honour', 'humility', 'individuality', 'upliftment', and 'welfare' in the dative case, each having Om in the beginning and Namah (salutation) in the end.

I-10: Angai pratamaavvritthih- Vaasudevaabhidwieteeyaa-baalakaadibhistruteeyaa/The first encasing is done with the limbs; the second with Vasudeva, etc.; the third with Balaki, etc.; the fourth with Indra, etc. The utterance of the incantation has to be repeated twelve lakhs of times.
Shri Lakshmi, the giver of boons, the spouse of Vishnu, the donor of wealth, of golden form, is decked with a garland of gold, and a chaplet of silver. She has the sheen of gold, is in a fortress of gold, and dwells in the lotus. She holds a lotus in her hand and loves the lotus. The pearl adorns her. She is the moon-goddess and the sun-goddess, is fond of bilva leaves and is mighty. She is enjoyment, release, prosperity, increase, true increase, the ploughing (and the) development. She is the giver of wealth and the mistress of wealth. She is faith, rich in enjoyments, the giver of enjoyments, the upholder, the ordainer - these and similar terms in the dative case, with Om in the beginning and Namah in the end, are the mantras. The seat has eight limbs with the monosyllable inscribed on it. A lakh in number are the utterances of the incantations. The proposition is made with a tenth of the lakh. The oblation is made with a hundredth part. The gratification of the twice-born is won with a thousandth part.

I.12: Nishkaamaanaameva Shri Vidya siddhih, na kadaapi sakaamanaamiti/

Adeptship in the Shri Vidya is reserved for those who are free from desires; never for those who cherish desires.

[ Explanations of (1) Text of Shri Suktam (2) Devi Lakshmi’s partial extensions vide Devi Bhagavata Purana]
Agni Deva! we invoke you for Devi Maha Lakshmi who is resplendent with golden jewellery of glittering yellow and silver glows as Chandra the personification of wealth. Agni Deva, through your grace, may Devi Lakshmi provide as prosperity, excellent progeny, cattle and auspiciousness. (3-4) May Shri Lakshmi who has a line of horses in her front, a series of chariots in the middle, and with trumpets of elephants, as the insignia of celestial glory. May that unique grace bless us. She is the embodiment of absolute bliss with natural and perpetual smile on her face and though of molten gold with her residence (just from the milky ocean) who is blazing with splendour, and is the embodiment of the fulfillment of being the ocean of milk! She is indeed seated on lotus and is as attractive like a lotus. (5-6) Maha Lakshmi! You possess ‘Chandra Prabhases’ or the tranquility of Moon and the radiance of a far reaching repute in the worlds as the Seat of Prosperity, as a Padmi; we all surrender as being the antithesis of Alakshmi and being the Singular High Seat of Opulence! Being of Aditya Varna or of the Splendour of Aditya Deva, your ‘Tapomahima’ is so surfeit that like the leaves of Vanaspati Vriksha tend to spread even remote signs of ‘Alakshmi’ or misery and misfortune. May such bael fruirs destroy even the signs poverty and replace with affluence. Besides, may the evils of hunger and thirst be driven away at once! (7-8) ‘Uptaitumaam Devasakhah keertischa!’ I am indeed born in a ‘karma bhumi’ of glory as a citizen of a Blessed Background or heritage being intimate as a ‘Deva Sakha’. May my worthy and close Devas like Kubera, the Lord of wealth and fame extinguish ‘kshutipapaas’ hunger and thirst, depression and desolation. May Devi Lakshmi eradicate Alakshmi by roots-tree-and sour fruits from each house hold. (9-10) Gandhadwaaraam duraadharshaam nityapushtaam karishineem/ Devi Lakshmi! You are the gateway to ‘sugandha’ of plentiful sandalwood trees akin to the perception of one’s desires and ambitions as reflected with the abundance of cow’s wealth and plentiful cattle as the symbol of contentment and ideal human existence which truly verges into divinity! Thus may Lakshmi, the Goddess of Wealth and Virtue lead us to the frontiers of ‘sugandha’, ‘nitya pushhti’ and ‘Ishvaratva’! (11-12) Devi Lakshmi! Your next generation as the progeny Maharshi Kardama and the further lineage is certainly the residing seat of Wealth as Yourself in the ancestral link. May we therefore possess the privilege of garlanding You with a fragrant string of lotuses at our ancestral home! Chiklita Maharshi! may we entreat you too to grace such an abundantly auspicious moment when our incredible function arrives! (13-14) Our invocation to Maha Lakshmi via Agni Deva! She is of the tranquility of Chandra, luster of gold, brilliance of Bhaskara, the symbol of fragrance! She weilds a powerful staff of sovereignty and Control of Supremacy,ever resplendent of wealth and glory! You are the lotus resident, saluted by celestial elephant kordes, with garlands of lotuses lifted up for decoration. Maha Lakshmi! You are the karuna swarupa, hema maalni, of golden hues like of Surya!(15-17) Jaataveda! We invoke you to seek Lakshmi again and again as She is the embodiment of abundance of grace, plentifulness, prosperity, cattle, horses, servants, followers, residences, and longevity and glory! Mother Lakshmi, your ‘bahyanatara shuchi’ is unparalleled; your ‘Sixteen Shri Suktaas’ are such as their constant recitals reap enormous benefits of far reaching impact! Padmaasane, Padmoru, Padmaakshi, Padma sambhave! Devi! You are of Padmaasana or Seated straight with folded legs as the Parama Yogini! You are
Padmaakshi or of Lotus Eyes of glittering Purity! Padmasambhavhe! or the Lotus Manifestation of Outstanding Clarity and Transparency! We are literally swimming in the constant flows of Abundance and Contentment! 18-19) ‘Ashwadaaayi, Godaayi, Dhana Daayi, Maha Dhanee!’ Devi! You are Supreme Provider of numberless horses, cows, and prosperity as you are the True Embodiment of Prosperity Yourself! You are Aishwarya the Seat of Opulence as the Acme of Material Fulfilment! Indeed you certainly are the Sarva Kaama Pradaayani or the Unique Bestower of aspirations! 20-21) ‘Putrapouitra dhanam dhaanyam hastashaadhvaadiigave ratham’: the meaning is self explanatory since Maha Lakshmi is the unique giver of excellent sin and grand sons, liquid cash, plentiful crops, elephants-horses-cattle and most significantly the blessing of longevity to enjoy the desires.

‘Dhanamagnirdhanam Vaayur dhanam Suryo Danam Vasuh, Dhanamindro Brihaspatir Varunaam Dhanamastute! Dhanam or Devi Lashmi assumes all the Forms of Devas like Agni-Vaayu-Surya-Vasu Devatas-Indra Deva-Brihaspati and Varuna! 22-23: With Maha Vishnu in the heart of any human, Garuda Deva the illustrious son of Vinata Devi and the renowned carrier of Vishnu, would be pleased to facilitate the celestial Soma Juice that bestows Eternity within the Inner-Consciousness; indeed this celestial Soma would instantly destroy the inner enemies of kaama-krodha-moha-mada-lobha-matsaryaas! Mother Lakshmi, it is only you the bestower of such unparalleled Soma! The only manner that the ‘shadvargas’ or the six human weaknesses and shortcomings could be nullified is therefore to earnestly recite and absorb the Shri Sukta the fabulous! Devi! You are the Vibhavari or the radiance of Lightnings emerging of pouring rains; this is the offshoot of what copious crops are generated and thus the emergence of Life and existence of all Beings! 24-25: ‘Sarasija nilaye sarojahaste dhavala taraamshuka gandha maalya shobhe!’ Devi! You are of resident of glittering Lotus; Lotus Handed; the essence of purity and white cleanliness of magnificent fragrance. Bhagavati! Hari Vallabha! Tribhuvana Sundari! Our earnest salutations to you Maha Devi! Vishnu Patni! Kshama Devi who is the symbol of Patience and Forgiveness! Madhavi -Madhava Priya! Maha Lakshmi! Standing on a lotus flower with grace with wide hips and lotuslike eyes, deep navel indicative of supreme conduct and character, with full blossomed bosom indicative of abundance and compassion, you are slightly bent forward to bless the prostrating crowds of devotees even as she is receiving them. 26-27: Devi Maha Lakshmi! While celestial elephant kings are performing ‘abhisheka’ of amrita the divine nectar from either side, do kindly grace our rest house and accept our prostrations. Mother Lakshmi! As being surfet with your blessful flames of your side line glances of your graceful eyes, Lord Brahma, Indra Deva and Gangaadhara Parama Shiva too got mesmerised and got enriched by themselves! Devi Lakshmi! As You smile softly, three bhuvanas get mesmerised with joy and enrichment of their inner selves. May we be blessed with richness and abundance of inner contentment as we are never tired of praising your benevolence and generosity as we praise you as ‘Siddha Lakshmi- Moksha Lakshmi-Jaya Lakshmi-Saraswati-Shri Lakshmi-Vara Lakshmi’! [Ashta Lakshmis are Adi Lakshmi-Dhanyaa Lakshmi-Dhairya Lakshmi-Gaja Lakshmi-Santaana Lakshmi-Vijaya Lakshmi-Vidya Lakshmi-Dhana Lakshmi] 28-31: Maha Lakshmi! Betsow us very generously ‘Shri Varchas-Aayush-Aarogyam-Avidyacchdanam-Dhaanyam-Dhanam-Pashum-Bahuputra laabhams Shata samvatsaram- and even beyond as deerghamaatush! Our sincere commendations are countless as ‘Padmapriye, Padmini-Padmahaste-Padmalaayateaakshi- Vishvaapriye-Vishnu manonkuule! May your sacred and soft feet be drawn to our hands closely and to our hearts’s contentment! Devi! You are the Household Goddess in Trilokas of Bhur-Bhuva-Swah! Mukunda Priya! Grant us abundant benevolence- auspiciousness in all formats and chaturvidha purushardhas of Dharma-Artha- Kaama-Moksha.32-31) As ever commended and worshipped by MaharshisAnanda Kardamaadis, may Devi Lakshmi bless us to extinguish ‘runa-rogaadi daardhya-yam paapam cha aha pritya-va-aha Bhayashouk-manasa-tpaapa nash-yantu mama sarva-daa/Sri-varcha-strayam-aayuyshyam-aarogya maavidhaat-pav-maanam mahi-yate Dhanam-dhaanyam pashum bahu putra-laabhams shat samvatsaram dirgham- aayu-hu Aum Sri Mahaa-Kaali Mahaa-Lakshmi Mahaa-Saraswati Trigunaatmikaa Chandikaaye namah’}
Worship to Maha Lakshmi and Her Partial Extensions: The foremost worship to Devi Maha Lakshmi was performed by Maha Vishnu Himself, followed by Brahma and Maha Deva. Also Svayambhu Manu, Indra, various Celestial Bodies, the entire Sagehood, humanity, Sub Terrain regions and indeed the whole Universe without exception are devoted to the Goddess for Prosperity, Happiness and Wellbeing of varying kinds- Dhana, Dhanya, Kirti, Vidya, Svasthya, Ayush, Punya and Moksha. Be that as it may, Sage Durvasa once visited Vaikuntha to pray to Maha Vishnu who out of appreciation gifted a Parijata Flower to the Sage. On return from Vishnu, Durvasa met Indra and gifted the Flower to Indra, as the Sage felt that Indra would be the best of Devas who deserved the gift. But out of vanity and intoxication of power, Indra gave the Sacred Flower to elephant Iravata, not comprehending the consequences. The sordid happening offended Devi Lakshmi and She as the Rajya Lakshmi of Indraloka left for Samudra Deva (Ocean of Kshira), Her father. She declared that She would leave a place as a general rule, where there was scant respect for Maha Vishnu, where there was no worship of Maha Deva too, where Ekadasa Pujas were not performed, Brahmanas were not respected, girls of marriageable age were left unwedded for long, where purity of body and mind were poor; where no fastings, pujas, Vraths, regular Sandhyavandans were performed and so on. Thus as She left, the chain reaction shook away all concerned right from Vishnu to Durvasa and Indra. The final impact was on Indra who sought the counsel of Deva Guru Brihaspati, both visited Brahma and finally to Maha Vishnu Himself. Maha Vishnu who apparently planned the episode to teach lessons to the persons concerned, advised the hard solution of Churning the ‘Kshira Sagara’ and involved Demons and Devas for the mammoth task by utilising Sumeru Mountain as the Churning Rod, Ananta Deva as the powerful string and Himself as the Kurma (Tortoise) Avatara. In the drama, Mahadeva also got a role of devouring the powerful poisonous fire ‘Halahala’ in His throat, thus giving Him the name of ‘Neela greeva’. Various Sacred Objects emerged in the process of churning- the Ucchaisvara Horse, Kalpataru (Tree), Sacred Cow ‘Kamadhenu’, most significantly Maha Lakshmi Herself and finally ‘Dhanvantari’ the God of ‘Vaidya’ or of Medicine emerging with the Pot of ‘Amrit’, the Celestial Drink of Eternal Life of Youth. Indra was humbled and Maha Vishnu advised Maha Lakshmi to re-inter Indraloka once again. Coming fully to senses, Indra executed sincere ‘Puja’ formally by offering the traditional ‘Shodasopacharas’ the sixteen services of comfortable seat on a bejewelled carpet, Ganges water with sandal paste, flower perfumed scents, silky clothes to wear, excellent ornaments of gold and jewels, agarbathi (Incense)’Dhupa’, camphor and ghee soaked vick lighting, variety of luscious fruits, main-course food dishes, sugarcane and other juices, ‘payasam’ (boiled rice, cow milk, sugar and dry fruits), other Sweets, garlands, ‘Achamaniya’ (mouth rinsing with perfumed water), water to drink Ganga water and betel leaves with scented dry nuts as a digestive material.

Thereafter, Indra meditated Maha Lakshmi with the Seed Mantra as Brahma taught him viz. Om Srim Hrim Kleem Atem Kamala vasinai Svaha for hours together with earnest concentration. By the power of this Siddha Mantra, several illustrious personalities fulfilled their desires, like Kubera with unparalleled wealth; Daksha Savarni Prajapati and Mangala became Emperors of Seven Islands; Priyavrata, Uttanapada and Kedararaja became Emperors and Great Siddhas too. As Maha Lakshmi relaxed after the Puja so graciously, then Indra eulogised Her to say that She was Rajyalakshmi to Kings and Griha Lakshmi to house holders, Aditi or the Mother Figure to Devas, Surabhi born of Ocean, Embodiment of ‘Suddha Tatva’, the ‘Svaha Svarupa’ or the offer of Sacrifices to Agni; ‘Svadha Svarupa’, or food offerings to the anxiously awaiting ‘Pithris’ of dead persons; ‘Dakshina Svarupa’ (the Fees paid to Sages and Brahmanas to perform Mantra-filled Sacrifices, Vratas, and Pujas), Bestower of the Best Boons to Mankind viz.‘Dharma (Virtue), ‘Artha’ (Wealth), ‘Kama’ (Fulfilment) and ‘Moksha’ (Salvation) and so on. Who ever recites the Siddha Mantra, Siddha Stotra and ‘Sree Suktam’ thrice a day would indeed be blessed with the Four Boons of Life.
While Narayana Maharshi narrated the above to Devarshi Narada, the latter raised three doubts regarding the significance of three ‘Svarupas’ or Formats of Svaha, Svadha and Dakshina in the Siddha Stotra of Indra afore mentioned. About Svaha Devi, Devas complained that they were not properly receiving the Ghee oblations in the Fire pit of various Sacrifices and Brahma prayed to Devi Prakriti. The solution was that a part of Prakriti would beget a child from the burning power of Fire by name Svaha Devi and that she would deliver three sons viz. Dakshinagni, Garhyapatagni and Avahayagni. Whenever Sages, Brahmanas or Kshatriyas recite Mantras, the terminal component of the Mantra ought to be ‘Svaha’ or otherwise the entire act of the Fire Sacrifice of pouring Ghee as also the potency of the concerned Mantra would be futile like a serpent without poisonous fangs. Even during ‘Dhyana’ or meditation the last word has to be Svaha. As regards Svadha Devi, Sage Narayana informed the origin to Narada that Brahma Deva created Seven Pitris viz. ‘Kavyahonala Somo Yamaschairyama thatha Agnivastha Barhisadah Somapah Pitri Devatah ’or Kavya, Anala, Soma, Yama, Agnivastha, Barhisada and Somapa. The daily duties of Brahmanas are bathing, Trisandhya, Sraddha upto the stage of Tarpanam with ‘Savya Dharana of Yagnopaveeta’ or normal wearing of the Holy Thread as against ‘Pracheenaveeti’ or the way worn while praying to immediate Pitris of three generations of father, grand father and great grand father. Salutations to Svadha Devi are thus a must while performing daily rites like Tarpanams and most certainly on Shraddha Days. Like in the case of Svaha Devi and Svadha Devi, Dakshina Devi too is of Maha Lakshmi’s partial extension. Without rendering prayers to Her to absolve the shortcomings by the Master of any Yajna, Shraddha, Vrath, formal worship or any such other activities in which Sages or Brahmanas are involved, the fruits of the prayers are quite incomplete.

Shashti Devi (Devasena) is one of the Shodasa (Sixteen) Matrikas*, the Manasa Putri or mind-born daughter of Brahma, the better half of Skanda, the Sixth Formation of Devi Prakriti, a Siddha Yogini and the boon-giver of sons who have no sons, wives who have no wives and wealth to the needy. Basically, She is the Goddess of children. Once, King Priyavrata, the son of Dharma and Grand son of Svayambhu Manu performed ‘Putrakama Yajna’ being intensely craving for a son. He was no doubt blessed by a son but with scant life and protruded eye balls. Priyavrata was unable to experience the situation and readying himself to end his life but then appeared Sashthi Devi, took the child on Her lap and the miracle of normalcy happened instantly. Being ever grateful, Priyavrata popularised the Devi’s worship in all the three worlds since when a new born child’s sixth day Her worship commenced and observe various formalities as a child grew including Nama Karana (Name-Giving) on the twenty first day the ‘Annaprasana’ (feeding morsels of rice and milk) after six months and so on as the Laws of the Kingdom. Also Her worship after a child’s birth and other ceremonies or after recovery of a child’s illness became popular as formal pujas with the Mantra on the lips of the parents Om Hrim Shasthi Devyai Svaha.

*The Sixteen Matrikas are Gauri, Padma, Sachi, Medha, Savitri, Devasena, Vijay, Jaya, Svadha, Svaha, Mataro, Lokamatra, Hrishti, Pushistatha, Tushiti, Atmakuladevata. The Original Saptamatrikas are Brahmi, Mahesvari, Vaishnavi, Indrani, Kaumari, Varahi, and Chamundi]. Mangala Chandika known for the constant worship by Mangala (Planet of Mars), the son of Bhu Devi, is also a high devotee of women all over the Universe. She was worshipped foremost by Maha Deva Himself, as She was the Prime Shakti as Chandi, an Extension of Durga, with whose active involvement that the ferocious Tripurasura was annihilated, with Maha Vishnu Himself was the carrier as a huge bull. Soon after victory, Maha Deva worshipped Chandi Devi out of gratitude formally with ‘Shodasa upacharas’ and meditation of the Mula Mantra: Om Hrim Srim Kleem Sarvanpujaye Devi Mangala Chandike Hum Phat Svaha. After Maha Deva, Mangala Graha worshipped on Tuesdays (Mangalvar each week), then King Mangala of Manu’s clan, the inhabitants of the Sub Terrain Regions, and all the women elsewhere as also men desirous of Victory in various tasks. She wards off all Evils and Spirits and is an epitome for bravery and success.
Mansa Devi the mind born daughter of Sage Kasyapa is also known as Manasa Krida Shakti or Mind- Play Energy, often playful within Herself. She is worshipped by Krishna and as a Siddha Yogini having a thin body owing to constant Tapasya, thus known therefore as Jata Karu as Sage Jata Karu too was too thin. Popular as Jagad Gouri illustrious for fair colour and charm, Mansa Devi is a unique Deity highly popular in the Sub Terrain world, especially Snakes and other species of the under world and also on earth, Heavens and Brahmaloaka. She is named as ‘Shaivi’ as an ardent devotee of Shiva, as a ‘Vaishnavi’ as is a Bhakta of Maha Vishnu; as Nagesvari as the Saviour of Serpents when Janamejava executed the Naga Yajna after Parishith’s mortal end following a curse by a son of a Sage’s son; as Naga Bhagini or Vishahari as a sure curer of poison by snake bites; as Maha Jnanayuta or the Possessor of Great Knowledge; as Mrita Sanjivini as the Revivor from Death and Astika Mata or the mother of Sage Astika. Thus Mansa Devi is acclaimed as Jaratkarupriya, Jarat Karu, Jagad Mata, Siddha Yogini, Shaivi, Vaishnavi, Nagesvari, Visha hari, Mahajanayuta, Mrita Sanjivini, Astika Mata and Mansa Devi. - Mansa Devi Temple in Haridwar in Uttarakhand is situated atop Shivalik Hills by a rope way named ‘Udan Khatola’ and is famous for fulfilling the desires of lakhs of Devotees.

The twelve lettered Seed Mantra after worship by Sixteen Services of Ahvana, Aseena, Sugandha, Padya, Dhupa, Deepa, Pushpa, Abharana, Panchamrita, Vastra, Paniya, Phala, Chamara, Na iveyda, Achamaniya and betel Tamboola, followed by Stotra and Dhyana. The Seed Mantra is: Om Hrim Srim Klim Aim Manasa Devyai Swaha. Devi Surabhi was Bhagavan Krishna’s own creation along with Her calf from His left side, as the Lord desired to drink milk during the union with Devi Radha. Krishna Himself milked Surabhi in a jar and sipped with Radha which tasted like elixir. The jar became bigger and bigger to an extent that the milk far overflowed as a stream first and finally as a ‘Kshira Sagara’ (an Ocean of Milk). From Devi Surabhi’s body pores millions of Cows emerged along with calves and since then the Universe has witnessed the presence of plenty not only for milk but its bye products, especially butter and Ghee as the latter are significant for the Yajnas as offerings into Firepits. So much so, every household could keep cows and calves as one of the sources of prosperity and dignity. Sri Krishna the World’s most renowned cowherd keeper prayed to Devi Surabhi by the seed mantra: Om Surabhai namah and the Go-Puja (worship of Cows) is a part of Hindu Faith, as is in vogue in households and temples. It is customary that the Food offerings on Shraddha days in terms of ‘Pindas’ to Pitris are fed to cows before taking the food themselves. Also cows in households are symbols of Lakshmi (Wellness) and Dharma (Virtue).

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

Part Two

Atha hainam devaa uchustureeyayaa maayayaa nirdishtam tatvam bruuheeti/ Tathe tisa hovaacha-yogena yogo jaatavyo yogo yogatpravardhate/ Yo pramaststu yogena sa yogeeramate chiram/ 1) Samaapayya nidraam sujeernelpahoho shramatyaajjabahhe vivikte pradshe/ Sadaa sheetanistrishna esha prayatnothavaa praanadodho nijaabhyaaasamaargaat/ 2. Vaktrenaa pooorya vaavum huvahaniyaleypaanamaakrushhya dhruutavaa svaangushhaadyaanguleebhirvakastalayoh shadbhirevam nirudhya/3. Shrotre netre cha naaikkaa putayugalamathona margena samyakpashyanti prathyayaamsham pranava bahuvidhadhyyaana samleena chittaah/

II-1: Then the Devaas told Adi Narayana : Expound the principle indicated by the Tureeya or the fourth and final Maya. ‘Be it so’, said He: Yoga through yoga must be known; from yoga, yoga does increase; Who through yoga is ever alert,That Yogin long delights therein.

II-2: Awake from sleep, eating but little when food consumed is digested alright, at ease be seated in a spot secluded, untroubled by pests, ever free of desire - such is the effort. Else restrain the breath and stray not from the path of practice.

II-3: Filling the mouth with breath, and in Fire's seat drawing the down-breath, there arresting, with fingers six of hands, from thumbs commencing; stopping the ears, eyes and nostrils, too, Yogins behold along this way- the inner light; their minds wrapt in the course of varied musings on the sacred Om

II 4-6 : Shravana mukha nayana naasaaniroddhenaiva kartavyam/ Shuddhasushmaaasaranou sputamalalam shruyate naadah/ Vichitranghoshhasamyuktaanaahate shruyate dwanih/ Divya dehascha tejavesi divyagandhoparagavaa/ Sampurna hridayahshunye twaarambhe yogavaanbhavet/ Dwiteyaam vighateekritya vaayurbhavati madhyagah/

II-4-6: Ears, mouth, eyes and nostrils must, perforce, be by yoga stopped; clear and flawless then is heard the note n cleansed Susumna's channel. In Anahata, then; Resonant with strange notes, a sound is heard.Sacred becomes the yogin's body; thus with splendour filled and odour heavenly-He is ill no longer; His heart is filled;When heart-space resounds, a Yogin he becomes; snapping the second knot, flows- At once the breath to middle region.

[Brief vide Essence of Soundarya Lahari of relevance

Janani! defying the the luminosity of Surya Chandras, the symbolic Feet of yours generate countless Shakti Swarupas such as Ashta Siddhis, Ashta Maatrikas, Dasha Mudras, Shodasha Aakarshanas, Ashta Dalas, Chaturdasha Saadhanas Pashupati is the manifestation of all Bhuvanaas and their 64 tantras along with fulfilment of ‘Dharmaartha Kaama Mokshas’. Towards the fulfillment of the
totality of ‘Purushaardhaas’, SHIVA SHAKTI devised Shiva-Shakti-Kaama-and Kshiti models. Devi Upasana is purely to attain the Bliss of Shivaikyata and never yield to temptations of Kaamya the Make - Beliefs! Purusha the Reality is the support of Life and Pakriti the cause of cosmos. Prakriti/ Nature in place of Fundamental Reality acquires importance because of her being a functional entity albeit as a facade. Thus importance is given to 24 tatvas such as the Pancha Bhutas / Five Elements, Five tanmaatras, five sense organs of Jeevatma. Devi! You are beyond Manas, Pancha Bhutas of Prithvi-Aapas-Tejas-Akasha and of course Surya and Chandra too. You are not only the Vishva Swarupa but the ‘Chit Shakti’ that truly kindles the Ananda Bhiravaaakaara of the Sthaaanu Rupa Parameshwara! Thus from Manastatva and The Elements, you are the Prime Form of Karta- Karma- and Kriya! 36) How the couple of Amba and Shiva are placed in the KUNDALINI CHAKRAS in which Amba resides as the Tatvas from Manas to Pruthvi - ie from Agjnaachakra to Muladhara. Each chakra has a name, function and quality. But each has supreme compassion in common. Maha Devi! May I pray and worship the vishuddhi chakra as you reside in it and manifest the magnificent ‘aakaash’ out of sheer inspiration and encouragement of the Sthaaanu Swarupa Maha Deva as visible in the Form of a sparkling and ever pure Sphatika Linga. This is about the description of Anaahata Chakra. The reference is about the ‘Hamsa dvanda’/ swan couples. The normal Japa of Saddhakas is: Hamsah soham, Hamsah soham / Another reference of the Manasarovara signifying Shiva Shakti Union resulted in the emergence of Veda Vedangaadi Ashtaadasha Vidyas! May I pray your glory as the resident of ‘Svaadhishthana’ chakra of ‘Agni Tatva’ in which fierce Pralaya Kaala Rudra Deva spews ‘Srishti dahana Shakti / the Power of Universal destruction and then after cooling down gradually with the ‘Jala tatva’, resume the activity and assume pro active energy of fresh creativity! May I prostrate before your symbolic appearence as a Lightning amidst the dark clouds on the Sky at ‘svaadhishthana chakra’ where Sada Shiva too resides besides you too. The Lightning emergeing from the glitter of Indra Dhanush is of the sacred union of Agni- Surya -Vaayu and Jala as the Timiraharini, who indeed is yourself! You appear to get excited when you are in the Moolaadhara and perform ‘maha tandava nritya’ with Maha Tandava Murti Nata Raja Parama Shiva. As this Basic Chakra is of Bhuloka You as Universal Parents have great concern for Bhumi- Vaasis sensitive to aberrations of ‘Arishad Vargas’ and maintain regulations of Universal Balance between Dharma and Adharma.

Stanzas 7-13

Dhridaasane'o bhavedyogi padmaadhyaasana samsthitah, vishnugranthesthato bhedaaptaramaanaanda sambhayava/ Ati shunyo vidarmascha bhereeshabdastato bhavet/ Triteeyaam yatnato bhivtaa ninaaod mardadaladhwani/ Mahaushnyanm tato yaati sarva siddhashamaashravam, chittaanandam tato bhivtaa sarva peethagataanilah/ Nishpathhou vaishnavah shabdah kkanatoti kkanobhavae/ Ekobhutam tadda chitam Sanakaasdimuneenditam, antenantam samaaropya khandam samarpayan, bhumaanam prakritim dhyaatva kritakrityomrite bhavet/ Yogena yogam samrodhya bhaavam bhaavena chajsaa,nirvikalpam param tatvam sadaa bhuvva param bhavet/ Ahambhavam parithajya jagadbhaavanameedrushedam, nirvikalpe shito vidvaan bhuyo naapyanushochati/

II-7: Firmly seated in padmaadana and such asasna as sat the triteeya manipuraka chakra, maya Vishnu grandhi bhedana be poised with ease, and further the rudra grandhi bhedana be made possible too.

II-8.Beyond Anahata, 'the unstruck note', then rises the drum's resounding sound with energy, piercing Rudra's knot as the mrigangsa's sound wave be heard.

II-9: As the vital breath moves on to Largest Space, the sure abode of all perfections; thence, Ignoring mind's delight, the breath pervades all yogic seats.

II-10: Yoga achieved, the all-pervading sound tinkles and hence is 'the tinkler' styled. Then, integrated, the mind is adored as of sages like Sanaka and the rest.

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II-11: Identifying the finite with the infinite, the fragments with the Whole, one meditates on the vast Source; thus fulfillment found one immortal becomes.

II-12: Yogi having attained nirvikalpa samaadhi be rid of ahambhaava and self realise atma tatva. Thus through unity with Self, prevent contact with others; so too, through Self's being replete with the Truth supreme, of all dualities free,

II-13: In this manner, do seek to renounce the sense of I-ness; thus the persons of jnaana, and never again is sorrowful and be rooted in Truth transcendent.

Stanzas 14-19

Salile saindhavam yadvatsaamyam bhavati yogatah / tadaatmanda sourakyam samadhirabhidheeyate/ Yadaa samksheeyate praano maanasam cha praleeyate/ Tadaa samarasatvam yatsamaadhirabhi -dheeyate/ Prabhaashunyam manah shunyam buddhi shunyam niraamayam / Sarva shunyam niraabhaasam samaadhirabhidheeyate/ Swayamucchhalite dehe dehee niyasamaadhinnaa/ Nishchalam tam vijaaneeyatsamaagamaadiabhidheeyate/ Yatra yatra mano yaati tatra tathra param Brahama sarvatara samavasthitam/

II-14: Like salt in water melted and fused, so self and mind in oneness are blended. That concentration is styled.

II-15: Breath dwindles and mind dissolves and Bliss homogeneous is found. This is concentration.

II-16: Fusion of lower and higher selves, free from all imaginings, is realised as concentration.

II-17: Being rid of the light of wakefulness, and of the mind that dreams; deoid of sleep that knows none other, free of all that causes pain; totally void without reflections - such is what is absorption.

II-18: Through ceaseless concentrated sight, when thought of body there is nought; then un-stirring Self is realized -This, what concentration is all about.

II-19: Whither-so ever the mind wanders-there, just there, is the prime abode; there, just there, is supreme Brahman that abides alike everywhere.

Part Three

1. Atha hainam devaa oochirnavachakravivekamanubraheeti/ Tatheti sa ho vaacha—aahaare brahma chakram tiriavritam Bhagamandalamaakaaram/ Tatra moola kande shaktih paavakaakaaram dhyayet/ Tataiva kaama rupa peetham sarva kaama pradam bhavati/ Ityaadhara chakram/

2. Dwiteeyam swaadhishthaana chakram shaddalam/ Tamadhye pashchimaabhimukham lingam pravaalaangkarasadrusham dhyaaye/ Tatraiodyaana peetham jagadaakarshana siddhidam bhavati/

3. Triteeyam naabhichakram panchaavartam saprakutilaakaaram/ Tamadhye jyotirmaya lingaakaaram dhyayet/ Saiva Hamsakala sarva priyaa/ Sarvaloka vashamkaree bhavati/

4. Hridayachalramashtadlamadhomukham/ Tan madhye jyotirmayalingaakaaram dhyayet/ Saiva hamsa kalaa sarvapiyaa sarvaloka vashamkaree bhavati/

5. Kantha chakram chaturangulam/ Tatra vaame Ida chandra naadee dakshine pingalaa Surya naadee tanmadhye sushuptaam shveta varnaam dhyayet/ Ya evam vedaanaahatee siddhidaa bhavati/

6. Taalu chakram/ Tatraamritadhaaraaaprapvahah/ Ghantikaalingamoolachakrarandhre raajadantaavaleembinee vivaram dashadwaadashaaram/ Tatra shunyam dhaayed/ Chittalayo bhavati/
III-1: Next, Devas queried of Shriman Narayana- Teach us how to discern the nine wheels. 'Be it similarly', said He: At the base is the wheel of Brahman shaped like a threefold circle of waves. In that root is a power. One should meditate on it in the form of fire. Just there is the seat in the form of desires; it yields the objects of all desires. Such is the basic wheel. **Moolaadhaara chakra** be realised as the brahma chakra

III-2: The second is the wheel of **Svadhisthana**; it has six petals. In the centre of it is a west-faced phallus. One should meditate on it as resembling a sprout of coral. Right there is the 'seat of the girdle', yielding the power to attract the world.

III-3: The third is Naabhi Chakra the wheel of the navel, a wide whirlpool with a form crooked like a serpent's. Meditate in its centre on the 'serpent power', effulgent like a crore of rising suns and resembling lightning. It has the power of competence and yields all perfections. It is the wheel called **Manipuraka**.

III-4: The wheel of the heart -**Anaahata**- has eight petals and it faces below. In its centre, on the phallus of light, one should meditate. The symbol (of the divine Power), here, is the swan. She is beloved of all and enchants all the worlds.

III-5: The **Vishuddha chakra** as of the throat (extends over) the breadth of four fingers. There on the left is Ida, the moon-nerve; on the right is Pingala, the sun-nerve. In its centre, on Susumna of fair colour, one should meditate. Who knows thus becomes the donor of the perfection of Anahata ('the unstruck note').

III-6: The **Taalu chara** wheel of the palate: There flows the immortal elixir; the image of the tiny bell is in the orifice whence is suspended 'the royal tooth' (the uvula) the tenth opening. One should meditate on the void there. The dissolution of the mind-stuff takes place.

III-7: The seventh, **Bhru Chakra**, the wheel of the brow, is of the measure of the thumb. There, on the eye of knowledge, shaped like a tongue of flame, one should meditate. That is the root of the skull, the wheel of Ajna, the giver of power over words.

III-8: The **Brahma randhra**, or the Brahman-orifice is the eighth wheel of nirvana. There should one meditate on the opening shaped like a thread of smoke, thinner than a needle. There is the seat of meshes, the yielder of release. Therefore, it is the wheel of supreme Brahman.

III-9: The ninth is the wheel viz. **Akaasha Chakra**. There is the lotus with sixteen petals, facing
upwards. Its pericarp in the middle is shaped like the 'riple peaks' (the centre of the eyebrows). In its centre one should meditate on the upgoing power, the supreme void. There indeed is the seat of the 'full mount', the instrument of fulfillment of all desires.

III-10: Whoso constantly studies this Upanishad is purified by fire and by air; he comes in possession of all wealth, grains, good sons, wife, horses, lands, elephants, animals, she-buffaloes, female attendants, yoga, and knowledge. No more does he return. Such is the mystic doctrine.

[ Expl. Vide excerpts of Shri Lalita Sahasra Nama on Shat Chakraas- Grandhis

Mulaadhaaraika nilayaa Brahman grhandhi Vibhedin, Manipuraantaruditaav Vishnu grhandhi Vibhedin/ Agnaachakraantasthaa Rudra grhandhi Vibhedin, Sahasraaraambujaarudhaa Sudhaa saaraabhii varshini/ Tatillataa samaruchisshatchakopari samshhitaav, Maha Shaktii kundalini bisantantu taneeyasi/ Bhavani Bhavanaaagamyaa Bhavaaranya kuthaarikaav, Bhadra Priya Bhadra Murtirbhakta Soubhagyadayavi/ Bhaktapriyaa Bhaktigamyaav Bhakti Vashyaa Bhayaapaahu, Shaambhavi Sharadaaraadhyaa Sharvaani Sharmaa daayavi/ Shaankari Shrikari Saadhvi Sharacchandra nibhaanaav, Shaatodari Shantinimati Niradhhaaraa Niranjanaav/ (Devi! You reside inside the Mulaadhaara Chakra that is as Kundalini; You penetrate through the Brahma Grandhi or the barrier of Brahma and enable your devotees practising Yoga to be conscious while awake; then a devotee is facilitated to vision Devi in Manipura while in a condition of stupor; further a devotee has to pierce through the Vishnu Grandhi or the Vishnu knot when the Yogi becomes unconscious and his body and thoughts are felt irrelevant; in the Ajnaachaktaanta state the yogi loses his identity; while breaking Rudra Grandhi the Yogi attains cosmic reality and in Sahasraara Chakra the yogi is stated to seek Salvation. That stage provides Sudhaa sagara or bliss; indeed Devi! You are above these stages and chakras as 'Shatchakopari Samsthita'. You are called as Maha Shakti in union with Maha Deva and is stated to be in the form of a coiled serpent in the state of Kundalini like a thin lotus stem. Devi Bhavani, Bhavanaaamyaa or Beyond Comprehension as then a Bhavaaranya Kutharika or She would axe the cycle of births and deaths! You would in that Form be a Bhadra Priya, Bhadra Murti, Bhakta Soubhagyadayavi, Bhakti Gyamya or realisable by Bhakti alone; Bhakti Vasya or Controllable by Bhakti only; Bhayaapaahu or you drive out fear of the devotees; Shaambhavi, Sharadaaraadhya, Sharvaani or the consort of Sharva, Sharma dayani or the provides of Eternal Happiness; Shankari, Shrikari, Saadhvi or of Purity; Sharacchunda nibhaanaan or Luminous like a Full Moon; Shatodari or slim waisted; Shantinimati, and Niradhara or supportless and Niranjana or blemishless).

Nirlepa Nirmala Nitya Nirakara Niraakula, Nirgunaa Nishkala Shantaa Nishkamaa Nirupaplava/ Nityamuktaav Nirvikaarav Nishyapancha Nirvaashrayaa, Nitya Shuddha Nitya Buddhaa Niravadyaa Nirantaraha/ Nishkalarahaav Nishkalankaa Nirupadhirishwaraa, Neeraagaa Raaga mathani Nirmada Madashalini/ Nischinta Nirakaaraav Nirvishnyaa Mohanaashani Nirmavaa Mumataav hantii Nishpaapaa Paapanaashani/ Nishkrodhaa Krodhamanaashani Nirlobbhaa Lobhanaashani, Nissamshhayaa Samshhaav Bhavaa Bhavaa naashani/ Nirvikalpaav Niraabaadhaav Nirbhedaa Bheda naashani, Niraashami Mathaa Nirmikshaa Nirpargrahavaa/ (Nirlepa or Transparent; Nitya or Everlasting; Nirakaara or Formless; Nirakula or composed; Nirgunaa or Featureless; Nishkala or Undividable; Shanta; Nishkaama or desireless; Nirupaplava or Imperishable; Nitya Mukta or Ever Unrestricted; Nirvikaara or Immutable; Nishyapancha or Beyond the Universe; Nirvaashrayaa or Unfound; Nitya Shuddha, Nitya Buddhaa, Niravadyaa or Irrefutable; Nirantaraha; Nishkalaraha or the Causeless since You are the Cause of Causes; Nishkalankaa or Spotless; Nirupaadhi or Unaccompanied; Nirishnyaav or the Ultimate; Niraaga or Uncommitted; Raaga Mathaa or Devoid of Attachments; Nirmavaa or Modest; Madanaashani or the destroyer of arrogance; Nischinta or Worryless; Nirakaaraav or Egoless; Nirmohaa or Illusionless; Mohanaashani or Destroyer of Obsessions; Niramaa or Selfless; Mamataantri or terminator of attachments; Nishpaapaa or Sinless; Papanamaashani; Nishkrodhaa; Krodha Shamaani; Nirlobbha greedless; Lobba naashani; Nisamsaya or devoid of doubts; Samsayghi or smasher of doubts; Nirbhava or Unborn; Bhavanaaashyi or Destroyer of the Cycle of births and deaths; Nirvikalpa or devoid of actions; Nirbaadha; Nirbheda or Consistent ; Bhedanaashani or destroys distinctions; Nirnaasha or Indestructible; Mrutyumathani or demolisher of death; Nishkriya or Actionless; and Nishparigrahaa or Accepts nothing) ]
Tripuropanishad

Introduction:

‘Sarva pradhama Chit Shakti Swarupa prakatana’ or the message of the Almighty Goddess of guided and intense meditation is the cornerstone of this Upanishad. Kaameshvaraswarupa-avarana devataas-Shivakaama Sundari Vidya pratiphala-aadi moola vidya swarupa-aadi vidya of virakti sanyaasis-Devi Jnaana Phala- saamaanya saadhaka vidya and ways and means of Brahma aakshaatkaara beeja mantra saadhana are the topics.

Stanza 1.

Tistrah puraannapathaa vishvacharshanaa atraagathaa akskaraah samnivishthaah,  
athishtayaanaa ajararaa mahattaraa mahimaa devataanaam/

This chaitanya shakti be of Nava Yonis s such as of , nava chakra, nava yoga, nava mudra, and nava bhadra. Those who are aware of ‘Nava Yonis’ or of those who design as of maha tripura sundaris and maha shaktis- ‘Nine Chakras’ viz Sarvaananda maya, Sarva Siddhi prada, Sarva rakshaakara, Sarva roga hara, Sarvaardha saadhakas, Sarva Soubhagya daayaka, and Trailokya Mohana- ‘Nava Yogaas’ as of Yama-niyama-aasana- praanaayaama-pratyaahaara-dhaarana-dhyaana-samaadhi and sahaja yogyoginis: Nava chakra nivaasa shaktis-Nava Mudras: Yoni-Beeja-Khechari- Mahamkusha- Mahonmaadini-Sarva vashamkari- Sarvaakarshini- Sarvavidraavini and Sarva sankshobhini mudraas-

Stanza 2.

Navayonirnavacharaani dadhire navaiva yogaa nava yoginyascha,  
navaanaam chakrasth aatmaathaa syonyaa nava bhadraa nava mudraa maheenaam/

After ensuring external and internal purity ( ‘Bahya Siddhi’ and ‘Antar Siddhi’) and squatted with concentration, one should initiate ‘Achamana’ ( sipping water thrice) with ‘Kesavaya Svaha, Narayanaya Svaah, Madhavaya Svaah etc; be ready with articles of worship; perform ‘Pranayama’ or controlled breathing; follow by ‘Bhuta Siddhi’ or purification of the old and installing the new representation of Devi Bhagavati and observe internal ‘dhyana’ (meditating) to mean: dissolve Earth into Water, Water into Fire, Fire into Air, Air into Ether, Ether into ‘Ahamkara’, ‘Ahamkara’ into ‘Mahat’(Great Energy) and ‘Mahat’ into ‘Prakriti’ or ‘Maya’, or in other words imagine transformation of the Five Elements into Moola Prakriti; follow Bhuta Siddhi by ‘Jeeva Siddhi’ or align the Self with Parama Devi; proceed further by mentally setting Six Chakras (outer- most circle inserted by an inner circle, further inserted by four more inner circles one within another) thus arranging the installation of ‘Shat chakropasthitha Samshitha’ simultaneously pronouncing the afore mentioned nine lettered Mantra, viz. ‘Om Aim Hrim Kleem Chamundaya Vicche’ and align the Mantra to the six chakras as also touching the relevant body parts of the Worshipper concerned. The ‘Kartha’or the Worshipper should perform ‘Sankalpa’ or mentioning the ‘Tidhi'(date), ‘Vara’( day) ‘Nakshatra’ or the relevant ‘Star’ of the day, ‘Aayana’or the Course of the Solar Movement, Month, Year, Manvantara, Yuga, Place, Name of the Performer, ‘Gotra’ etc.; sprinkle water on the self, surroundings, articles and place of worship and recite the Mantra to remove obstacles for worship viz. ‘Astraya Phat’; place the Sacred Copper Plate in position; [ readily available from contemporary markets or draw two hexagonal triangles - one straight and another inverted- crossing each other, draw a figure outside that image, an octagonal form of eight petals and outside this a ‘Bhupura’ or boundary lines. On the eight petals are inscribed the Bija Mantras with the ninth word inscribed at the central Ovum]. The ‘Bindu’ or ‘Adhara Shakti’ or the Super Energy at the Central Ovum which one has to worship. The ‘Yantra’ ( diagram) is expected to resemble human body and is a mystical representation of Devi Maha Bhagavati to be worshipped.

Actual Puja commences while seated facing east and looking at the tip of the top triangle of the Yantra. The lowest triangle at the bottom right represents Lord Ganesha whose prayer is a traditional must. The bottom left hand side is governed by Sun God, top left Corner by Lord Vishnu, and top right corner by Lord Shiva. The ‘Lokapalas’ or Direction-wise Guards protect as follows: Indra guards
East, Agni (Fire) guards South East, Lord Yama guards South, Nirruti South West, Varuna the God of Rain and Water guards the West, ‘Vayu’ the God of Air guards North West, Soma or Moon guards North, and Ishana protects North East. After propitiating the Devas and Lokapalakas, Puja to Devi Bhagavati starts by *Kara Nyasa and Anga Nyasa*. The Karanyasa Mantras are: Aim- angushttabhyam Namah, Hreem- Tarjaneebhyam Namah, Sreem - Madhyamabham Namah, Aim- Anamikabhyam Namah, Kleem Kanishthikam Namah, Souh Karatala prushthabhyam Namah. Anganyasa Mantras are: Aim Hridayayya Namah, Hreem Sirase Svaha, Sreem Sikhayavouset, Aim Kavachahum, Kleem Netratraya aushath, Souh Astryaphuth. Salutations to Maha Devi as follows:

Om Aim Sreem Aim Kleem Souh-Kriya Shakti Peethayai-Shri Padukayam Pujaami
-DO-
Om Aim Sreem Aim Kleem Souh-Inana Shakti Kundalinyai-
-DO-
Om Aim Sreem Aim Kleem Souh- Iccha Shakti Maha Tripura Sundaryai- -DO-

Nityyamba Pujas: The following Mantras to added after each Nityamba:-
Om Aim Hreem Shreem Aim Kleem Souh XXXX Sri Padukayam Pujaya Namah

Example: Do Kameswari Nityamba


**Navavarana Puja- Names of Devis in Nine Enclosures**

‘Pradhama Avarana’ (First Enclosure) in Three Outer Lines:


‘Dvitheeya Avarana’(Second Enclosure):

Kamakarshini Shakti, Buddhyakarshini Shakti, Ahankarakarshini Shakti, Sabdakarshini Shakti, Sparshakarshini Shakti, Rupakarshini Shakti, Rasakarshini Shakti, Gandhakarshini Shakti, Chittakarshini Shakti, Dhairyakarshini Shakti, Smrutyakarshini Shakti, Namakarshini Shakti, Beejakarshini Shakti, Atmakarshini Shakti, Amrutakarshini Shakti, Sharirakarshini Shakti, Sarva Aasha Paripurka Chakraswamini and Gupta Yogini.

‘Truteeya Avarana’ (Third Enclosure):

Anga Kusuma Shakti, Ananga Mekhala Shakti, Ananga Madana Shakti, Ananga Madanatura Shakti, Ananga Rekha Shakti, Ananga Vagini Shakti, Ananga Ankusha Shakti, Ananga Malini Shakti, Sarva Sankshobhana Chakraswamini, and Gupta thara Yogini.

‘Chaturdha Avarana’ (Fourth Enclosure):


‘Panchama Avarana’ (Fifth Enclosure):


‘Shashtha Avarana’ (Sixth Enclosure):


‘Saptama Avarana’ (Seventh Enclosure):


‘Ashta’ Avarana’ (Eighth Enclosure):

Maha Kameswari Devi, Maha Vajreswari Devi, Maha Bhagamalini Devi, Sarva Siddhiprada Chakraswamini and Ati Rahasya Yogini.

‘Nava Avarana’ (Ninth Enclosure):

Si Sri Bhattachariya, Sarvanandamaya Chakraswamini and Parapara Rahasya Yogini.


[Note: If the detailed worship on the above lines is not possible to perform, at least the following powerful Panchadasakshari mantra may be recited 108 times each day keeping in view the Sri Yantra with concentration: Ka E La Hreem-Ha Sa Ka Ha La Hreem-Sa Ka La Hreem]

Stanza Three

Ekaa sa aaseetprathamaa saa navaaseedaa sonavimshaadaa sonatrimgshaat/ Chatvaarimshaadaaya tistrah samidhaa ushateeriva maatare maadvisvantu/

May in my antahkarana be absorbed ‘nana bhada aditya rupaas’-nineteen tatvaas as of pancha jnanendriyas-pancham karmendriyas- pancha praanayas of praanaya, apaana, samaana, vyaana and udaaanaas- charudha antahkaranaas- twenty nine tatvaas comprising nineteen basic tatvaas of pancha jnanendriyas-tatvaas -vibhutis and so on.

[Expla. (1)Brahma Purana on Dwadashaadityyas and (2) Devi Bhagavata on Tatvaas-Gunaas and Vibhutis]

(1)

Brahma desc ribed Aditya Mahatmya by saying that as soon as Surya Deva emerges on the horizon early in a day, his powerful rays destroy darkness and the Unique and Readily realizable Deity (Pratyaksha Devata) on the Sky who has neither beginning nor end; the indestructible and everlasting Aditya grows by the day with ferocity and temperature, spreading heat all across the Tri Bhuvanaas,
creating-preserving and terminating the ‘Charaachara Jagat’. He is Dhata, Vidhata, and the root-cause of Srishti; Surya Mandala is everlasting and eternal; he is the Father of Pitruagnaas and the Supreme Deva of Devas. Countless Yogis who leave their ‘Bhoutika Dehas’ (mortal bodies) have their Souls carried by Vayudeva and get absorbed into Him; Renowned Grihasti Yogis like King Janaka, Vaalakhilya like Brahmavaadi Maharshis, Veda Vyasa like Vaanaprastha Rishis and Shuka Deva like illustrious Veda Vedaanga Brahma Yogis and innumerable such Maha Yogi Purushas were all the memorable entrants into Suryamandala. Prajapatis had all divided their ‘Tejas’ or Inner Radiance and paved the way to materialization of Dwadasa Adityas viz. Indra,Dhata,Parjanya, Twashta, Pusha, Aryama, Bhaga, Vivaswaan, Vishnu, Amshuman, Varuna, and Mitra; Surya Deva got spread all over the Universe by these Twelve Forms. Indra is the ‘Prathama Murti’ of Surya Deva who is the Chief of Devas and the Prime Enemy of Daityas. Dhata is second Amsha of Surya being the Prajapati the Creator of Prajas. Parjanya is the third name whose major function is to absorb water from all possible sources and materialise clouds. The Fourth Amsha of Surya is Twashta the unique embodiment of Vanaspatis and Aoushadhis (vegetable oils and herbs / medicines respectively). Pusha represents Pushthi or excellent health and physical well being as exist in ‘Anna’or food. Aryama is the sixth Form of Surya Deva who symbolizes all the Devas in the form of Vayu. As is existent in the form of Aishhwarya / prosperity and the Physique of humanity, Bhaga is the seventh Amsha of Surya. The eighth Form of Aditi Putra is Vaswanvasan as existent in Agni (Jatharaagni) responsible for digesting the food consumed by all living beings. The ninth Amsha of Sun God is Vishnu who is ‘Sarva Vyapi’ the Omni Present and all – pervading. Amshuman is the tenth Murti of Surya Deva who provides the aspect of everlasting joy to humanity and all other species of Srishti. The eleventh Amsha of Bhaskara is in the Form of Varuna who exists as Jala /Water and preserves and sustains life to all Beings of Creation. Finally, the Twelfth Rupa of Surya Deva is Mitra, who exists in the form of friend, philosopher and guide to the entire Universe, performing Tapasya on the banks of ChandraRiver and wishing and enabling the Totality of ‘Charaachara Jagat’ to source happiness and contentment.

Dwadashiva pruthaktena taani vakshhaamaseshatah, Adityah Savitaa Suryo Mihirorkah
Prabhaakaarah/ Maartando Bhaaskaro Bhanuschitra Bhaanu Divaakakarah,
Ravirvadadaashabhisteshaham Jneyah Saamaanaya naamabhith/ Visnurdhhaataa Bhagah Pushaa Mitrendrou Varunyornamaa Vivaswaanaam saumaaam Twashtaar Parjanyar Dwadashah smritaah/
Ityetey Dwadasha –adittaah pruthaktena Vyavastithaah, Utthishhanti Sadaahyeyet maasthavraa Dasabhith kramaat/ (Normally Surya Deva’s names in vogue are Aditya, Savitru, Surya, Mihira, Arka, Prabhaakaar, Martanada, Bhaskara, Bhanu,Chitrabhanu, Divakara, Ravi and so on. But the additional names are Vishnu, Dhata, Bhaga, Pusha, Mitra, Indra, Varuna, Aryama, Vivasvata, Amsuvan, Twashta and Parjanya. Vishnu shines with twelve hundred rays in Chaitra Maasa, Aryama with thirteen hundred rays in Vaishakha Maasa, Vaivasswata in Jyeshttha Maasa with fourteen hundred rays, Amsuuhan with fifteen hundred rays in Ashadha, Parjanya in Shravana Maasa with fourteen hundred rays, Varuna in Bhadrapada Maasa with as many rays as the previous month, Indra Swarupa Surya with twelve hundred rays in Kartika Maasa, Mitra in Margasirha month with the same as in the previous month, as Pusha in Poushya Maasa with nine hundred rays, as Bhaga in Magha and Twastha in Phalguna with eleven hundred hundred rays in each case. The number of Surya Kiraas would be on the ascent in Uttarayaanya and on the descent in Dakshinaanya. Daily recital of the above Twenty Names of Surya Deva at both the Sandhya timings would fetch the fruits of excellent health, prosperity, reputation and recognition. * Samatana Rahasya*: Sage Narada having performed Tapasya asked Mitra Deva as to why the latter being the Omniscient, Omni Present and Omni Potent Overlord of the Universe, revered by Chaturashramas, Chatur Yugas and Chatur Varnas, besides all the Devaas, Danava-Daithya-Rakshas and Pitras still adored some distinct Entity himself! Mitra Deva sensitized Nara as follows: ‘Nara! There is a Supreme Power which exists in the Universe-or rather the Universe exists in that Supreme Power- which is ‘Sukshma’ (the miniscule yet mammoth), ‘Avigneya’ (Unrecognisable), ‘Ayavatka’ (Unvisionable), ‘Achala’ (Immovable), Dhruva ( Fixed), ‘Indriya Rahita’ (Devoid of Limbs and Senses), ‘Vishaya rahita’ (feature less), ‘Antaratma’ (The Supreme Inner Aspect of Srishti) to source happiness and contentment. Finally, the Twelfth Rupa of Surya Deva is Mitra, who exists in the form of friend, philosopher and guide to the entire Universe, performing Tapasya on the banks of ChandraRiver and wishing and enabling the Totality of ‘Charaachara Jagat’ to source happiness and contentment.

Dwadashiva pruthaktena taani vakshhaamaseshatah, Adityah Savitaa Suryo Mihirorkah
Prabhaakaarah/ Maartando Bhaaskaro Bhanuschitra Bhaanu Divaakakarah,
Ravirvadadaashabhisteshaham Jneyah Saamaanaya naamabhith/ Visnurdhhaataa Bhagah Pushaa Mitrendrou Varunyornamaa Vivaswaanaam saumaaam Twashtaar Parjanyar Dwadashah smritaah/
Ityetey Dwadasha –adittaah pruthaktena Vyavastithaah, Utthishhanti Sadaahyeyet maasthavraa Dasabhith kramaat/ (Normally Surya Deva’s names in vogue are Aditya, Savitru, Surya, Mihira, Arka, Prabhaakaar, Martanada, Bhaskara, Bhanu,Chitrabhanu, Divakara, Ravi and so on. But the additional names are Vishnu, Dhata, Bhaga, Pusha, Mitra, Indra, Varuna, Aryama, Vivasvata, Amsuvan, Twashta and Parjanya. Vishnu shines with twelve hundred rays in Chaitra Maasa, Aryama with thirteen hundred rays in Vaishakha Maasa, Vaivasswata in Jyeshttha Maasa with fourteen hundred rays, Amsuuhan with fifteen hundred rays in Ashadha, Parjanya in Shravana Maasa with fourteen hundred rays, Varuna in Bhadrapada Maasa with as many rays as the previous month, Indra Swarupa Surya with twelve hundred rays in Kartika Maasa, Mitra in Margasirha month with the same as in the previous month, as Pusha in Poushya Maasa with nine hundred rays, as Bhaga in Magha and Twastha in Phalguna with eleven hundred hundred rays in each case. The number of Surya Kiraas would be on the ascent in Uttarayaanya and on the descent in Dakshinaanya. Daily recital of the above Twenty Names of Surya Deva at both the Sandhya timings would fetch the fruits of excellent health, prosperity, reputation and recognition. * Samatana Rahasya*: Sage Narada having performed Tapasya asked Mitra Deva as to why the latter being the Omniscient, Omni Present and Omni Potent Overlord of the Universe, revered by Chaturashramas, Chatur Yugas and Chatur Varnas, besides all the Devaas, Danava-Daithya-Rakshas and Pitras still adored some distinct Entity himself! Mitra Deva sensitized Nara as follows: ‘Nara! There is a Supreme Power which exists in the Universe-or rather the Universe exists in that Supreme Power- which is ‘Sukshma’ (the miniscule yet mammoth), ‘Avigneya’ (Unrecognisable), ‘Ayavatka’ (Unvisionable), ‘Achala’ (Immovable), Dhruva ( Fixed), ‘Indriya Rahita’ (Devoid of Limbs and Senses), ‘Vishaya rahita’ (feature less), ‘Antaratma’ (The Supreme Inner Conscience) called ‘Kshetrajna’, the ‘Adi Purusha’, the ‘Hiranya Garbha’, ‘Vishwaatma’, ‘Sharva’, ‘Ashwaatma’, ‘Saguna’ (Which is existent in all Beings of Srishti) and is in the Form of Varuna who exists as Jala /Water and preserves and sustains life to all Beings of Creation. Finally, the Twelfth Rupa of Surya Deva is Mitra, who exists in the form of friend, philosopher and guide to the entire Universe, performing Tapasya on the banks of ChandraRiver and wishing and enabling the Totality of ‘Charaachara Jagat’ to source happiness and contentment.
well. He is Unique Paramatma manifested in myriad forms multiplied.) It is that Parama Shakti which is at once in a cognizant, perceivable and ready Form with the ‘Amsha’ of the Self is Surya Deva. Brahma gave Upadesha to Narada by the recitation-power of which one would be free from ill-health, unfulfilled desires, poverty and ignorance of knowledge!

(2)

Completely overcome by awe and humility, Lord Vishnu addressed Maha Bhagavati that He was amazed to witness the entire Universe on Her toe nails including Himself and He was but a miniscule reflection of Herself. Nobody knows how many such Vishnus were created and that She was ‘ Karanguli nakhotpanna Narayana Dasa Kritis’ or She created Ten Incarnations of Narayana by touching Her hand nails! She was ‘Om, Hreem and Srim’, ‘Moola Prakruti’ and ‘Moola Mantramiki’. She was ‘Niradhar’ (Foundation less), ‘Nitya’ (Eternal), ‘Nirguna’(Without Characteristics), ‘Nirvikara’( Changeless) and ‘Dhyana Dhatru Dhyaya Rupa’ ( The Meditation, The Meditator and The Meditated). She was the material Cause of Prakruti (Nature) , Maya (Illusion) and the ‘Tatvas’*. She was the Super Power but yet She bestows Kindness readily and spontaneously (Ayyaja Karuna Poora Purita)!

Tatvas : 1) ‘Jnanendriyas’: Five of sense organs, viz, Eyes, Nose, Tongue, Mouth, and Skin; 2) ‘Karmendriyas’: or Five Organs for Action viz: mouth, feet, hands, genital and anus; 3) Five ‘Tanmatras’ or inner basics of elements or light, sound, taste, smell and consciousness; 4) Five ‘Antahkaranas’: Mind or thought, Buddhi or Understanding, Siddha or Power of mind leading to Jayam or success and Angaram or Excitement; 5) Six ‘Adharas’ or Foundations: Muladharha, Svadhistan, Manipura, Anantha, Visuddhi and Angana; 6) ‘Dhatus’ or Seven Body Constituents:

Devi Bhagavati explains about Her Vibhutis (Manifestations & Powers)

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

The ‘Gunas’ (Attributes) and their Characteristics

Further to Lord Brahma’s conversation with Maha Devi, the features of the Three ‘Gunas’ or attributes were explained to Narada. Normally, Faith is known to exist in the form of three Gunas viz. Sattva Guna, Rajas Guna and Tamas Guna. Sattva is described as the fountain of Goodness and happiness in a pure form. Its colour is stated to be white standing for purity, integrity, happiness, contentment, forgiveness and faith. The Rajas Guna is stated to be red in colour and is featured as false pride, deceit, avarice, hatred and selfishness. The Tamo Guna standing for black colour is stated to feature ignorance, lack of resources, anger, fear and quarrelsomeness. There is no set identity of the Gunas but are intermingled and rapidly changeable. A person who is Good basically might spurt out into anger and pride and change over in the same breath to fear. But surely the resultant impact would be disastrous. As, Lord Krishna stated in Bhagavad Gita: Dhyayato vishayam pumsaha sanghas theshupa jayate /Sangat sanjayatey kama kamakrodhobhi jaaythey / Krodhaha bhavati sammohaha, sammohat 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 (focussed thinking) and lack of memory leads to mental balance!’

Stanza Four
Urdhajjwalajjvalanam jyotiragne tamo vai tirasceenajaram tadorajvhit, aanandanam modanam jyotirindoretaa vu vai mandalaa mandyanti/

At the very beginning one could experience a high rising flames as tamo guna naashana thinned then to rajo guna vyapti- and the satvika chandra sheetala sarvika guna prapti of the Tripuramba

Stanza Five
Yaastitatrekhaah sadvaani bhusneesravishthpaastrigunaastripakaarakah/ Etattrayam purakam purakaanaam mantree prathate madano madanyaa/

Of the three lines of kriya-jnaana and icchha shakti, Her four abodes of jaagrat-swapna-sushupti and tureeya or else netra-kantha-hridaya and sahasaara chakra; or thee gunaas of satvika-raajasika and taamasikaas; or threesome bhu-bhuvah-and swah.

Stanza Six’
Madantikaa maanino mangalaacha subhagaacha saa sundaree siddhimatthaa, laijaa mastistushtirishtaa cha pushthaa lakshmeerumaa lalitaa laalapantee/

Tripurambika’s Parivaara aavarama devataas are of fifteen viz. Madantika, Maaninee, Mangala,Subhagaa, Sundari,Siddha Maata, Lazaar, Mati,Tushti, Ishta, Lakshmi, Uma, Lalita and Laalapangkti-
Stanzas Eight

Kaamo yonih kaamakala vajrapaanigrihaa ha saa maatarishvaabramindrah, punarguhaa sakalaay maayayaa cha puruuuccchaa Vishvamaatadikvidyaa/

Aadimuula vidya be in this maanner: Kaama-Yoni- Kaama kalaa- Vajrapaani- Guha-Hasa- Maatarishvaa-Abhra-Indra-Punah Guha-Sakala and Maya aadi visihtataa vidya as of pravardhamaana. Thus the aadi vidya’s sanketaakshara prayukta saadhana or the accomplishment of the Shri Vidya. This is like as follows: Kaama for ‘K’- Yoni for Ye- Kaama kalaa for EE- Vajrapaani for LA-Guha for Hreem- Hasa is Ha, Indra=- la, sakala= sa-ka-la- maayaa=hreem. All these are sarva parna pranavaatmika vidya’s representation.

Stanza Nine

Shashtham saptamamatha vahni saarathimasya moolatrikamaadeshayantah, katthyam kavim kalpakam kaamameesham tushtuvaamso amritatvam bhajante/

Adi vidya’s sixth varna is Ḫa-Shiva beeva, the seventh varna is Sa-Shakti beeva- and Vahni be the saaradhi - ; its japa’s japa- Kaamesha beeva) the moola mantra is Ha-Sa- Ka represents the trikaal as of bhuta-vartamaana-bhavisyadas of the trikaalagjna and of the amtita tatva.

Stanza Ten

Puram hantreemukham vishva maat Rave rekhaa swayamadhyam tadeshaa, brihattithi darsha panchaa cha nityaa sashogshakam puramadhyam vibharti/

Thus the Devi’s tripura be as of Hantreemuhka or Ha-Sa-Ka, Vishva maataa swarupa, Ravi rekhaa or as of aaditya mandala swarupa, swara madhya, panchadashaadi or fifteen tithis, vaara, nakshatraadis being permanent and sixteen tithis inclusive of purnima, and finally Tri Pura Madhya Dhaarana Yukta. In other words, the Mother of the Universe sustains Her abode - the Destroyer's Face, the Circle of the Sun, the core of sounds, the span of time, the Eternal, half the lunar month; with sixteen words as She sustains the core of their abode.

If the detailed worship is not possible to perform, at least the following powerful Panchadasakshari mantra may be recited 108 times each day keeping in view the Sri Yantra with concentration: Ka E La Hreem-Ha Sa Ka Ha La Hreem-Sa Ka La Hreem

Stanza Eleven

Yadvaa mandalaadvaa stanabimbamekam mukhamchadhastreeni guhaasadanaani, kamokalaam kaama rupaaamchikirvaa naro jaayate kaama rupascha kaamaan/

Ravi-Chandraadi mandalaavirbhuya sarvanga sundari with stana bimba- adhomukha and dehatraya of shula-sukshma-kaarana shareera, being kaama maya kaamesvari.

[ Brief vide Shri Lalita Sahasra Naama

varadaa Raakinyaamba Swarupini/ Mani puraabja nilayaa vadanatraya samyutaa,
Vajraayudhaapetaa Daamaryadi bhiraavritaa, (Tejovati or full of Illumination; Tri Nayana or the Three Eyed of Surya-Chandra-Agnis; Lolaakshi Kamarupini or of alluring eyes being the Symbol of Feminine Longing for the Universe; Malini or the wearer of garlands; Hamsini or a Swan representative of Pavitrata and Vairagya; Mataa or Shri Maata; Malayachala Vasini or the Resident of Malaya Mountain; Sumukhi or Bright-Faced; Nalini or like a Lotus; Subhru or of Eye brows that bring in auspiciousness; Sobhana; Sura nayika; Kalaakanti or the spouse of Shiva who by that epithet killed Darukasura; Kantimati; Kshobini or Excited to Create the Universe; Sukshma Rupini or of Subtle Form; Vajreshwari one of the Goddesses of Shri Chakra; Yamadevi or Shiva’s left Body-Part viz. Artha Naareeshwari; Vayovasthaa vivarjita or devoid of age; Shiddeshwari; Siddha Vidya or Shri Vidya; Siddha Mata or the Mother Siddha ready to protect devotees; Yashaswini; Visuddha Chakra Nilaya or the Resider of Vishuddha Lotus with sixteen petals; Arakta Varna or of Blood-red colour; Trilochana; Khatvangaadi- Praharada or a mace with a skull at its end used as a weapon; Vanaabhaamala Samvarta or with a Unique Face; Payasaanna Priya or fond of rice cooked in milk; Twakstha or absorbed in the Skin tissues; Pashu Loka Bhayankari or Dreadful to the Boorish and the Ignorant; Amritaadi Maha Shakti Samvarta or Encircled by Great Shaktis like Amritakaarshini; Daakineshwari residing in Vishuddha Chakra; Anahataabja Nilaya or inhabitant of Anahataabja Chakra with the name of Raakini; Shyaamaabhaa or in the Form of a maiden of Shyama colour of black and blue; Vajraadikaayudhopeta or fortified with Vajraayudhaa and other weaponries like thunderclaps; Daamaryadibhiraavruta or encircled by Yoginis like Damari, Mangala, Pingala, Dhanya, Bhadrika, Ulka, Siddha etc.)

Stanza Twelve
Parisrutam jhnashamaajam palam cha bhaktaani yoneeh suparishkrutaa, nivedayanandevataayai mahatyai swaameekrite sukrute siddhimeti/
Yet, the heena varga prajaa be most earnestly resorting to ‘naivedyaas’ as the offerings of maamsa-madiraadis to Tripureshvari yet be receiving rewards all the same as the siddhi prapti. Manu Smriti explains that although the heena vargaas be resorting to madya maamsaas to graama devataas with sincerity be still getting rewards for their earnestmess and faith.

Stanza Thirteen
Srunyeva sitayaa vishvacharshanih paashenaiva pratibadhghnaatyabhokaan,
ishubhih panchabhirdhanushaa cha vighnathaati shaktirarunaa vishva janyaa/
Those manushyaas be on to the kaamya maarga nirataas, such kaami janaas bind the noose even if Saraswati-Lakshmi-Adishakti Gouri rupa dharana be ever hinged to as their pachendriyaas be out of control.

Stanza 14 and 15
Bhagahshaktirbhagavaan kaaam Isshaubhaa daataaraaniha soubhagaaanaam,
sama pradhaanou samasatvou samojuoy tayoh shaktirajaraa vishvayonih/
Six ishvaryaas as of sampada- dharma-yasha-shri- jnaana- vairaagya and thereby the chit shakti, or the self consciousness in which energy is not latent, but an inherent part. The energy cannot be separated from consciousness. Instead, consciousness and the energy with which it is enacted are indivisible in the concept of chiti shakti. Some teachings separate the notion of chiti shakti into God and nature, or Purusha and Prakriti, but others say that the division of this is arbitrary. In other words, Bhagavan is Kaama and Ishvara or Kaameshvara, both being sama pradhaana, samaana satva yukta , samaana dayaadra yukta as of basically the nishkaama brahma pada pradaana to upaasakaas. Both are of Shiva Shakti and Kaamesha. Upaasakaas are thus of the intense meditation of Brahma-Vishnu Maheshvara
and the counterparts of Purusha and Prakriti and thus the Vishvarupa praapti. Stated otherwise, the Power of Consciousness and desire's Paramatma auspicious powers, coequals both, of equal prowess, in energy equal, grant gifts to the fortunate here. Of the two, the un-ageing Power, the world's womb, with offering of knowledge pleased, removes the aspirant's twofold sheath. With mind averted from illusion's sphere, Paramatma becomes Creator, Protector, Withdrawer of the world; in short as the Sigular and Unique.

Stanzas Sixteen and Seventeen-

Iyam mahopanishadtraipuryaa yaamaksharam paramo gobhirrotte/
Eshar yajuh parametacchasaamaayatharveyamanyaa chaavidya/

Om hreem om hreemityupanishat/

This Ruk-Yajur- Sama- Atharva and other Vidyaas as o putaana, Nyaaya Meemaamsaadi Vidyaas Maharshi Parashara enumerated fourteen Vidyaas viz. Shat Vedangas, Four Vedas, Meemaamsa, Nyaya, Purana and Dharma Shastra.In addition four more main Vidyaas were to be included viz. Ayurveda, Dhanurveda, Gandhrva, and Artha Shastra.

Om Hreem is surfiet w Chit Tatva – Chitanya Shakti Tatva.

Shukla Yajur Veda Laghu Upanishads


Adhyatmopanishad

Stanza 1

Antah shareere nihnito guhaayamaaja eko nityamasya prithivee shareeram yah prithiveemantare sancharan yah, prithivee na veda/ Yasyaapah shareeram yopontare sancharan yamaaapao na viduh/ yasya tejah shareeram yastejontare sancharan yah tejo na veda./Yasya vaayuh shareeram yo vaayu mantare sancharan yah vaayurnavedaa/ Yasyaakaashah shareeram ya aakaashamantare sancharan yamaakaasho na vedaai/ Yaya manah shareeram yo manontare sancharan yah mano na vedaai/ Yyasaa buddhih shareeram yo buddhimantare sancharan yah buddhir navedaa/ Yasyaahankaarah shareeram yohankaaramantare sancharan yamahankaao na vda/ Yasya chittham shareeram yaschittamanantare sancharan yam chittam na vedaai/ Yasyaatmaa yovskyalantamantare sancharan ymavyaktim na veda/Yasyaakaashkarm shareeram yoksharamantare scharan yamaksharam na vedaai/ Yasya mrityaah shareeram yo mrityaamantare sancharan yam mrityurna vedaai./ Sayesha sarva bhutaanaatmaaapahapatapaapmaa divyodeva eko naarayanyah/Aham mameti yo bhavaa dehaakshaadavanaanmani/ Adhyaasoyam nirvasvya vidushaa Brahmaanishthayaa/

In the shareerantaara hridaya gahvara or the antaratma of one’s body, be the hridaya rupee, there indeed be the adviteeya-aja-shaasvata Paramatma. All the same, the earth is the body, though moving within the earth, the earth knows not the person. The water is the person’s body though moving within the water, the water knows not the person. Of the rest of the pancha bhutaas, agni is in the body moving within the agni yet the agni knows not the person. The air is in the body, though moving within the air, the air knows not the person. Akaasha as in the body but that akaasha knows not the person. Death is inevitable in the person’s body. Though moving within Death, Death knows not the person. Indeed the person then, is the inner-self of all beings, sinless, heaven-born, luminous, the sole Narayana.

Stanzas 2- 17.
Jnātva swam prayagyagatmaanaam buddhitadvritti saakshinam/ Sohamityeva tad vritzya svaaanyaatraatmatim tyajet/\\nLokaanuvartanam thyatvaa dehaanuvartanam/ Shaakhaanuvartanam tyaktwaa swadhyasaapannam kuru/\\nSyaatmamanyeva sadaa sthitaa mano nashyati yoginah/ Yuktyaa shrutyaa swaanubhutayaajnaatvaa sarvaatmaamaatmanah/\\Nidrayaaya lokavaartaayaah shabdaadraatmaavismriteh/ kvachitraavasaram datvaa chinayaatmaana- maatmaney/\\Maataa pitrnonalobhutam mala maamsamayam vapuh/ Twaktvaa chandaalaavadduram brahmeebhuya krito bhava/\\ Ghataakaasham mahaaakaasha iivaatmaanam paraatmani/ vilaapuaakhanda bhaavena tuushneem bhava sadaa mune/\\Swapraakaashhamadhisthhaanam swayambhuya sadaatmanaa/ Brahmaandapi pindaandam tyajjataam malabhandavat/\\Chidaatmani sadaanande deharuudhaamahamdhiyam/ Niveshaya lingamutsruyja kevalo bhava sarvadaa/\\Yatraisha jajadaabhaaso darpanaaanah puram yathaa/Tad brahmaahamiti jnaatvaa kritakruto bhanaanagka/\\Ahamkaaragrhaanmuktah/ swarpumapumapadyate/ chandravadimalah purnah sadaanandah swayam prabhah/\\Kriyaaanaashaad bhavecchintaanaashaosmaadwaasaanaakshhayah/ vaasanaapraakshyo mokshah sajeevanmuktirh/\\\n\\n2. One’s own buddhi and vritthi saakshi, then be it realised that swayam be the pratyagatma and realise as of ‘soham’ anf of atmabuddhi. In other words, knowing oneself to be the subject, the witness of intellect and its operations, reject the idea of the Self being other than the subject, identifying the ‘T' ness with that the subject.

3. Lokaanasaara and dehanuvartana thyaaga be resorted to rejecting conformity with the world, the body, and the Shastras, remove superimposition on the Self.

4. Be always as of the atma swarupa sthita and be of yukti-shruti shravana and swaanubhuti jnaana.

In other words, the mind of the Yogi perishes as the self stays without intermission in the Self alone, knowing, through reasoning, Shruti, and experience, that one is the Self of all beings.

5. Without granting for a moment even a toe-hold for sleep, gossip, verbal exchanges, etc., and self-forgetfulness, meditate on the Self in the self.

6. Casting the body far aside, the offspring of parental exudation, as its status is no better than that of an outcast, and becoming Brahman, seek fulfillment.

7. Hey munivara! Mahaakaasha and ghataakaashaosamaama Paramatma and Nijaatma be the same. Dissolve indeed the self in the supreme Self as the pot-space is dissolved in infinite space; then, as the Infinite be silent for ever. There is a need to enable normal undersanding to identify the Individual Self with the Absolute and Superlative Self; this is especially to conceive the Object with qualities like organs and senses in the mortal world viz. the Self, as juxtaposed with the Ultimate Reality in terms of Space, Time and other derivative features of the Pancha Bhutas or Five Elements. This is why normal knowledge of mortal conditons vis-à-vis the macro view of higher and applied situation becomes needed. Therefore then, a lotus like small space viz. ‘daharaakaasa’ within the dwelling place of Brahman is viewed for the understanding. The inference is that Brahman has manifested himself in the form of an Individual Soul called Existence and even as the latter is totally detached, there are officials of that abode who are responsible for the maintenance of that abode which is purely temporary; once that Individual Soul—which is but a reflection of Brahman himself—is transferred then a new abode gets ready and the Manifested Brahman called Individual Self- is migrated too again.
on temporary duty. Thus the mirror images of the Original Brahman keep moving to varying abodes on purely temporary basis! But the original is always intact and the duplicate reflections are in circulation from birth to birth of the mortal bodies!

8. Swapprikaashtita, swayambhu and adhishthaana Brahma be tuned as the Brahmanada. Having become the self-luminous Substratum, as Being, reject both the macrocosm and the microcosm which are but abodes of impurities.

[ Vishleshana vide Brahmanda Purana on Srishti Vidhana-Purusha and Prakriti, Maha Tatwa and Kshetrajna, Brahmanda and Tri Murtis]

Vyasa Muni paid his obeisances to Paramatma and stated: Dhanyakam Yaskhasyaayuvishyam Swargeyam Shatrughna mevacha, Keertanam Shhirakeertinaam Sarveshaam Punyakarmanamaam/ Yasmaat Kalpaayatey Kalpah Samagaram Shuchaye Shuchih, Tasmai Hiranya garbhaaya Purushaayeshwaraayacha/ Ajaaya Prathamaayaiwa Varishthaaya Prajaasrujey, Brahmaney Loka tantraaya Namaskrutiya Swayambhuveey/ Mahadaadyam Viseshaatnam Savairupyam salakshanam, Pancha Pramaaam Shatshraantam Purushaadhishtititam cha yat/ Asamyayat pravakshiyami Bhutasargamanatitama, Ayaktam Kaaranam yattannityam Sadasaatmakam/ Pradhaaanaam Prakritim chaiva Yamaahusttwattawchintikaa, Gandha rupa rasai heenam shadwasparsha vivarjititama/ Jagadyonim Maha Bhutam Param Brahmasanaatanam, Vigraham Sarvahuttata-

-naamayuktamabhadavakita/ Anaadhyantamajam Sukshmam Trigunam Prabhavaapayayam, Asampritakajneyam Brahma yatsadamatparam/ Tasvaatmanaa Sarvamidam Vyaapta

-maseettamoyam, Gunasaamey Tadaa tasmannibhayaaanta tamomayam/ Sarvakaalay Pradhaanaasya Kshetrajnaadhishtitisyaya vai/ Gunabhasvaadbhaasamaaney Maha Tatwam babhuva ha/ (We are indeed fortunate that we are going to hear the narration of this Brahmanda Purana. Whoso ever follows this narration would ensure that the Vamsha of the person concerned would achieve fame, longevity, destruction of enemies and Swarga. It was that Paramatma Brahma, the Pradhaana Purusheshwara, the Swayambhu or Self Born, the Undefined and the Everlasting- materialised Prakriti of ‘Sat-Asat’ or of Real-Falsity nature with Pancha-Pramaanaas like Pratyaksha, Anumaanaa, Agama, Kevalaadi Proofs and Shat-Shraanta or Six Types of Vehicles; this Prakriti is devoid of Gandhi-Rasa-Sparsha or Smell-Taste-Touch; Indeed that Prakriti is the Cause of Creation; the Sanatana or the Most Ancient, the Everlasting Form of the Universe; the Unknown, All-Pervading, Sarva Bhutaanaam, Sukshmam or the Minutest, Trigunam of Satwa-Rajas-Taamasa. As there was no illumination before Srishti, Prakriti was of Tamo Gunaa but as the thought of Srishti Illumination emerged and that indeed was the Kshetrajna, named Maha Tatwa; It was that MahaTatwa that inspired Satwa Guna and Maha Srishti!). The transformation of Maha Purusha and his ‘alter-ego’ Prakriti ie the Kshetrajna and Maha Tatwa led to the Brahmanda or the Golden Egg in which sat the Four Faced Hiranya Garbha-Brahma, the Creator. Within the Golden Egg, are situated Seven Lokas, Prithivi, Seven Samudras and Seven Dwipas, Massive Mountains and Thousands of Rivers. Within the Golden Egg are the Sun, Moon, Stars, Planets, Wind and Lokaloka. While there is an enclosure of water as huge as ten times more around the Golden Egg, there is ten times more of Tejas or Radiance surrounding the water. Ten times larger than the enclosure of Illumination is of Vayu (Wind). Around the the enclosure of Wind is that of Ether (Akaasha or the Sky) which is ten times more of Wind. Even enveloping the enclosure of ‘Nabhas’ or Ether is that of ‘Bhutadi’ (Ahamkara or Ego) and that too ten times larger. Yet another enclosure to Bhutadi is ten times more of Nabhas , but that of ‘Mahat’ is equally bigger to Bhutadi. Finlally, Mahat is surrounded by ‘Pradhana’ or the Supreme. Thus there are seven enclosures around the Cosmic Egg viz. water, radiance, wind, ether, Bhutadi, Mahat and the Pradhana the Unknown; all these ‘Avaranaas’ cling to each other. Maha Pralaya , Vishnu as Yajna Varaha and Process of Creation by Brahma: To start with Pradhana Purusha manifested the two characteristics of Satwa Guna, one to sustain the Universe and another to dissolve it; then followed the Rajo Guna coming to play an equal role: Shasvataah Paramaam Guhyaah Sarvataam Shariratanah, Satvam Vishnu Rajo Brahma Tamo Rudhra Prajapatih/ ---Yeta yeva Trayoloka Yeta yeva Trayo Gunaah, Yeta yeva Trayo Veda Yeta yeva Trayognah/ Parasparaanvayavaa hyotey Parasparanuvrataah, Parasprena vartintey prerayanty parasparyam/ (The Trinities are Everlasting
and mysterious; their Physiques and Souls are manifested; Satwa Guna is represented by Vishnu, Rajo Guna by Brahma and Tamo Guna by Rudra. – They alone are the Three Lokas, Three Gunas, Three Vedas and Three Agnis viz. Ahavaniya, Garhapatya and Dakshina. These Entities have mutual inter-association, mutual attachment, mutual help, mutual union and mutual inter-dependence). Thus the Self-born Pradhana Purusha has Three Swarupas as Brahma, Vishnu and Maheswara. Some times as Brahma he creates the Lokas, some times as Vishnu he sustains and some other times as Rudra he demolishes. *Brahma kamala patraahshah Kaalo jaatyjanaprabhah, Purushah Pundareekaakshho Rupena Paramaatmanah/ Ekadhaa sa Dwidhaa chaiva Tridhaa Bahudhaa Punah, Yogeshwara shariraani karoti vikarochita/ Naanaakruti kriyaarupamaaamshrayanti Swaleelaya, Tridhaa yadurtatey Lokey tasmaatriguna muchyatey*/ (Paramatma displays some times as Brahma with lotus petal like eyes, Kaala Deva Rudra has the sparkle of his eyes always and Vishnu has lotus eyes. Like wise Paramatma has a single Rupa, some times as two, or three or innumerable; the Supreme Lord makes physical variations of sizes, shapes, activities, complexions and features; it is a pastime for Bhavan and came to be called a Trigunatmika. At the Kalpantara Pralaya or the Great Extermination of the Universe, the whole World got submerged in deep water as ‘Ekarnava’ or a single sheet of Water and the ‘Sthaavara Jangaamasa’ or the Mobile and Immobile Beings were all submerged, then Para Brahma called Narayana, who was of ‘Sahasraaksha, Sahasrapaat, Sahasra Shirsha’ or of thousand eyes, feet and heads, was resting on the huge surface of water: *Apo Naara iti proktaa Apo vai Nara Sunavah, Ayanam tasya taad proktaastena Narayanah smritah/ (‘Apah’ denotes ‘Nara’ or water; ‘Naaraas’ or the children or waves of ‘Nara’; and Nara is a Being or Entity ; Nara plus Ayana is Narayan as he who rests on Samsara or water) . Narayanaya sought to locate Prithvi (Earth) deep down in water and assumed Varaahaavatara or the Incarnation of a Huge Boar like a mountain with ten yojanas of girth and hundred yojanas of height (one Yojana being 12 km), with a body of cloud-like complexion and extreme radiance of many Lightnings, Fire and Sun; making thunderous and high-pitched sounds and having broad shoulders, sharp fangs, white teeth and pointed nails. The YajnaVaraha is described as follows: *Diksha Samaapteeshtim damshtrtah kratu danto Juhuumukhah, Agni jihvo darbha romaa Brahma seersho Mahatapaah/ Veda skandho havirgandhirhavyakvaadi vegavaan, Praagvamsha kaayo Dyutimaan naanaa Dikshaabhiranvitah/ Dakshinaa hridayo Yogi Shraddhaa satwa -mayo Vibhuh, Upaakarma ruchischaiva pravagyavaarta bhushanah/ Naanaaachhandogati patho guhyopanishadaasananah, Maayaapatinishaahayo vai Giri shringamivochchrayah/ Aho raatrekshana dharo Vedanga shriiti bhushanah, Aajya gandhah struvastundah Samaghosa swano Mahaan/ Satyadharma mayay Shrimaan Karma vikrama sakruttah, Prayashchitta nakho ghorah Pashhujaurnmaahamakhaah/ Udgaadaantra Homa Lingah Phala beeja mahoushadheeh, Vaadyantaraatmasatrasya naamikasomasanitah/ ( The Yagna Varaha took up the diksha or Initiation of the Kratu or the Sacrifice with his ‘damshtras’ or curved fangs and teeth holding the ‘Juhu’ or the crescent shaped wooden ladle with which to make the offerings of ghee; Agni was his tongue to lap up the Sacrifice; Darbha grasses were the Varaha’s hairs; Brahma one of the Chief of ‘Ritviks’ or the Brahmanas performing the Sacrifice was comparable to Varaha Murti’s Head; Vedas were his shoulders; his body-aroma was his ‘havis’ or the Sacrificial Offering; the Havya and Kavya or the offerings to Devas and Pitru Devas respectively consituted his body-speed with which the Sacrificial Offerings were made; the ‘Praagyamsha’ or the East-bound Chamber in which the guests at the Sacrifice were seated was Varaha’s kaaya or the spacious physique; He was highly radiant and capable of accepting several Dikshas like the one being performed; He was the Master of Yoga full of Shraddha and Satwa or Sincerity and Resolve; he had Upakarma or extra study of Vedas and an expert in ‘Prayagvarya’ or the Introductory Ceremony to the long-duration Soma Sacrifice; his ‘Avarta Bhushana’ or the ornamental and circular curls of the boar chest; the representation of various ‘Chaandas’ or Poetic Meters as his pathway; Upanishads as his seat; his able assistance is Maya as his spouse; his height was that of a mountain peak; his eyes representing Sun and moon and day and night; Vedangas and Shrritis were his ear-ornaments; his body smell was that of ‘Ajava’ or the Ghee offering; Sruva or the sacrificial ladle is like his snout or muzzle; his voice was like the high pitch of
the chanting of Saama Veda hymns; ‘Udgata’ or the elongated Sama Veda hymn was like his entrail or intestines; homa was his Linga or Symbol; fruits and seeds are his testicles; the altar of sacrifice was his heart; He was an Epitome of Satya Dharma and Soma Rasa was his own blood.) Thus Yajna Varaha Deva, as Nasika Soma sonita, dived deep into waters and lifted up Earth, allocated waters into Oceans and Rivers on Earth, materialised Mountains to stabilise the waters thus allocated, broadly created Sapta Dwipas on Earth, materialised Bhurbhuva -ssuraadi Lokas and their inhabitants on the same pattern as in the previous Kalpas before the Great Pralaya.

Brahma then meditated for long before taking up Srishti and Avidya or Ignorance came to emerge in Five Forms viz. Tamo Moho Maha Mohastaamisrodhyandha Sanjnitah/ (The five Knots of Avidya were Tamas, Moha, Maha Moha, Tamisra and Andha Misra viz. Darkness, Delusion, Great Delusion, Pitch Darkness and Blind Darkness).Brahma Deva desired to initiate Creation and meditated; as there was darkness all around, he made the First'Abhavika Srishti’ of aimless and causal nature and the result was of purposeless vegetation around mountains and trees; the thought of the Second ‘TiryakSrota’ or a Zig-zag channel / flow (srota is a flow and tiryak is wavery) flashed in his mind and the persons produced were ignorant and egoistic. Brahma then meditated further and the result was of ‘Satvika’ or ‘Urthwa Srota Srishti’, the Third in the Series of Creation; the Superior and Divine Beings thus created were highly virtuous, ever-happy, truthful and full of Satva Guna and they were Devas, whose Chief Mentor was Brahma himself. This Srishti was no doubt very satisfactory and Brahma was contented but he felt that there should also be the Fourth Creation of an ‘Arvaak (Abhimuka) Srotas’ titled ‘Sadhaka Sarga’ with a mix of Satvika and Rajasika nature with Tamsika features as well; the end products were Siddhas, Gandharva-like Beings and Manushyas. The Fifth Creation is titled Anugraha (Blessings) Sarga comprising four divisions viz. Viparyaya (Loss of Awareness), Shakti (Strength), Siddha (Accomplishment) and Mukhya (Principal); in other words Persons in these categories have little consciousness to begin with, gain strength, reach the Goal and then join the blessed category but they all are in the cycle of births and deaths. The Sixth Category related to the Bhutaadi Srishti of Creatures and Elements.

Put it differently: Para Brahma’s first Creation was that of ‘Mahat’ or The Primary Principle; the Second was that of Tanmatras called Bhuta Sarga; the Third was Vaikarika Creation or Aindria Srishti relevant to Sense Organs as Prakruta creations evolved by full consciousness and fore-knowledge; the Fourth Category was Mukhya Sarga related to the Creation of Immobiles; the Fifth was of Tiryak Srota of animals and lower species; the Sixth was Urthva Srota of Divine nature viz. Devatas; the Seventh was of Arvak Srota or Sadhakas including Manushyas; and the Eighth was of Anugraha Sarga as per the four classifications afore-mentioned. The Ninth category was of Kaumara Sarga of the Manasa Putras of Brahma viz. Sanaka, Sanandana, Sanaatana and Sanat Kumaras of extreme brilliance but were ‘Viraktaas’ or dis-interested in and dis-associated from the Deed of Creation as they excelled in the quest of Paramatma. The subsequent Srishti related to ‘Shhaanaatmas’ or Deities of their own Positions like Water, Fire, Earth, Air, Sky, Antariksha / Ether, Swarga, Diks (Directions), Oceans, Rivers, Vegetables, Medicinal and other herbs and medicines, Kaala Pramana of Measures of Time, Days and Nights, Weeks, Fortnights, Months, Years, Yugas, Maha Yugas and Kalpas. Brahma then created Devatas, Pitru Devas, Nine Manasa Putras named Bhrigu, Angira, Marichi, Pulastya, Pulaha, Kratu, Daksha, Atri and Vasishtha who were acclaimed as Nava Brahmases. He created Rudra from his anger; created the concepts of Sankalpa (Conception), Dharma (Virtue) and Vyavasaya (Endeavour and Enterprise). Out of the Pancha Praanaas or Five branches of Life’s breath viz. Praana-Udana-Vyana-Samana-and Apaana, Daksha was created from the speech, Marichi from the eyes, Angirasa from the breast, Bhrigu from the heart and Atri from the ears, all from Brahma’s Praana Vayu; besides Pulastya from Udana Vayu, Pulaha from his Vyana Vayu, Vasishtha from his Samaana Vayu and Kratu from Apaana Vayu. Brahma continued Srishti of Devas from his mouth, Pitras from his chest, human beings from his organ of generation, Asuras from his buttocks; Brahmanas from his face, Kshatriyas from his chest, Vaishyas from his thighs and others from his feet. He also created
lightning, thunder, clouds, rainbows, Mantras of Rig-Yajur-Saama Vedas, Yaksha-Piscacha-Gandharva-Apsara-Kinnara-Raakshaas; birds, animals, reptiles and seeds.

While on the topic of Srishti, Suta Maha Muni made a diversion on Kalpaas and Manvantaras. If Brahma’s age is hundred years, a day and night of his is a Kalpa (stated to be 8.67 billion years) comprising 28 Manvantaras; each Manvantara has 71 Maha Yugas and each Maha Yuga has 4.3 million years. (Satya Yuga is stated to be of 40 percent of Maha Yuga, Treta Yuga 30 percent, Dwapara Yuga 20 percent and Kali Yuga is 10 percent) But between each Manvantara, there is stated to be a gap of four yugas called Yuga Sandhi, while the intermediate time between Kalpas is Prati Sandhi. Each Kalpa has two parts: Purvaartha and Parartha. We are now in Varaha Kalpa (there are stated to be of thirty such Kalpaas) and Vaivaswara Manvantara while Brahma’s age is calculated as 51 years and the first night! As Brahma spent his thousand Yugas first night, he found water all around and resurrected Earth again -and on the broad lines of what Varaha Swarupa indicated-materialised formally the Chatur Lokaas, Sapta Dwipas and Sapta Samudras. He revived the Srishti of Antariksha, Sun, Moon and other Planets, Pitras, Time, Yogas, Purusharthas of Dharma-Artha-Kaama-and Molshas. From his first face of the ‘Chaturmukha’, he created Gayatri, Ruks, Yagni related Agni shtoma etc; Veda Vangmaya, Veda Chhandas, and various Agni-Karyas; from his Southern Face were generated Yajur Veda, Trishedthub Chhandas; Panchadasa Stomas and Brihat Stoma; from his western face emerged Saama Suktaas, Jagati Chhandas, Papta dasa Stoma; Atraatra of Jyotissthoma etc; from Brahma’s fourth Face emerged Atharva Veda, Anushutub and Vairaaja Chhanda etc. Through out the Yuga Periods, there were countless species of Creation were materialised of ‘Charaachara’ or mobile and Immobile nature, defying description.

Brahma continued his Manasika Srishti or Mind-Born Creation and as a result were generated Pancha Karthas viz. Rudra, Dharma, Manasa, Ruchi and Akriti, all illustrious in their own right in the context of ‘Prajaa Rakshnana’ or Safety of the Public. As and when ‘Aoushadhis’ became short of supply and availability, Rudra Deva came to rescue and recreated the material and the grateful Bhaktas make offerings to him by the herbs and medicines in gratitude; when shortages of these were felt, Rishis and Brahanas perform Vanaspati Homas from material placed in Three Kapaalaas or Plates along with three kinds of Mantras of Chhandaas viz. Gayatri-Trishtup and Jagati and that was why Rudra was called Traimabika or he who was worshipped from three ‘Ambakaas’or Kapaalaas or Plates. Dharma the next Creation of Brahma had been a Promoter of Virtue which revived Man Kind and other Significant Species; Manas (Knowledge), Ruchi (Shraddha /Faith) and Akriti (Beauty) were the other Entities assisting Dharma as they respectively denoted Mind, Interest and Physique. By applying Tamasika Guna, Brahma desired to put to use the traits of Dharma and halved his body into two and created Shata Rupa or of Hundred Forms and the latter was indeed virtually the mother of humanity.

After severe Tapas for thousands of years Shatarupa was blessed with a famed husband viz. Swayammbhu the First Manu who too was of Brahma’s own ‘Amsha’or variation; their progeny were two sons viz. Priyavrata and Uttanapada (father of the the reputed Druva) and two daughters viz. Akuti and Prasuti. Akuti was married to Ruchi Prajapati whose sons were Yajna and Dakshina. Prasuti was married to Daksha Prajapati whose thirteen daughters viz. Shrdhha, Lakshmi, Dhriti, Tusthi, Medha, Kriya, Buddhist, Lajja, Vasu, Shanti, Siddhi and Kirti were wedded to Dharma; the rest of them and their husbands were as follows: Sati-Rudra, Khyati-Bhrigu, Sambhuti-Marichi, Shmriti-Angirasa, Priti-Pulaha, Kshema-Kratu, Sannati-Pulastya, Anasuya-Atri, Urja-Vaisishta, Agni-Swaha and Swadha-Pitaras.

9. Shareeraarodha aham buddhi or locating the body-bound I-sense in the ever-blissful spiritual Self, renounce the subtle body; eternally be the Absolute.
10. Hey nishpaapa!Knowing 'I am that Brahman' in which this world appearance exists like a city reflected in a mirror, find fulfillment!
11. Liberated from the grip of egoism, like the moon (after the eclipse), full, ever blissful, self-luminous, one attains one's essence.
12. The destruction of actions leads to that of thought; thence results the dwindling of innate impulses (to act). The obliteration of innate impulses is liberation; it is held to be freedom in life.
13. At all places and by all means, perceiving everything as Spirit, one achieves the dissolution of innate impulses as it strengthens the attitude of universal good will.
14. May in the Brahma nishtha there be any pramaada since that would lead to mrityu any way as per the Brahma vaadis. In other wids never should one be heedless in devotion to Brahman; 'heedlessness is death' so aver the philosophers of Brahman.
15. Just as a pulled-up water-reed stays not still, even for a moment, so does Maya ceaselessly
envelop even a wise man if he averts his face from the Truth.

16. Just as one’s jeevana sthiti be aiming to kaivalyaavastha prapti, videha be of brahma prapti. Thus whosoever wins absoluteness while alive continues to be absolute even after death. ‘tadaatmya’ or merger is possible only after the mortal body falls off. Just as a grain of rice if separated from the husk and bran would not be utilised for sprouting like other grains, the pure consciousness in the enlightened Beings when separated from their coverings viz. the six ‘kanchukas’ or coverings or the offsprings of Maya Shakti around, then the pure consciousness is like Shiva Himself. The individuals are freed from the karmik and other defilements, then there is no reason as to why that seed would not sprout once again. The universe and its diverse objects is called by nescience or deep ignorance. The stages of a Being from the actuality or of awakenedness-dream stage-sushupti- and finally the pragjnatwa despite the continuance of In other words, Samsaara begets Agjnana or Ignorance, swaatma jnaana as a result of the removal of the six kanchukas and three malas of aanava-mayiya-karma phalas, jeevan mrityu stage might be possible when the self feels like the Supreme but ‘tadaatmya’ or final merger of the ‘Prajnatwa’ only after the body falls only.

17. With the vision of the non-dual Self through unwavering concentration comes the dissolution without residue of the knots of ignorance in the heart.

Stanzas 18-33

Atramatvam drudheekurvannahamaadishu santyajan/Udaaseenatayaa teshedghatapataadivat/
Brahmaadistambaparyantam nrishaa maaatraa upaadhayah/ Tatah purnam swaataamaanam
pashyedekaatmanaa sa sthitam/ 
Swayam Brahmaa swayam Vishnu swayamindrah swayam Shivah/ Swayameva Param Brahma
purnamadyayamakriyam/ 
Asatkalpo vikalpoyam vishvamityekavastuni/ Nirvikaare niraakaare nirvisheshe bhidaa kritah/
Drishta darshana drishyaadi bhaava shunye niraamaye/ kalpaarovaana inaayantam pariipurne
chidaatmanii/
Tejaseeva tamo yatra vileeuan bhraanti kaaranam/ Adviteeye pare tatve nirvisheshe bhidaa kritah/
Ekaatmake pare tatve bhedakartaa katham vaset/ Sushuptou suhka maaatraaayam bhidah
kenaavalokitah/
Chitta moole vikalpoyam chittabhave na kaschana/ atischittam samaadhehi pratyagroupe
paraatmanii/
Akhandaanandamaatmaanam vigjnyaaya swaswarupatata/ Bahiranatah sadaaananda
rasaaaswaadanamaatmanii/
Vairaagaayasy phalam bodho bodhasyoparitah phalam/Swaanandaanubhavaacchantireshiviparateh
phalam/
Yadyurottaraabhaave purvapurvamitu nishphalam/ Nirintith paramaa triptiraandanontumamah swatah/
Maayopaadhir jagadyonih sarvajnavaadilaksanah/ parokshyashabalaa satyaadyaatiikastas tat
padaabhidhadh/ 
Aambanatayaa bhai yosmtrayaya shabdayaah Antah karanasambhavinna bodhah sa twam
padaabhidhadh/ 
Mayaa vidye vihaayauva upaadho parajeevayoh/ Akhandam sacchidaanandam para brahma
vilakshyate/
Itham vaakyaistadarthaantausandhaanam shravanam bhavet/ yuuktyaa sambhaavitatavaanusandhaanam
mananam tu tat/

18. Atmatva or atmabhava be once of sudhrudasta, ahamkaaraadi parityaaga should follow then in one’s sthiratva be consolidated and equipoised. Thus strengthening the sense of Self vis-a-vis this vision, and rejecting it vis-a-vis ego, etc., remain indifferent to objects like pots and clothes.

19. Aabrahmaatambaparyantam to trinaas or every thing from all things from Brahma down to clumps of grass are nothing but unreal adjuncts.

20. Swayam Brahma-swayam Vishnu,-swayam Indra -swaya Ishvara; this entire world is one's Self; other than this Self, there is nothing.

21. One’s own atma be like a sarpa and rajju. Swatah, the Self is purna-advauta, kriyaa rahita Parabrahma maatra. After repudiating all objective appearances superimposed on one's Self, one remains alone as the supreme Brahman, full, non-dual, stirless.
22. Advaitaattma is beyond vastu and midhyatma. The world is a postulation, as good as non-existent, in the one Reality that is immutable, formless, unqualified; whence is difference?

23. Referring to chaitanyaatma, the drishta-darshana- drishyaadi bhaavas be of shunyata as of the pralaya kaala saagara be of paripurnata. In the one Reality devoid of distinctions like the percipient, perception, and the perceived, and of all sufferings, in the absolutely full, spiritual, Self, like unto the ocean at the time of cosmic dissolvotion, whence is difference.

[Expl. vide Shanti Moksha Maha Bharata Chapter Sixty on Brahma Pralaya]

Vyasa Maharshi having described the gradual decadence of Dharma by the yugas of Satya-Treta-Dwapara- Kali Yugas especially after Brahma’s day fall, then there were prominent prognostications of ‘Brahma Pralaya’. tatah praline sarvasmin sthâvare jaṅgane tathâ, akâśhâ nisthâ bhûmîr drîyate kârma-prâshhvat/ 3 bhûmer api guṇaṁ gandham āpa ādâdate yadâ, âttagandhâ tadâ bhûmih pralayatvâya kalpate/ 4 āpas tatah pratiśhânti ārmimayo mahâsvanâh, sarvam evadam âpûrya tiṣṭhânti ca caranti ca/ 5 apâm api guṇâms tâta jyotir ādâdate yadâ, âpas tadâ âttâgune jyotisâ uparâmanti ca/ 6 yadâdityam sthitam madhye gûhânti sikhino ‘rciṣaḥ, sarvam evadam arcibhîh pîrṇam jâjâvalyate nabhaḥ/ 7 jyotisî ‘pi guṇam rûpaṁ vâyur ādâdate yadâ, praśâmyati tadâ jyotir vâyur dodhâyate mahân/ 8 tatas tu mûlam âsâdyâ vâyuḥ sambhavam âtmanâh, adhaś cordhvaṁ ca tiryâk ca dodhvâti diśo daśa/ 9 vâyyor api guṇam sparśam âkâśam grâsate yadâ, praśâmyati tadâ vâyur khaṁ tu tiṣṭhauti...
Thus the Brahma Pralaya had instantly got manifested as of never earlier experienced speed and fury making earth and sky shatterings all across the globe and of ten directions. Thereafter aakaasha had since assumed the feature of Vayu guna’s sparsha jnaana and then vayu and akaasha then got united and there were a continuous spree of thunders shaking the pancha bhutas of earth-water-fire-winds and sky all together. Then there was neither the rupa-rasa-gandha-sprarsha tanmatraas of the pancha bhutaas nor of the inherent energies of the respective pancha bhutaas even. There were only the ‘loka ninaadita shabda paraamparaas’ of ever repeated shatteings and the akaasha was merely of ‘kevala maha shabda guna yukta’ as though the Ever Moving Time Cycle had got jolted up. Then the ‘prapancha vyakta drishya’ was only of shabda and thus the ‘vyaktaavyakta maha tatva in the Brahma Deva’s ‘manobhava’ was presumalby of Brahma Pralaya.

In that manner Paramatma swarupa maha yogis had visioned the jnaanamaya bodhya tatva saakshaatkaara had releaved the essence of Avyakta Parabrahma srishti as Brahma’s one day time was of thousand chatur yugaas as His night too was of as much of the duration.

Pralayaas vide Vishnu and Agni Puranas

1. Nainittika Pralaya is at the end of the Day of Brahma (4.32 Billion Solar Years) occuring at the end of a Kalpa- also known a Brahma’s night occuring at the end of Chatur Yugas

2. Manvantara Pralaya be the end of each of the Manus viz.307 million Solar ears

4. Praakritik Pralaya, which is of 311trillion and 40 billion solar years duration, occurs after the completion of life of Brahma of 100 Brahma years. After the completion of one Brahma life cycle, the complete Pancha Mahabhutha or Universe would take place. Praakritik Pralaya is the time for which Vishnu sleeps. The next morning, he again gives birth to a new Lord Brahma and asks him to create new worldly entities. Noticeably, Praakritik Pralaya and the Life of Brahma are of equal duration.

Stanza 24: Darkness implicit in It as in light is the cause of delusion. Whence is difference in the supreme non-dual and unqualified Reality?
Stanza 25. In this uniform and supreme Reality, how can the agent of differences dwell? In deep sleep that is nothing but bliss who has perceived difference?
Stanza 26. This perception of difference is rooted in the mind (of the percipient); there is none of it in the absence of the mind. Therefore, concentrate the mind on the supreme Self as the subject.
Stanza 27. Upon realizing the Self that is impartite bliss as one's own essence (there follows) the savouring of the timeless bliss that is the Self, both externally and internally.
Stanza 28. Vairaagya phala be jnaana and jnaana phala be the uparati or vishaya virakti or detachment ; thus the fruit of knowledge is withdrawal. Thus experience of Self as bliss .

[Expla vide Ishopanishad vide opening stanzas -1and 2 on detachment to bliss]
Detachment and Deliberation are the rudiments of Realising the Supreme

I) Om Ishaavasyamidam sarvam yatkimcha Jagatyaam Jagat, Tena tyaktena bhunjeethaa maa gridhah kasyasvid dhanam/

( Om! The Totality of what exists and moves about all over this Earth is under the care of the Over Lord Paramatma. This Self that dwells inside each and every Being is indeed the Supreme Itself and therefore should be guarded against by evil forces and material allurements arising therefrom. Utmost vigilance is therefore called for by extreme detachment and renunciation by stoic endurance and steadfast adherence to scrupulously hold fast to the norms of Virtue and Justice and never yield to the pulls and pressures of the transient and meaningless possessions of wealth and physical joys! Indeed there are the two clearcut paths on which Vedas and auxiliary Scriptures are based and these are non-involvement and proactive deliberation arising from conviction, quite apart of course from abstinence and self denial. Be that as it may, another interpretation considering the changed situations of time and circumstances, the instruction by the Lord appears not to be too greedy and over-enthusiastic, by head over heels, but within the framework of virtue and justice one should be contented with minimal wants for survival and not to get too attached!)

II) Kurvvunneva karmaani jijeevishet shatam samaah, Evam tvayi naanyathetosti na karma lipyate nare/

(Having stressed that total detachment be practised, yet human beings as they are, the Supreme relaxes for a while that one should perform works truly with conscience and without desires of returns; (Gita-Dwitiyodhaaya, Sankhya Yoga-Stanza 47) states: ‘Karmanyevedhikaaraste maa phaleshu kadaachana, Maa karma phala heturbhuh maa te sangostva karnani’ or human beings possess the limited freedom of performing their duties but have little relevance of the fruits and returns, since whatever is destined as per the ‘Prakriti dharma’ or natural norms of predetermined returns would be reaped any way. Hence a person performing his ‘Karma’ or the dutiful works should only pray for hundred years of longevity, reemphasising the fact that the longevity be subject to continued performance of the Karma or the duties. In other words one should ask for long life only to enable to perform the duty. After all the prayer for extension of life is not for materil fulfillment but for spiritual enhancement; the purport to seek longer life by enhanced contemplation is to further activise life for extra opportunity to serve the Almighty and certainly not to respond to pleasures of material ends. It is emphasised that there are two paths on which Vedas are established viz. one characterised by attachment and another to underscore detachment!)

Stanzas 29-50

29: Yadyuttarottharaabhaave purvapurvam tu nishphalam/ Nivrittii paramaa truptiraanandonupamah swatat/
30. Mayopaadhirjagadyonih sarvagnarvaadi lakshanah/ parokshyashapalah satyaadyaatmakastatpadaabhidah/
31. Aalamhanatayaa bhatai yosmatpratyaya shabdayoh/ Antahkaranasambhinnabodhah sa tvam padaabhidah/
32. Maayaavidye vihaayaiva upaadhee parajeeyayah/ Akhanam sacchidaadaananam param brahma vilakshhy/te/
33. Ithayam vaakaistadaaraarthanusanandaanam shravanam bhavet/ Yukyaa sambhaavitvaanusandhaanam manananam tu tat/
34. Taabhyaam nirvichikiterthe chetasah sthaapitasya yat/ Ekataantamadvi nidhidhyasaamuchyate/
35. Dhyaatradhyaane parityakramaadveyaikagocharam/ Nivaatadeepavacchhittam samaadhirahbhidheeyate/
Stanza 29.: Having stated that without the consequently stated sense of detachment, the precedent ones are fruitless, indeed. Cessation is supreme satisfaction; matchless bliss is spontaneous. ‘Vishaya pravritti has to necessarily to lead to nivritti’ which alone could to lead to atmaananda or the undefinable bliss.


1. General Analysis:

Pravritti: ‘Pra’ means ‘variagated’ and ‘Vritti’ stands for ‘chitta vritti’ the mentality as thoughts do constantly changing. In Pravritti Maarga one would constantly experience sufferings, misunderstandings, disappointments or passing times of happiness and contentment but rarely the feelings of equipoise..To be on the path of ‘Nivritti’ means a life of peace and quiet- both outwardly and inwardly. One’s ‘antahkarana’ or the psyche invariably full of desires be rid of ‘Nivritti maarga’ by jnaana or knowledge. Vedic dharma is twofold, characterized by Pravritti (karmik and societal action) and Nivritti (inward contemplation). There be one impulse in one’s minds prompting to ‘do’ and another impulse not to. There is one set of ideas in the mind always struggling to get outside through the channels of the senses, and behind that, although it may be thin and weak, there is an infinitely small voice which suggests there against. Hence the celestial words of the phenomena of
Pravritti and Nivritti, stimulating forward and another circling inward. Thus Pravritti is the act of enjoying material and sensual pleasures as is a natural instinct in all human beings. It means to live amidst worldly duties and interests with the senses and actions directed primarily towards the external world. The happiness derived out of it is defined as ‘Preyas’ the path of pleasure resulting from sociatal urges on the Path of Pleasure. Nivritti, on the other hand, is the act of abstaining from material and sensual enjoyment. It calls for a sacrifice on the part of the individual to give up all worldly pleasures. It is the path of ‘turning back’ of the path of turning within towards spiritual contemplation, and placing the Almighty at the centre of one’s existence even after fulfilling family and professional duties. According to Vedic concept both pravritti-marga, and nivritti-marga have the basis of spiritual or religious life. In animal life there is only pravritti-marga. Pravritti-marga means sense enjoyment, and nivritti-marga means spiritual advancement. In the life of animals and demons, there is no conception of nivritti-marga, nor is there any actual conception of pravritti-marga. Pravritti-marga maintains that even though one has the propensity for sense gratification, he can gratify his senses according to the directions of the Vedic injunctions.

2. Kathopanishad

On testing Nachiketa about his eligibility for Brahma Vidya, Yama explained Shreya and Preya or Vidya and Avidya, the intensity of Samsara vs. the Lasting Option and of the Identity with Brahman. (I.ii.1-6) Anyacchreyo anyadutaiva preyaste ubhe naanyarthe purusham sineetah, Tayoh shreya aadanaa –nasya saadhu bhavati, heeyaterthaad ya u preyo vrineete// Shreyascha preyascha manushyametastou sampareetya vivinakti dheerah,Shreyo hi dheerobhi prayaso vrineete, preyo mando yogakshemaad vrineete// Sa twam priyaan priyarupaamscha kaamaan abhidhyaayan Nachiketo, tyastraaksheeh,naitaam srinkaam vittamaeemavaapo yasyaam majjanti bahavo manushyaah// Duramete vipseetee vishuci Avidyaa yhaa cha vidyeti jnaataa, Vidyaabheepsinam Nachiketasam manye na twaa kaamaa bahavololupaanta// Avidyaamantare vartamaanaah swayam dheeraah panditam manyamaanaah, Daridramanya maanaaah pariyanti moodhaah, andhenaiva neeyamaanaa yathaandhaah/ Na saamparaayah pratibhaati manyamaanaah,Dandrayaa maanaaah pariyanti moodhaaha andhenaiva neeyamaanaa yathaandaah/

(After comprehensively testing Nachiketu, Yama then decided to explain the tenets of Brahma Vidya. There are two ways of human aspirations viz. ‘Shreya’ or Vidya and ‘Preya’ or Avidya and the paths of Pleasure and Sacrifice are distinct and divisive as the evil go to hell and the virtuous have their destination as heaven; this is the simple but definite explanation of existence of the Self after death. As both the preferable and pleasurable paths are open to a Being, the person of knowledge selects the ways of virtue and sacrifices while the ignorant one opts of the body pleasures. While knowledge and ignorance were contradictory, Yama appreciated Nachiketa who scrupulously avoided the diversity of pleasures and temptations of life and followed a unified and well defined route of virtue. Indeed while existing in the midst of ignorance and darkness, the majority of persons assume that they are intelligent and enlightened and move fast round and round following curved and twisted means of existence, just like blind leading blind. Not realising the means of attaining a long term perspective, the one with no discrimination blunders into pitfalls by being fooled by the lure of the lucre!) I.ii.7-9) Shrava-naayaapi bahubhiryo na labhyah shrvantopi bahavoyam na vidyuuh, Ascharyo vaktaa kushaloya labdhaa ascharyo jnaataa kushalaumushishtah/ Na nareena vareena prokta esha suviginey bahudhaah chintyamaanah: ananya prokte gatiratra naasti aneeyaan hi atarkyam anupramaanaat// Naishaa tarkena matiraapaneyaa proktaanyenaiva sujanaanaa yathaandaah/ yaam twam aapah satyadhruvant bataasi; twaadrunobhayaan Nachiketa prashtaa//

(Dharma Raja now complimented Nachiketu as the sincere most seeker of the Ultimate Truth and the steadfastness with which he had been pursuing the effort was exemplary. He said that the Self was indeed such that he was not available for hearing and even if heard, was unable to understand him; blessed he be to whom the Self had to be understood through an efficient Instructor. After all the Self had to be such that
one could appropriately assimilate that and certainly not by an inferior person! On the contrary, the person not quite capable of proper understanding might misinterpret the essence of the Truth. Indeed, there could be no argument about this Truth as that would be too subtle to digest: It could be: ‘ananya prokte’ as the Supreme is identical with the Self; ‘na asti atra gatiḥ’ or when transmigration is not referred to; and ‘na agatī’ or of non-realisation! In other words, no interpretation is possible by logic or argument, but is either to be taught by one extremely well versed in Scriptures and already experienced in the state of Unity of the Self and the Supreme or self-experienced! Yama further commented that only a person of true pledge and total resolve like, say, of Nachikata’s inquisitiveness that one could assimilate this awareness)

3. Bhagavad Gita - Adhyaaya Sixteen: Daivaasurasampad vibhaga Yoga

The Concept Pravritti and Nivritti - the Preya and Shreya or the Materail vs.s or Perpetual joy or Eternal Bliss calls for spiritual education and elevation which realization usually comes in one’s later part of life thinking about real success in life.

Pravrittim cha nivrittim cha janaa n viduraasuraah, na shoucham naapichaachaaro na satyam teshu...
speedy waves of the flow. Most of the ‘pravrittis’ do either negate or at any rate assume neutrality by resorting to questionable actions as they strongly believe that there is no proof or witness. They tend to ignore the witness of their own conscience named Anraratma! From such a standpoint, the jeevas with narrow -mindedness fearlessly take to cruel deeds of various degrees and proportions. The Self Approval of their acts are smeared of show, ego, arrogance and for short time praises and support by the encouragement of similar beings in the society. Until their death, such sinners carry on their lives with disapproved bodily pleasures as targetted by kaama-krodha-lobha-mada- moha-matsaras as their motto. They realise that richness earned by whatever unjust means is the corner stone of material fulfillment. Once material prosperity is earned that would have further urges as endless hallucinations. Their psyche gets transformed to subjectivity that ‘ I am the Lord, the bhogi, the siddha, the strong man and the happy go lucky being. Often times the self ego could take to the feeling of born richness affording yagjna-daana dharma deeds for public show of exhibitions to attract false prestige and misplaced complex of superio -rity. The Self egotism is like a deep and irrecovable ditch which ultimately submerges into hollow depths of mud and madness. Such ‘pranis’ are most certainly reborn either as persons of evil or as of species other than of humanity as per the balance of plus-minus karma of sanchita- praarabdha-kiyaamaana- aagaami types or of the carry forward-present- and as predicted. Kounteya! The Three factors of Kaama- Krodha-Lobhas are stated as ‘Atma Vinaasha Kaarakaaas’ or the three human instincts and are the highway gates to hell. Hence persons of consciousness and maturity of thought- cum- action need to be truly beware of these traits. Any human being once sensitive and alert to these bye lane gates of’ karya siddhi’ could open up the acutely narrow gates of Eternal Truth. Tasmaacchhaastram pramaanam te karyaakaryavyavasthitou, jnaatvaa shastra vidhaanoktam karma kartumarhasi/ It is against this back-ground that Krishna addresses Arjuna and advises to remove any of ‘dharma sandehas’ or of virtuous doubts and as the latter if convinced as per what ‘Shastras’ emphatically state and explain, then the latter be readied to take up his duty to plunge into the battle!]

30. The expressed sense of the word ‘Tat’ or the Unknown has Maya for the the adjunct; the jagat kaarana is the cause of the Universe. ‘That’ thus be characterised by omniscience is tinged by transcendence, and is essentially Truth.

31. The expressed sense of the word 'Tvam' shines forth as the content of the idea and expression 'T'; it is awareness blended with the mind being the inner organ of perception. Among the various body attachments of the Individual Self with distinct features, back-up Devatwas, functional specialisations and so on, Mind happens to be the outstanding body asset. The Mind is considered as the interiormost chamber of the heart and is likened to the inner grain of say rice or barley. Mind reveals every thing and in fact the Individual Self is identified with it and its brightness. It is considered by Yogins as the prime commander of the various other body parts. Mental stamina and stability are the cause and effect alike of meditation to the Supreme; indeed mind is Brahman and identical since ‘ one becomes precisely as one meditates upon the Almighty’

32. Only through the exclusion of Maya and avidya, the adjuncts of God and Jiva is the supreme Spirit, the impartite Being, Consciousness and Bliss, indicated.

33. Thus the maha vakyas as of ‘tat twam asi’ or the identity of jeeva and atma be indeed similar. Brihadaranyaka Upanishad stated (vide III.VIII.11) Gargi! This Absolute Power is seen by none as it is not a sense object and as such, it is its own evidence since it is the ability of vision by itself; similarly it is never heard as it is not an object of hearing by itself; it is never the thought as it is not the object of thinking, but is the Unique Thinker and personification of thought. Thus, finally it is this existence that is the subtle essence and all that merges into That or The Self! And that indeed is the Self: TAT TWAM ASI or THAT IS THE SELF and truly THAT IS THE TRUTH. THAT IS THE
SELF AND THOU ART THOU! Similarly Chhandogya Upanishad vide VI.8- explains: Uddalaka explains to Swetaketu about TAT TWAM ASI Uddalaka explains to Svetketu about TAT TWAM ASI - Like bees collect honey from flowers, Truth or that Antaratma of all the Beings is similar too- Rivers flow in th same direction and so do various Beings remain as the same species as they are born, yet the common thread of Antaratma is retained always -The illustration of a live banyan tree since got dried up is dead but the Eternal Soul moves on further - Tiny and wasteful seed of a massive banyan tree is realisable only by the mind and faith as that explains its subtle essence of the Self in which indeed is the truth! and more explicitly explained is the salt dissloved in water which is the Supreme Self as AHAM BRAHMA ASMI!

34; Shravana and Manana dwaaraa sandeha rahita chiththa as nidhidyaasa. 'To listen', thus is to pursue by means of sentences their import. On the other hand, 'thinking' consists in perceiving its consistency with reason. 'Meditation' is indeed the exclusive attention of the mind fixed on the import rendered indubitable through listening and thinking.

35. Then dhyaata and dhyaana parityaaga as followed by ‘dhyeya chiththa'. Vaayu rahita sthaana deepaka enables samaadhi saadhana indeed. Concentration’ is said to be the mind which, outgrowing the dualism between the meditator and meditation, gradually dwells exclusively on the object (of meditation) and is like a flame in a windless spot.

36. Mind's modifications in regard to the Self are un-cognized in that state; they are (only) inferred as past, after quitting the state of Samadhi.

37. In this anaadi jagat crores of karmaas be unified inasmuch as that kind of samaadhi is called ‘dharma megha since megha samaana dharmamrita rupa sahasra dhaara varshaamrita’ be facilitated. In other words, crores of karmaas, accumulated in this beginningless transmigratory life, are dissolved by means of concentration: then pure virtue begins to flourish.

38. The best knowers of Yoga call this concentration the cloud of virtues, since it rains the flood-waters of virtue in a thousand streams.

39-40. As that kind of samaadhi dwaaraa vishaya vaasanaa jaala pura prapti sambhavata as punya-paapa karma samuha nirnoolana prapti be necessary. The sincerity and endeavour would uplift the ‘samaadha’ to higher worlds for joys and contentment and bestow in the subsequent rebirth with riches and joys of material wealth upholding the values of dharmic life and seeking to renew the unfinished ‘yoga abhyasa’ yet again! Such rebirth is stated to be precious and well deserved on the contrary! Both the branches of Paraa jnaana and Aparaajnaana or the Aihika Jnaana and Aamushmika Jnaana of what is learnt from veda vedangas and of karma kaanda as against Self Realisation through total control of Panchendriyas and mainly of mind excel each other. In both these approaches those who are reborn seek to make all out efforts for ‘siddhi saadhana’ or endeavor to accomplish. Keeping in view the previous birth’s carry forward of the link of the established practices, saadhana would thus push till the goal of ‘atma saakshaatkaaraa’ essentially with the principal tool of ‘chitta shuddhi’ or clean mindedness as facilitated by the panchendriyas and ‘ashtaanga yoga’ of Yama- niyama-aasana- praanayayaama- pratyaahaara- dharna-dhyaana- samaadhi or the code of morality- self purification-correct body posture of padmaasana- breath control-withdrawing of senses of mind- concentration - deep meditation and finally samadhi or unification with one’s own conscience. When the load of innate impulses is dissolved without residue by means of this cloud of virtues and heaps of karmaas, good and evil, are totally eradicated, the major text, which at first shone forth immediately, now unobstructed, yields immediate awareness as clear as the myrobalan in the palm of one's hand.
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- Asana- Pranayama- 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, Swadhhyaya 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, Upanasa 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 Asana which not only includes the right posture of formal seating like of Padmasana followed by ‘Bahyatantara Shuchikala’ or external and internal cleanliness, Shiva Puja starting from Brahmanas, Agni, Varuna with other Devas climaxing with Parama Shiva. Included in the ten Niyamas are Panchakshari viz. Om Namassivaya Mantra and Upaamsaka (Oral, mind-borne and Upaamshak or as guided by Guru). The next step is Pranayama or to practise interruptions of Prana or air-life 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 ‘Uchchaasa’ 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. ‘Yogaabhyasa’ 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 Apaana; 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 ‘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, Mahaaan, Mana, Brahma, Smriti, Khyati, Ishwar, Mati and Buddh. 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 Yogaabhyasa 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. Yogaabhyas 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 and set in the images of Agni, Soma and Surya and then perform meditation of Rudra on the forehead by picturising Shiva in two, or four, or six, or ten or twelve or sixteen leaves; the dhyana should be targeted 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: Nirmalam Nishkalam Brahmaa Sushantim Jnaana Rupinam, Alakshanam Anirdechya Manoralpataram Shubham/ Niralambamatarakai cha Vinasohottttti varjitat, Kaivalyam chaiva Nirvaanam Nishreyaa samanuttamam Amritamchaakshharam Brahman hyapunrbhahvadhyayuttam/ Mahaanandam Parama -anandam Yogaanandamanaaam, Heyopaadeyarahitam Shukshaatsukmataram Shivam/ Swayam Vedyamvedyam taacchivam Janamayam Param/ Ateendriyamanaaabhahasam Parama tatwa Paratparam, Sarvopaadhi Nirmuktam Jnaanagayamb Picharataah/Adwayam Tamasaschaiva parastaat samshhitam param (Nirmala, Nishkala, Brahma, Shanta, Jnaanaarupa, Lakshana Rahita, Shubha, Niralamba, Atarkya or Unquestionable, Naashotpatti rahita or who is bereft of birth and termination, Kaivalya, Nirvana, Nishreyaa or devoid of hold , Amrita, Akshara, Moksha, Adhikta, Mahananda, Paramananda, Yogaananda, Heyopaaya rahita, Sukshmaa Sahkhmaa, Parama Jnaanaa Swarupa, Ateendriya, Anahathaasam, Paratpara, Sarvopaadhi nirmuktam, Jnaanayogya, 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, Bhramti, Duhkha durmanastatha and Arogya Vishaya. Alasya is due to the heavy weight of Body and the resultant lack of preparedness. Vyadhi 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; Bhramti is due to a feeling of Yoga’s ineffectiveness; Duhkha durmanastha or misplaced fatalism that human beings are any way subject to ‘Tapatrayas’ (or of Adhi bhoutika, Adyatumika 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 Tanmataas of sabda-sparsha-rupa-asa 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), Vasitwa (Self Control), Kama Vasiitwa (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 Samisiddhi 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.

41. When bhoga yogya padaardhaas be in the vicinity and vairajgya sthiti jnaana be the non-occurrence of the impulse to enjoy, in regard to the objects of enjoyment marks the acme of detachment. The highest pitch of awareness is marked by the non-occurrence of the egoistic sense.

42. The acme of withdrawal is marked by the non-occurrence of even the latent impulse to enjoy. That person is the ascetic of steadfast wisdom who enjoys bliss for ever. This is explained as of sthita pragjnatva.

[Bhagavad Gita in the Karma Yoga explains Sthita Pragjnava as follows:

Stanza 55: Bhagavanvaacha: Prajahaati yadaa kaamaan sarvaan Partha! manogataan, atmanyeva -atmanaas tushhtah Sthita pragjnasthodchyate/ Bhagavan replied: Partha! Once the traces of ‘ihaloka paraloka sukhaapeksha’ or feelings of the pleasures of this life and of the subsequent life in ‘svargaadi’ lokas after death, are totally wiped out and once in one’s own natural conditions is able to neutralise totally and enjoy the ‘Atmaananda’ or the bliss of the Self Awareness, then that State of Conciousness is definable as the state of ‘Sthitapragjnastha’ or of Utmost Bliss! In other words, the craving indulgence of desires now and in the life after the death in higher lokas is the crux of an equanimous state of mind.

Stanza 56: Duhkeshvanudvignamanaah sukheshu vigataspruhah, veetaraaga bhaya krodhah sthitadheer- muniruchyate/ Getting terribly agitated while facing insurmountable impediments and getting extremely overjoyed by very joyous experiences is the negation of an equanimous mind and the ability to neutralise the emotions. One’s capacity to neutralise the inner emotions of pleasures and pains alike is the State of ‘Sthitapagjnintva’! Sorrows and joys are the consequences of discontent and of success. The vicious circle of discontentment leads to disappointment which itches on the fear of failure. This creates irritability, fear, anguish, anger, and back to dissatisfaction of life. Sadhakas realise that without Shiva’s approval even an ant or insect would not do harm. And ‘Shivaagjna’ is on account of one’s own doings of the previous births and of the ongoing one, besides the estimated future foretellings too. The Karma Sutra explains: Avashyamanubhoktavyam sthitam karma shubhamashubham/ or our own ‘karma phala’ or the sweetness or sourness of the fruit is reciprocated.That firm belief of hope or disappointment as the case that may be, is the ‘Atma Swarupa’ which certainly not is the body but the Self Consciousness of the concerned body which is clean and transparent and indestructible and eternal.

Stanzas 57-59: Yah sarvatranabhisnehah tattak praapya shubhaashubham, naabhinandati na dveshti tasya pragjnaa pratishthitaa/ Yaddaa samharaate chaayam kuumongaaneeva sarvasvah, indriyaanindriya -derbhyyah tasya pragjnaa pratishthitaa/ Vishayaa vinivatante niraahaarasya
dehinah, rasavarjyam raso- pyasya param dristvaat vivartate/ Whosoever whose likings or dislikings, or occurrences of pleasures or pains exceed their permissible precincts, that person's mental poise is stated to be stable. Just as a tortoise is able to withdraw its 'panchendriyas' or limbs of awareness and action could be withdrawn into as though of immunity of the sorrows and joys alike that person is elevated to the state of Sthita pragjnatva. At the times of penance while undergoing fasting especially of delicacies of eating too, a remote semblance of indirect feeling of self contentment is traceable! In otherwords abstinence of eating, sleepings, sex, playings of games, or indulgences of favorite hobbies would provide streaks of Limb Control as the stepping up of the ladder of Sthitahpragjnatva. Thus ‘indriya nighraha’ or the self control is a firm step forward of Sthitapragjnatva]

43-44: Once that person’s atma tatva be merged in Brahman alone is immutable and quiescent. One’s prajna is defined as the unwavering spiritual mode then be content is the unity of Brahman and Atman purged of all adjuncts and whosoever possesses thatsuch vigjnaana then that wisdom without a break is liberated in life;

45. Who has no conceit of ahamkaara or 'I' ness in regard to body and senses; nor the self-importance of objects in regard to things other than them, is free from these two conceits in regard to anything whatsoever is liberated-in-life;

46. Who, in his wisdom, perceives no difference between the subject and Brahman; who neither refers to the creator nor creation is liberated in life.

47. Whose attitude is the same both when he is honoured by the virtuous and when he is persecuted by the wicked is liberated in life.

48. He who has realized the truth of Brahman no longer transmigrates, as hitherto; if he does, this truth has not been realized by him; he is but an extrovert.

49. As long as the experience of pleasure, etc., lasts, so long operative karmans from the past are held to persist. Causal actions precede the occurrence of effects; never is this un-preceded by actions.

50. The manner in which the jaagradaavastha be turned to swapnaavastha then one’s karmaacharana be dissipated to dream land. Consequent on the experience 'I am Brahman', karmas accumulated in the course of yugaantaraas are dissolved, be they even as the actions in dreams are, upon waking that person.

Stanzas 51-71

Swamsangamudaaseenam parigjnaaya nabhoyathaa/ na shlishyate yatih kinchidkadaachidbhaavi-karmabhii/
Nabho gatayogena suraagandhena lipyate/ Tathaatmyopaadhi yogena tadvamairnyava lipyate/
Jnaanodayaatpuraadbandham katmajnaanaatra nashyati adatvaa swaphalam lakshya
-muddhishyetsrishtibaanavat/
Vyaghrabuddhyaa vinirmukte baanah pashchaat gomatou/ na tishthatosya kritah praarabhdhakampanaa/
Ajarosyamyamarosmateeti ya aatmaanaam prapadyaye/tadaatmanaa tishthatosya kritah praarabhdha kalpana/
Praarabhdham sidhyati tadaayadaa dehaatmanaa sthitih/ Dehaatmabhaavo naiveshtkah praarabhdham thyajyataamatah/
Praarabhdhalakpamaapyasya dehasya bhraantirevahi/
Adyastasya kritastatwamasatyasya krito janih/ Aginaatasya krito naashah prarabhdhamasatah kritah/
Jnaanenaginaanakaaryasya samoolsasya layoyadi/ Tishthathyayyam katham deha iti shankhaavatojadaan/
Samaadhaatam baahyaddrushtyaa praarabhdham vadadi shruthih/ Na tu dehaadisyabodhanaaya vipaschitaam/
Paripurnamanaadyantamaprameyamavikriyam/ sadvanam chidvanam nityamaananda ghanamayyayami/
Pratyagkarasam purnamanantam sarvatomukham/ Ahameyam Panamaa paadeyamanaa dheyama-
naashrayam/
Nirgunam nishkriyam sukshham nirvikalpam niranjanam/ Aniruupyasvarupam yanmano vaachaa-
magocharam/
Sat samriddhim swatah Siddhham shuddhham buddhvanameedrisham/ ekamevaadyam brahmaneha
naanaasti kinchanaa/
Swaamubhutyaa swayam jnaatvaa swamaatmaanmakhanditam/ sasiddham sasukham tishthan
nirvikalpaatmaatmani/
Kka gatam kena vaa neemam kutraleenamidam jagat/ adhunaiva mayaa drushtam naastikim
madhdhbutam/
Kim heyam kimupaaadeyam kimanyatvim vilakshanam/ Akhanaanandapeeyusha purna Bhahma
mahaarne/
Na kinchidanna pashyaa na shurnomina vedanyaham/ Swaatmanaiva sadaananda rupenaasmi
salashkhanah/
Asangohamanangohamalingohamaham harih/ prashaantothamantoham kevaloham Sadaashivah/
Etaam vidyaapamaantaratamaaya dadou/ Apanaantaratamo brahmane dadou/ Brahmaa
ghoraangarase dadou/ Ghoraaangirase dadou/ Ghoraaangira reekkaaya dadou/ Raikko raamaara
dadou/ Ramah sarvebhyo bhutebhyo dadaavtyadivranaanushaashanam vedaanushaashanam
vedaanushaasanamityupanishat/

51. Yogi just as nothing clings to aakaasha or space, so to the sage, who knows the Self to be
unattached and indifferent, future actions cling not in the least degree.
52. Just as space is unaffected by the smell of liquor though it touches the vessel containing the liquor,
so is the Self unaffected by the attributes of its adjuncts.
53. Just as Karya kartaas done before the dawn of knowledge perish not as a result of that knowledge;
they must produce their proper effect even as an arrow shot to hit a target stops not before hitting it.
54. The arrow discharged to hit what was taken for a tiger stops not, though, alter, the target is known
to be a cow; the target is hit with full force.
55. 'I am ageless- 'I am immortal' - how can one who knows the Self to be such and lives that
knowledge fabricate operative past actions?
56. Then only is operative past action real when one mistakes one's Self to be the body. The treatment
of the body as Self is improper; therefore reject the notion of operative past action.
57. The fabrication of operative past actions is also, indeed, a delusion due to this body.
58. How can the superimposed be real? How can the unreal be born? How can the unborn perish?
How can the unreal own operative past actions?
59-60. To answer the dull-witted one doubtfully ask how this body persists if the entire effects of
nescience with their cause are destroyed by knowledge, Shruti, with an outward eye, propounds the
theory of operative past actions; not to suggest to the wise that the body, etc., are real.
61. That Unknown be Vastutah paripurna, aadi antarahita, aprameya, vikaara rahita, nityaananda,
avyaya, prayagaatma, purnaananta, sarvatomukha, niraadharaa, nirguna, kriya rahita,
sukshmaswarupa, nirvikalpa, dosha-durguna rahita, manovaani agochara, advaita rupa brahman.
62. With the sole savour of the subject, full, endless, behold all, Neither to be shunned nor seized, neither to be held nor propped;
63. Beyond inert forces and actions, subtle, certain, unblemished; Whose essence is beyond thought, beyond mind and words;
64. Existent, a plenitude, self-proven, pure, awake and matchless.
One only is non-dual Brahman; here is no plurality at all.
65-71: Thus the swa numa bhi shastra be imparted. He imparted it to Brahma, who passed it on to Ghorangiras. The latter gave it to Raikva and Raikva to Rama. Rama imparted it to all beings. This is the injunction in regard to Nirvana; this is the injunction of the Vedas, of the Vedas. This is the secret teaching.

Advayataarakopanishad

Shukla Yajurvedavyaaka Taarakopanishad of Advyata Siddhanta Vivechana presents Taarakaswarupa- lakshatrayanusandhaana vidhi-antar lakshya- bahir lakshya- madhya lakshya lakshana, dwiprakaara Taarakaswarupa,, lakshyatrayanusandhaana vidhi, and of shambhavi mudra are the highlights. This Upanishad aims at bhava saagara bandhana and of Taarak Brahma saadhana vidhaana in klupta rupa.

Merely comprising nineteen stanzas as of brevity is the bhava saagara bandhana traanopaaya saadhana and of taapa santaapa shanti of Tapatrayas of 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 Tapatriyas or the Three Kinds of Difficulties that all human beings are subjected to as also the means of realising the Paramartha Swarupa. The Tapatriyas originate due to Adhyatmika, Aadh Daavika and Adhi Bhoutika reasons. Adhyatmika based Tapas are either due to ‘Shaaririka’(physical) ailments or ‘Manasika’ (psychological) imbalances. Shaaririka Tapas 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 Tapas are related to Kama, Krodha, Bhaya, Dwesha, lobha, Moha, Vishada, Shoka, Asuya, Irshya, Matsara etc. Adhi Bhoutika Tapas 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 Tapas due to discriminations of sex, age, social status, experience, opportunity, family background; origin of birth viz. religion, Varnashrama and age.
Disappoint -ments in life, more specifically relating to money and fame, including their earnings, perservation and its vinasha or destruction happen to be yet source of Tapatraya.

Now the Nineteen Stanzas

Stanza 1: Athaatodwayataarakopanishadam vyavasthaayam yataye jitendriyaaya shamadamaasi shadguna purnaaya/

Advayataarakopanishad’s vyasatha is meant for yogis- sanyaasis-jitendriyaas and of shama damaadi shadguna sampatthi:
Explained on Shadguna Sampatti viz. Shama-Dama-Uparati- Titeeksha- Shraddha- and Samaadhana

1. **Shama** means mind-control. This is very hard to achieve. One’s mind be the cause either bondage or even liberation. It is an amalgam of rajasika taamasika gunaas. Mind takes every opportunity to run helplessly behind the senses. When there is a single hole in a pot of water it becomes empty within a short time. Similarly even if a single sense is out of control, one could be thrown into bondage. Therefore, every sense has to be mastered. The potency and purity of the mind can be maintained by good practices like dhyana or meditation and contemplation- japa or mental prayer, bhajana or group recitation and puja or worship. With the strength and skill thus reinforced, the mind gets fine tuned. manas or mind is but a bundle of thoughts, a collection one's wants and wishes. Thus three chief instruments for uplifting one self be Intelligence, Mind and the Senses.

2. **Dama** means keeping the body and the senses under control. This can be achieved only by sadhana or spiritual exercise. They are: five jnanendriyas or instruments of perception and five karmendriya-s instruments of action. If dama is practised properly, the will power will also increase and therefore shama can be achieved with relative ease. The third qualification with which one has to be equipped is 3. **Uparati.** This implies a state of mind which is above and beyond all dualities such as joy and grief, liking and disliking, good and bad, praise and blame, which agitate and affect the common man. These universal experiences can be overcome or negated by means of spiritual exercises or intellectual inquiry. Uparati promotes inner exploration, nivritthi, not outer enquiry and activity, or pravritti.

4. The fourth qualification is **Titeeksha.** This is the attitude of forbearance, which refuses to be affected or pained when afflicted with sorrow and loss, and the ingratitude and wickedness of others. In fact, one is happy and calm, for one knows that these are the results of one's own actions now recoiling on him, and one looks upon those who caused the misery as friends and well-wishers. One does not retaliate nor does he wish ill for them. One bears all the blows patiently, and gladly. The natural reactions of a person, whoever he may be, when someone injures him is to injure in return; when someone causes harm to do harm and when someone insults him to insult back by some means or other. But, this is the characteristic of who seek the inner path of sublimation and purification.

5. The fifth among the virtues to be cultivated is **Shraddha** or unwavering faith in the sacred scriptures or shastras and in the moral codes referring to Atma and the guru. Faith is the sign of shraddha. Gurus are worth worshipping. They show us the path of fulfillment and the way to its realization. Shraddha means conviction or faith. It is now clear that the first four aspects are achieved with the help of discrimination. Discrimination in turn, comes from the knowledge of scriptures. Those who teach us the scriptures are gurus. Only when we have unflinching faith, can we understand those aspects properly. We will be able to experience them too. Therefore, shraddha.

6. Finally **samaadhana** means single pointed concentration which finally emerges from the past tendencies which have been carried by us during this birth. Samaadhana would increase the power of discrimination. Increased power of discrimination would further foster samadhana based on the earstwhile treasure of six virtues.

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[More specifically Brihadaaranyaka Upa.V.ii.1 explains on Damayita-Daana-Daya or Control-Charity-Compassion constitute the three seeds of Virtue

*Trayaah Prajaapatyaah Prajapatau Pitari Brahmacharyam ushuh:- Devaa manushyaa asuraah; ushitvaa Brahmacharyam Devaa uechuh, braveetu no bhavaan iti; tebhyo haitad aksharam uvaacha; da iti; vyajnaasishtaa iti, vyajnaasisishma iti hochuh, vyajnaasisishmeti hochuh, daamyateti na aatteti Om iti hovaacha vyajnaasishteti/
Now there is a three kinds of disciplines of Self control possible and necessary prescriptions were given by Prajapati / Viraja to three classes of his progeny viz. Devas, Manushyas and Asuras. After completing their ‘Brahmacharya’ or Student Life, one after another class. First the Devas requested Prajapati for instructions as which discipline be pursued by them! Prajapati replied in a single letter word viz. Da! and asked the Deva Vidyarthis or Student Probationers whether they have understood! They nodded their heads and repeated the ‘Upadesha’ or the Sermon as Damayata / Control or Self Control) V.ii. 2) Atha hainam Manushyyaa uucha: braveetu no bhavaan iti; tebhyo haitad evaakshharam uvaacha; da iti; vyajnnaa sishhataa iti, vaajnaasisshhma iti hochuh, dattaa iti na aathheti; Om ithovahaa vyajnaasishteti/ (The Brahmacharis / Vidyarthis of Manushyas or human beings then approached Prajapati who again gave the single word instruction of Da and queried them whether they had correctly understood the instruction; they too nodded their heads and replied that the Teaching commanded by Prajapati as Daana / Charity!) V.ii.3) Atha hainam Asuraa uuchuh, braveetu no bhavaan iti; tebhyo haitad evaakshharam uvaacha; da iti, vyajnnaa shishhtaa iti; tebhyo haitad evaakshharam uvaacha; da iti, vyajnnaa shishhtaa iti, vyajnnaasisshhma iti hochuh, dayaadhvam iti na aathheti, Om iti hovahaa vyajnnaasishteti;taadetad evaisha Daivi vaag anuvaadati stanayitnuh; da, da, da, iti/ damyata, dutta, dayaadhvam iti/ Tad etat trayamshikset DAMAM DAANAM DAMAYAM iti/ (Finally, the Asura probationers requested Prajapati to instruct them before they would assume the profession of Asuratwa and once again Prajapati gave the same single expression Da, but he was not sure whether the Asuras being fat minded they had readily understood the import of the word, and there were thunderous reverberations saying Control, Charity and Daya/ Compassion!]

Stanza Two

Chitvasvarupohamiti sadaa bhaavayansatsyaanganineelitaakshah, kinchidunneelitaaksho vaanta
drishtayaabhrudharaadupari sacchidaananda tejah kuutaruupam param brahmaavalokayamstadrupo bhavati/

Once a person of saardhakata be with eye brows be closed and by antah drishti or inner vision be determined that ‘ I am chitta swarupa’ then that very feeling be of sacchhidananda tejas and of nishchala parabrahma kutatha swarupa darshana be indeed possible.

Stanza Three

Garbha janma jaraamaranasamsaaramahadbhayaatsaatmaarayati tasmaattaarakamiti/ Jeeveshvarou
maayikou viginaaya sarvavikesham neti neteeti vihaaya yad vashishyate taddwayam Brahma/

That tejomaya parabrahma be taking over the ephemeral shareera of garbha-janma-jaraa- marana and mayavarita jevena and thus be popularised as taaraka brahma. In other words, that which helps the jeevaas to cross from the fear of birth, aging and death is called Tarakam or swim across the samsaara. The jeeva be the maayaavrita. And thus be gradually realising the one’s life be not this, not that and at last what remains at is the Adhvaya Brahman.

[ Expla. vide Brihadaranyaka vide IV.iii-1 to 21 on ‘not this not this’ but Self and Supreme are same

Janaka-Yaginyavalkya’s deep session on proven Identity of Self and Supreme as mutual reflections

IV.iii.1) In the past, when Maharshi Yaginyavalkya approached the Janaka the Emperor of Videha seeking riches and wealth, he was impressed by the knowledge of Agnihotra -the daily offering of oblations in the Sacred Fire-that the Emperor displayed and gave a boon to Janaka that the latter could ask any question that Janaka wished. Now taking advantage of that boon, Janaka initiated questioning
the Maharshi; the topic centered about the Individual Self and his connection with Brahman; indeed this was in apt continuation of the previous Brahmana in which the Individual Self has been described as ‘Not This, Not This’! At the same time the significance of the Individual Self present within all the Beings as identical with the Supreme was emphasised. Hence the Emperor’s queries in the forthcoming stanzas would indeed be relevant; the depth of the questions that Janaka poses is fully reflective of his knowledge and capacity to mislead while the replies given by the Maharshi would be far more of a match to analyse and convince!). IV.iii.2) Maharshi! What is the use of the light of a man or the Agnihotra that one lights and offers oblations in the Sacred Fire daily! The Maharshi’s reply was equally clever as it stated that as long as the day light lasted and Sun was present, one could enjoy the light in which one could sit, move about, work around and return to his abode! Thus the misleading question was followed by a literal reply without jumping to state that after all the subtle religious and spiritual connotation was deliberately left unspecified) IV.iii.3) The Emperor continued his knotty query that when the Sun set, what exactly might serve as the light to facilitate the actions of humans during the night. Pat came the Maharshi’s reply that Moon Light would serve the purpose of sitting, moving, working and returning home) IV.iii.4) What would serve a human being as the light when both Sun and Moon were not present; the reply was that Agni would serve as the substitute of Sun and Moon. Even at this stage that the clever Maharshi did not mention of the religious connotation of Agni but merely described about the mundane context) IV.iii.5) ‘When the Sun and Moon have set and the Fire has gone out, Maharshi! how would human beings manage their chores’! The reply of the Maharshi gave a twist of reality and said that the mundane actions would still not be hampered and the Speech of one’s own tongue would come to rescue and replace ‘Chakshu’ to ‘Sravana’ or light to sound or vision to hearing! In other words, human actions would by themselves get replaced from one faculty to another!) IV.iii.6) If Sun, Moon, Fire and Speech are non existent, then how would human beings manage their actions! The reply is that the Self serves as his light that would enable the human to sit, go about, work and return to his home! Thus the light is within the body itself yet indeed different from it; the awareness or the Consciousness is distinct from the organs and senses! This the conclusion would be that there is light which is other than the body, yet within it and that is the Self!) IV.iii.7) Now the Emperor comes to brasstacks or the nitty gritty of the bare essentials and enquires of the Maharshi: ‘what is the Self’! The Maharshi’s elucidation is as follows: The person called self comprises of awareness or knowledge of the senses of vision, hearing, touch, smell etc all directed to and emerging from his own heart and the light within. Even being steady and stable, he remains where he exists and yet wanders by way of imagination, or in a dream state of mind. He exists here yet imagines a non-real phase of mind by sheer ignorance and flight of fantasy. Being thus identified, he loses hold over his sub conscious thoughts and his imaginary deeds; indeed this dream state is one form of death or non-reality! In other words, death too is like a dream state of the Self which is indeed eternal except the situation of varied sets of body, organs and senses; put in another way, the so called realities of this and next existence are two and dreams are of a third existence!) IV.iii.8) This individual at the time of birth assumes a body and organs along with senses of seeing, hearing, touching, digesting food intake, capacity of procreating, thinking and so on and as such becomes the victim of evils with or without awareness of ‘paapa- punyas’ or merits or demerits. When death envelops him, he discards the home of the evils viz. his body while of course retaining whatever virtue he might have left behind) IV.iii.9) This individual possesses two places of stay viz. his present birth and the next birth, while there is a dream state which is the interval of the two. Now over and above the waking and dream states, there are two worlds between which the individual self bears a resemblance to knowledge or awareness in the unbroken series of deaths and births. In the waking state, the individual Self is mixed up with the purpose of body organs and their functions, awareness or intellect, the mind and thoughts, and the extraneous influences as also the action- reaction syndrome. But in the dream stage, the organs and senses remain inoperative and the self gets disintegrated except with the mind. Actual sufferings and of joys are experienced in reality of the wakeful state while in the dream state such experiences are merely imagined due to the activity
of mind. During the sleep, the Self takes along the material of the ever-happening experiences of the world and tears himself apart to build his own world of the ‘so called’ reality since existence itself is unreal! One might however wonder that after all the sense objects are experienced in dreams just as in the case of the waking state then how could one deduce that the organs do not function too! The reply lies in the next stanza!) IV.iii. 10) In the dream state, the Individual self creates his own world, puts his body aside and creates himself with chariots, horses, highways for the chariots. In actuality, he might not have pleasures, enjoyments, fame and name, material prosperity, swimming pools, tanks and rivers or what ever unfilled desires; contrarily at the same time, he might imagine fears and failures, defeats and even deaths. After all the Individual is the agent of making unreal things real; his wishes as horses and apprehensions as possibilities! It is through the light of the Self that he sits, moves about, works and returns as elucidated vide IV.iii.7! The Pure Intelligence termed as the light of the Self, would thus illuminate that body and organs through the mind and allows the acts to function accordingly is per the latter’s dictates, since the Self is but an Agent!) IV.iii.11) Following are the relevant Stanzas on this context: Indeed deep sleep provides relief from monotony of human existence and is a healthy sign of sound health and balance of mind; in that state one averts fears and apprehensions as also yearnings and unfulfilled ambitions which are all the reflections of mind and wishful thoughts. In that stage the Self is remotely related to divinity and mysticism and tends to associate with the consciousness of the sense organs. Thus the Individual Self assumes the non-reality to transform itself to reality and from dreams to the state of actuality! In other words, the Self seeks to associate himself with that kind of consciousness of the sense-organs and identify himself with Hiranmaya Purusha, or the Golden Person or the lonely Swan or the Parama Hamsa surfiet with pure intelligence! ) IV.iii.12) Indeed the Immortal ‘Hiranmaya Purusha’or the Golden Personality can and always does freely around all over, yet guards and preserves this repulsive and disgusting nest viz. the body with the consciousness of the sense organs, with the help of the Vital Force that has five fold functions of Praana- Apaana- Vyaana- Udaana and Samana; indeed the Self would fly free from this ugly nest and roam free again. Indeed, this Golden Bird has little connection with it, nor of the ether in the body, but even as He is free to leave and roam, it is his play to stay a while and collect impressions and good fun, acting as if an able bodied adult pretends and plays innocence with an ignorant child and then hops over at myriad such nests at once simultaneously!) IV.iii.13) Maharshi Yagjnyavalkya continued to explain to the Emperor that in the ‘Swapnaavastha’ or in the context of dreams, innumerable forms were displayed attaining the higher and lower states such as of Devas or say of animals and birds. Notwithstanding these variations and impressions in the profile of Creation, Bhagavan always rejoiced at once, be it in the company of fair sex, laughing away with friends and companions, or viewing horrible sights of cruel animals or poisonous species.) IV.iii.14) Indeed this is His sport comprising villages and townships, women, eatables and endless variety of things of interest or aversion, but none whatsoever could see Him, hear Him and feel Him, let alone comprehend Him! The Vedas state that the Individual Self centering right with organs and senses is distinct yet unimaginable to guess what that is all about! That is why, Physicians say ‘do not wake Him up suddenly from sleep in a dream state!; this is because if the appropriate organ is not diagnosed, the result could be more of a cure than otherwise! Hence one should be woken up gradually as the senses are recovered from the dream state to the waking state; but to say that the organs and senses are isolated from the body or ceased to function in the dream state would be fallacy as these are only rested then and as such the body light is quite in position even then. Thus Maharshi Yagjnyavalkya proved that the Self moved from the waking and dream states with the same facility as of moving from one life to another after death! If however death is not the nature of a particular Self, then that would mean, liberation would indeed be possible! That was why Janaka offered thousand cows and requested the Maharshi to teach him the wherewith-all to seek Liberation!) IV.iii.15) Being in the ‘Samprasaada’ or in unique status of composure, the Individual Self in a dream stage of profound sleep, returns to his former condition. In the dream state, he is described as being beyond the despair of his heart; he roams freely in imagination quite untouched by the pluses and minuses of the state of
wakefulness; however, he returns in the reverse order to the former condition with all the pleasures or pangs. Indeed he was unaffected by his erstwhile experiences and of an elevated status of detachment. Having so stated, the Emperor again made his earlier offer to the Maharshi to teach him the path of that kind of detachment leading to Self-Liberation! IV.iii.16) Indeed, the Self is unattached in the dream state and on return from it reverts to the erstwhile status of being on the waking state.

Non attachment of the Self is not due to inactivity of the Self for he enjoys or is troubled by imagined happenings as the Self is in profound sleep and then recovers from that state to normalcy). IV.iii.17) After experiencing the joy or sorrow during the dream status, the Self is untouched by whatever he would experience in the waking stage since the Infinity is detached and having gone back from the dreams to the former state the Infinity is unattached again! In other words, Brahman is neutral and absolutely detached irrespective of the Individual Self is in dreams or wakefulness or even in death!

IV. iii.18) The Self is different from the body and organs irrespective the two States of Existence viz. the wakefulness and the dream state. As a fish swims alternately on the eastern or the western banks of a river, the Self has no difference in either of the states of existence viz. wakefulness or of dreams. Indeed, the fish is not overpowered by either of the force of the currents of water. In other words, the body and organs along with the motivating causes, desires and actions are only the attributes of the non Self, as the Self is distinct from these. Thus the Self is by nature is free to act on its own, fully independent, enlightened and Pure) IV.iii.19) Just as a hawk or a swifter falcon flying a lot and roaming quite a bit would get exhausted by stretching its wings quite a lot, and would desire to return to its nest, the Self too would like to experience a break, rest and fall asleep. The Self so connected with the results of acts performed by the contact of body and organs in the waking state would then have neither desires nor even dreams and a thick cover of ignorance which is the root cause of evil deeds is enveloped over him.

IV.iii.20) In this stanza, the Maharshi gives the nitty-gritty of the nervous system of human body comprising the head, hands, legs, heart, stomach etc. and describes the nerves as ‘hitaa’ or hair split miniscule components called nerves in thousands and these are filled with serum or plasma-like body fluid based from serous membranes serving as anti clotting agents; these nerves are filled up wih the serums of various colours of white, blue, brown, green and red. These constitute the base of the subtle body are are always stored for ready use. The colours are of the serums due to the mixture and proportions of nerve matter, bile and phlegm. The subtle body with seventeen constituents—five elements, ten body organs, vital force with five fold function of Praana the basic life force, besides Apana, Udana, Vyaana and Samana as also the mind and heart- has its Seat in the nerves filled up serums which are spread all over the body. This subtle body is like a transparent crystal, undergoing changes under the manipulation of erstwhile and ongoing complex mix of virtues and vices and manifests itself as a male, or female, or an animal or a bird. In this senario, the Self has false notions which is ‘Agjnaana’ or Ignorance based on the previous and natural happenings like an elephant falling in a pit, a robber chasing money, or a snake about to pierce a venomous bite or a tiger pouncing on the Self and so on. Some times the sway of ignorance could turn the Self to be a King, or a beggar, or even a God. In otherwords, the self would act like a human, or an animal, a reptile, a King or whatever depending on the intensity of ignorance. This feeling of the Self is some thing is in fact akin to a dream situation or make believe! When ignorance reduces and knowledge improves, Atman’s status improves as a King or even as a God and when Knowledge reaches its peak, then the Individual Self reaches the highest Status of the Supreme Self itself! Then duality of the Self ceases to the stage of being able to announce ‘Aham Brahmaasmi’! The Maharshi thus asserted that Salvation from Ignorance was hence possible for sure!) IV.iii.21) Salvation is the form of identity with all and with the Supreme; that Status has no action with the factors and results; nor of Knowledge and much less of ignorance or desires. If the expressions denote ‘Rupa’ or Form and ‘Chhanda’ or desire, then that state is termed as ‘Aticchanda’ or Beyond desire! The expressions of ‘Swacchanda’ and ‘Paracchanda’ incidentally denote free to act on one’s own, and dependent on the will of others respectively. Thus Aticchanda denotes that the Self is actually devoid of desires or evils! In other
words, Aticchanda is of fearlessness and discards ignorance! That form is beyond desires, free from evils and is bold or valiant. As a male even if he were to be embraced by a female and even if she were his own wife, he would have no reaction internally or externally; indeed that Individual in that state if would even embrace Paramatma Himself, he would have no reaction then also; that indeed would be the heightened form of bliss with no desire nor grief! That State is of ‘Taadaatmya’ or Identity of Self with the Supreme Self! IV.iii.22) The Self is stated to be free from ignorance and is detached. One might say that the state of deep sleep too he is free from ignorance; but a person in dream state is not away from desire, work, and so on. Thus the contradiction is not only invalid but awfully misplaced. Indeed the Self- Radiant Atman can never be substituted to a person in deep sleep. Thus in the context of the Supreme Self, a father is no father, a mother is no mother, Vedas with prescriptions of Dharma and Karma or Virtue and Deeds like Sacrifices, Rites etc are considered as ‘Avedas’ or something beyond existence in Reality; worlds are no worlds; Gods are no Gods, thieves are no thieves, killers of noble Brahmanas are no killers, chandalas are no chandalas, varna sankaras are no varna sankaras, monks are no monks. The Self is untouched by good or evil as also sorrows and joys of existence. It is untouched by virtuous deeds or detestable evil works, since it is beyond the affections or afflictions, since like the Supreme Brahman, the individual Self too is Intelligence in Pure Form and is unaffected by neither by the bodily aberrations nor by natural phenomena like the heat of Fire, the cold of chilled waters, the speed and ferocity of winds and rains, the dizziness of mountain heights or the depths of oceans! Both the entities are reflections of each other and are totally unaffected by body parts and senses; the following stanzas explain that both entities being the same and identical, the Self and the Supreme are free from the beings and doings of body organs and senses!]

Stanzas Four and Five

Tat siddhai lakshayrayaanusandhaanah kartavyah/
Dehamadhye Brahma naadee sushumna Surya rupini purnachandraabhaa vartate/ Saa tu moolaadhaaraabhya Brahma randhya gaaminee bhavati/ Tamadhye taditkotisamaanakaantaayaa mrinalaa sutravatsukshmaangee kundalinoti prastibhaasita/ Taam drishtyaa manasaiva narah sarvapaapaapavinaashadwaaraa mukto bhavati/ Phaalordhvaagalalaavisheshaa mandale nirantaram tejastaarayogavispyureena pashyati chetshiddyo bhavati/ Tarjanyagraameelitakarrrandhadvaaye tatra phootkaarashabdo jaayate/ Tatrasthite manasi chakshur madhyagata neelajjoyotih sthalam vilokayantadrishtyaa niratishaya sukham praapnoti/ Phaalordhvaavivekam bhavati/ Evamantaraktshya lakshanam munukshubhirupaasyam/

That tejomaya parabrahma be seeking three lakshyaas as the means to be practised by a sincere yogi. That yogi’s body be present the sushumna named ‘naadi’ which be of the luminosity of purnachandra or full moon. From moolaadhaara right upto sookshma kundalini shakti is well realisable. That shakti is so potent as to demolish samasta paatakaas as of Taaraka Brahma and of Purna Siddhi. Tara means anything bright and beautiful, a reference usually to a shining star. In ancient times stars were used to navigate across the oceans and to travel in the dark. Taraka is that which helps you to travel across an ocean to cross over to the other side. Advaya Brahman is a state of non-duality or oneness with Brahman attained by overcoming ignorance and delusion. One can attain this state by awakening the Kundalini. For that one has to see in meditation the inner light, the star, either in the top portion of the head or in heart, and use that light to navigate across the cycle of births and deaths to attain Brahmam. By seeing the inner light in the head constantly and awakening the Kundalini energy one can enter the Turiya state. However, this yoga should be practiced strictly under the guidance of a qualified teacher. who must possess the following attributes: must be a scholar in the Vedas, a devotee of Lord Vishnu, free from jealousy, an expert in yoga and its practice, and personify
the ideals of Yoga. With his help one should enter the transcendental state of oneness in which the
duality between and knower and the known is absent and nothing remains except the Self.

As already explained vide Naada Bindupanishad of Rigveda above, Naadis are stated as into a
person’s antahkarana like threads woven in a fishing net as if the various sense organs are attracted to
sparks of fire through the naadis which are but tubular structures inside a body with its blood vessels,
nerves or muscles. Panchendriya abhiivyakta sthaana or the shareera is stated as golaka, too, as for
instance the chakshuridriya, shrotrendriya, ghraanendriya and so on. The middle part of the shareera,
two inches width above the anus and two angulaas below the sex organ is called muulaadhara.
Resembling the vulva of a virgin, it is a triangular in sharp with the apex down, where it is established
in Paraacchakti called kundalini the creatrix of the vital energy of pancha praanaas of praana-apaana-
udaana-vyana-samaanaas, besides agni, bindu and naada in the form of Devi Sarasvati. Hence,
Muulaadhara is the foremost of the ‘shat chaaraskas’ of psychic energy.Moola Prakriti, the creative
energy of Ishvara the Antaramma. Kundali or the dormant coiled serpent. Praana is the vitality of
pancha praanaas.The heat of the abdomen, responsible for digestion of food and water is the
jatharaagni. And Praana is the naada bhrama, besides Sarasvati the core of manifested speech and
mano vijnanaanjanana. Reaching Bhagavati Maya is possible by crossing six steps represented by
six chakras/wheels viz. muulaadhara the earth-svaadhishthana the water-manipoora the fire-anahata the
air- vishuddha the sky-and aagna the manas or mind. These chakras be crossed by a saadhaka by
yoga maarga: i. Muooladhaara the Bhuloka is administered by Brahma-ii. Svadhishthana the Bhuvarloka
of water is administered by Narayana- iii. Manipoora the Suvarloka of Agni is administered by Rudra
Deva- iv. Anahaata the Janarloka of Vayu is administered by Maheswara-v. Vishuddha the Maharloka
of Aakaasha is administered by Sadashiva and vi. Agjna chakra the Tapoloka of ‘Manas’ is controlled
by Parama Shiva. Reaching Sahasraara Chakra of three serpentine circles and of the use of 72 nadi of
Human body . Shiva related ‘chatush konas’ and Shakti related ‘pancha konas’ totalling 44 konas of
Shri Chakra headed by Bhagavati.

Stanza Six

Atha bahirlakshya lakshanam naasikaagre chaturbhih shadbhirashthabhir dwaadadashabhih
kramaadangulaante neela dyutishaamaatvasadruktabhangesehurapeeta suklavarnadwayopeetavyoma
yadi pashyati sa tu yogee bhavati/ Chaladrishtuau vyomahagaveekshuveekshithupurushasya
dristyane jyotirmukuukhaa varante/ Taddharshanena yoge bhavati/ Chaladrishtyaa vyomabhaaha
veekshithupurushasya dristyagne jyotirmayukhaa varante// advarshanena yoge bhavati/
apatakaanchana sankaasha jyotirmukhaa apaangante bhumou vaa pashyati taddrishtth sthiraa
bhavati/ Sheershopari dwadashaangalasanmekshituramamritvam bhavati/ Yatra kutra sthitasya
shirasi vyomajyotirdrishtam chetsatu yoge bhavati/

Now the bahirmukha lakshan varnana. Naasikaagra bhaaga be gradually as of four-six-eight-ten-
twelve inches of distance with the colour combination of neela-shyama-rakta varnaas as of aakaasha-
peeta and shukla varnas-as further with aakaasha tatva as of natural colour combinations like
‘vibgyor’ or violet-indigo-green-yellow-orange and red of indra dhanush. Thus the aakaasha sthana
and the respective positionings are of spashta gocharas are clearly visible. A real yogi be thus able to
realise the ekaagra drishti or concentrated vision. Now the urchva drishti as of twelve inches of
overstretched neck be possible for the ideal most yogi when the amrita tatva be visioned up the sky
high! In other words, One who sees constant light in the top portion of the person, in the middle of the
forehead has attained mastery of yoga. Wherever it is, if there is light above the head of a one, that is
a yogi. The yoga within is of two types viz Poorva or ‘pre’ and Uttara or ‘ post’. The pre yoga is
‘taraka’ and the post yoga is beyond the mind.That which can be realized by sensory organs is one
which has a form. That which is in between the eye lids is without form. Always for understanding the
things within, practice with deep application of mind is necessary. In Taraka yoga, the concepts are like only by the mind’s eye. The post yoga is without form. It is beyond the mind.

Stanza Seven

Atha madhya lakshyalakshanam praateeshchanaadivarnaakhandha Surya chakravadvahnnijjaalaa valleevattadveehaanantarikshHAVatpashyati/ Tadaakaaraakaaritayayavatishthaati/ Tad bhuyodarshanena gunarahaakaasham bhavati/ Vispurattaaraakaara sandeepyamaanaaa gaadhatampamam paramaaakaasham bhavati/ Kaalaanala samadyotamaanam tatvaaakaasham bhavati/ Koti Surya prakaasha vaibhava sankaakaasham Suryaakaasham bhavati/ Evam baahyaantarasthaayyopa panchakam taaraka lakshyam/ Taddarshee vimukta phalastaadyagyovo-

masamaano bhavati/Tasmaattaaraka eva lakshyamananaska phalapradam bhavati/

Now the description of madhya lakshana of Pratyaksha Bhaskara. At the Praatahkaala samaya, Akhanda Surya be as of agni jwaalaas on the antariksha and gradually be taking the shape of paramaakaasha as of agni jwaalaas. Yet the ‘tatvaaakaasha’ be as of ‘saratkrishtha jyoti sampanna’ as of Taaraka Brahma as the finality and that be such as to severe off samasta bandhanaas and pave the way for mukti praapti as of Taaraka phala pradaata indeed. In otherwords, there be Aakaasha-

Parmaakaasha- Tatvaaakaasha- Suryaaakaasha and finally the Taaraka Brahma as the zenith’ while thus Aakhaasha and Surya are the stepping stones.

[Vishleshana on (1) Aakaasha vide Maha Bhagavata Purana (2) (a) Surya Ratha- (b)Aditya Hridaya and (c) Surya Namaskaara Vidhi

(1)

Maha Bhagavata Purana provides a systematic description of the Description of Planets and Sisumara Planetary System : Bhuloka is a Planet known as divided into Seven Parts, resembling a Lotus flower, each leaf with the names as above. Its length and breadth is one million yojanas or eight million miles. Lokaloka is the border beyond which are the three other Lokas, viz.Bhurloka, Bhuvarloka, and Swarloka. On the top of Lokaloka, there are four Gajapaties controlling the planetary system on the four directions;They are Rishabha, Pushkara Chuda, Yamana and Aparajita. The distance from Lokaloka to Bhuvarloka is as much distance as from Meru to Lokaloka. That is a billion miles further. This space is named Aloka Varsha. Lord Sun is situated in Anthariksha in between Bhrulok and the Bhrulok. It is the Sun Planet which reveals the entire Universe from various directions and is thus the centre. Sun is the potent energy who is seen and felt to normal human beings and indeed the super indicator to all parts of the Universe, including the sky, the World, the higher planets and the lower planets. The entire Universe has a diameter of fifty crore yojanas or 4 billion miles. Like the grain of wheat, the lower part of the Universe topping the Earth is sliced half way of the upper part with Antariksha or the outer space as the divider. The Planet Of Sun is situated in the outer space moving forward from north to south (Dakshi -nayana) and from south to north again (Uttarayana), emanating tremendous heat and light. The setting of Dakshinayana to Uttrayana is considered to be of significane as it heralds the six monthly movement influencing the trend of fortunes. As per the movement of Sun through the ecuador, or beneath it or above and from Tropic of Capricorn (Makara) to that of Cancer (Karkataka) and back, the zodiac signs are passed through too in a systematic manner and the duration of day and night too are short, equal or different. When Sun passes through Aries (Mesha) and Libra (Tula), days and night are equal. As Sun passes through the five Signs headed by Taurus (Vrishabha), the duration of day increases till Cancer and thereafter decreases by half an hour a day each month till Capricorn (Karkataka) in Libra, when day and night are equal again. When Sun passes through the Five Signs beginning from Vrisckica, the duration of days
decreases compared to nights until Capricon and gradually increases month after month till they are equal in Aries. As a rule, till Sun travels north the nights become longer and when Sun travels south the days become longer. Sun travels around Manasottara Mountain in a circle. On the Mountain to the east of Sumeru is the Devadhani, the residence of Indra, the King of Gods; to the South is Samyami, the Abode of Yama Raja, God of Death; the West is Nimmolani of Varuna, the God of rains/water; and the north is Vibhavari the abode of Moon. Thrayimaya, named as the Chariot of Sun visits all the abodes of Indra, Yama, Varuna and Moon traverses all the Residences of these Gods covering the words ‘Bhur Bhuva Swaha’ at a speed of 27 million miles approx in one muhurta (30 muhurtas a day)! Interestingly, the Chariot of Sun God is 28 million miles long and seven million miles wide! Arunadeva, the Charioteer, controls the horses and sits in front of the Sun God, but looks backward to Sun. It is said that there might be thousands of rays of Sun, but the important ones are only seven, representing Seven Planets, Viz.Sun, Moon, Mars, Mercury, Jupiter, Venus, and Saturn.

But, as per ‘Aditya Hridayam’ Prayer: There are many more rays which are important, viz. Esha Brahmecha Vishnuscha Sivah Skandah Prajapathih, Mahendra Dhanadah Kalo Yamah Somohypampathihi, Pitharo Vasavassadyah-yassvinow Maruto Manuh Vayur Vahnih Prana Ritu Kartah Prabhakarah. Moon travels faster than Sun. The distance between Sun and Moon is 100,000 yojanas (800,000 miles). In two lunar fortnights, Moon passes through a period of a Samvatsara or a year. In two and quarter days, Moon passes through a month of the Sun, or in one day, it passes through a fortnight of the Sun. Hence, the divergence of Solar and Lunar calculations and Calendars. As the Moon is waxing, it is a day for Gods and a night for Pitru Devatas. The waxing fortnight gradually diminishes the shine till the Moon-fall day (Amavasya) and the waning Moon picks up the shine day by day till Moon-rise day (Pournami). Moon is known as ‘Jeeva’ (life-providor), or ‘Manomaya’ (mind-alerner) or ‘Annamaya’ (potency provider from herbes and plants), ‘Amritamaya’ (source of life to all) and ‘ Sarvamaya’ (all pervading). From Moon to the Group of Stars, the distance is 200,000 yojanas (160,000 miles). Headed by Abhijit, there are twenty eight Stars revolving on their own axis. Above the Group of Stars is the Planet of Venus (Sukra) almost of the distance from the Moon to the Group of Stars. It is a benevelont planet, especially as a provider of good rains and prosperity and moves at the same pace as Sun God. Mercury (Budha), the son of Moon is situated from Venus (16,00,000 miles) or 72,00,000 miles from Earth and this Planet too is benevolent excepting when not moving along with Sun, thus causing cyclones, excess or no rainfall and dusty storms. Equidistant from Mercury or 80,80,000 miles above Earth, is the Planet of Mars (Mangal), which is generally not considered favourable, travelling along with other planets every three fortnights and creates tensions. The Planet of Jupiter (Guru) is away from Earth by some 10,400,000 miles-again 16,00,000 miles away from the planet of Mars- is considered generally benevolent to Brahmins and Universe, unless takes a curved path in conjunction with other planets. Saturn, which is 12 million miles above Earth is also considered generally unhelpful. Normally, each planet is 16,00,000 miles apart from another planet, but the distance from Saturn to the Group of ‘Sapta Rishis’ or the Seven Sages is 8,800,000 miles from Saturn ie.20,800,000 miles from Earth. Indeed, the Seven Sages are always the great well wishers of the entire Universe. The Sapta Rishis, viz.Marichi, Angirasa, Atri, Pulsastya, Pulaha, Kruthu, and Vasishtha born in Lord Brahmas thoughts to help in the act of Creation.(Reference Maha Bharatha; Shanti Parva). The Seven Sage Constellation of the Great Bear (Urs Major) is indeed the great well wisher of the entire Universe. The Sapta Rishis circambulate around the Pole Star, or Dhruada Tara, which is as good as the Abode of Supreme Lord Himself and is prayed to by religious mortals and Gods alike.

Sisumara Planetary System: Some 13,00,000 yojanas (10,400,000 miles) above the ‘Great Bear’ shines high the Pole Star and the ‘Sisumara System’ or the Great Machine, comprising the Stars and Planets, resembling a Dolphin in water. Scholars of the Science of Astronomy compare the Formation as an Illustration or an Image of The Supreme Almighty Vasudava Himself, as this ‘Jyothi anekam’ (Multi-Splendour par excellence) or ‘Sisumara Samsthanam’ (The Grand Wheel
Establishment) is clearly visible on the Sky, and as the The Supreme Almighty is invisible anyway! In other words, it would never be possible to comprehend the Portrait of ‘Virat Purusha’, let alone by human beings but by Sages and even by Gods or Trinity too, but one could visualise the similarity of God-Head with the Sisumara and be contented with it at least. The various planets and a multitude of Stars revolve around the Pole Star or the Dhrusva Star, each moving around in their own Orbits at their own heights and are not clustered due to law of gravity. The body of Dolphin-like Sisumara Chakra is coiled with its head downward, the Pole Star (Dhruva) at its tail, on the body of its tail are the Planets of demi-Gods viz. Prajapati, Agni, Indra and Dharma; the base of the tail are the Planets of Dhata and Vidhata; at the hip position are the Saptas Rishis; the right side of the Sisumara Chakra are the Constellations of fourteen Stars beginning from Abijit to Punarvasu; on the left side of the coiled body are the Stars of Pushya to Uttarashadha, thus balancing the body with equal weight of the Stars; on the back side of the body is the Group of Stars known as Ajaviti and on the abdomen flows the Ganges that flows in the Sky (the Milky Way Galaxy), which is the home of Solar System with an estimated 400 billion Stars and planets and thousands of clusters and nebulae; on the upper chin of Sisumara is Agasti; on the lower chin Yamaraja; on its mouth Mars; Genitals Saturn; on the back of its neck Jupiter; on its chest the core of heart Narayana Himself; within its mind the Moon; navel the Venus; breasts Aswini Kumars; within its life-air or Pranapana is Mecury; neck Rahu; all over body the comets and pores innumerable Stars. Thus Sisumara Chakra is a mini version of the Supreme Almighty Himself. [Vishnu Sahasranamam (Slokam 47 states: Anirvinnah Stavishtho bhur_dharma yupo Mahamakhah/ Nakshatra nemi_nakshatri Khshama Kshamah Samihanah. Anirvannah (He Who Is Never Unhappy); Stavishtho: (He Who Is Colossal); Buh: The Supporter Of All; Dharma Yupah : (He Who Is United With Dharma or Virtue); Maha makhah: (The Greatest Yagna or Sacrifice leading to Moksha or Salvation); Nakshatra nemi: (He Who Makes the Stars Move or He Who Mobilises the Sisumara Chakra and along with it the Entire Universe); Nakshatri (The Driving Force of Sisumara); Kshamah:(He Who Is Most Competent); Kshamah: (The Non-Reducible or The Remainder Entity After The Pralay Or The Final Deluge); Samihanah: (Regulator and Well –Wisher)] Suka Muni advised King Parikshith to recite the Sisumara Chakra Mantra as follows: etat uha eva bhagavathah vishnoh srava Devata mayam rупum ahah ahah sandhayam prayatah vagyatam niriksanam pataye maha-purushayabhidhimahiti: etat--this; u ha--indeed; eva--certainly; bhagavathah--of the Supreme personality of Godhead; vishnoh--of Lord Visnu; sarva-deva-mayam--consisting of all the demi-gods; rупum--form; ahah-ahah--always; sandhyayam--in the morning, noon and evening; prayatah--meditating upon; vagyatam--controlling the words; niriksanamah--observing; upastitheta--one should worship; namah--respectful obeisances; jyothe-lokaya--unto the resting place of all the planetary systems; kalayanaya--in the form of supreme time; animisam--of the demigods; pataye--unto the master; maha-purushaya--unto the Supreme person; abhidhimahi--let us meditate; iti--thus. The body of the sisumara, thus described, should be considered the external form of Lord Vishnu, the Supreme Personality of Godhead. Morning, noon and evening, one should silently observe the form of the Lord as the Sisumara-chakra and worship Him with the above mantra.

(2)

a) Surya Ratha: Surya Deva travels by a Golden Chariot with a single wheel, five spokes, three nabhis or naves, single rim with six phases, two pole shafts called two Ayanas or transits called Uttarayana and Dakshinayana, with a girth and extent of ten thousand yojanas driven by seven green horses called ‘Sapta Chandas’ or Vedic Meters viz. Gayatri, Trishtubh, Anushtubh, Jagati, Pankti, Brihati, and Ushnik. Each day of the week is considered as the nave of a single wheel; the ‘Artavaas’ are the five spokes and the Rithus or the rim. The wheel of the chariot is fixed to its axis and is anchored to
Dhruva who propels the chariot to move in the Orbit. The Chariot is occupied by designated sets of Devas, Adityas, Maharshis, Gandharvas, Apsaras, Gramanas and Serpents during each Ritu or Season. During Madhu and Madhava Maasas or Chaitra and Vaishakha months for instance, the representative Devas situated on the Chariot are Dhata and Aryama; the Munis are Pulastya and Pulaha; Prajapati; the Serpents are Vasuki and Iravata; Rakshasas Kharsha and Bhima; Yakshas Rathakrut and Rathoujasa; Gandhavas Tumbura and Narada; Apsaras Susthala and Punjakaasthala and Gramanas Heti and Praheti. Like wise, in each set of two months, the designated representatives reside on the Chariot and enhance the significance of Surya Deva by ascribing their positive traits to him; Devas provide their own characteristics to Surya; Munis render Stotras to him; Gandharvas and Apsaras sing and dance for him; Gramanas, Yakshas and Rakshasaas worship the Sun rays and the Valaklihya Sages lead him proceeding ahead of him. Thus Devas accord their own strengths to Surya, Maharshis provide their Tapobala or the power of their meditation to him, and like wise all others on and around the chariot pass on their virtues, capabilities and positive characteristics to him; they would enhance rains, provide coolness, provide fertility, lessen the influence of the Evil to the Living Beings and augment auspicious to the ‘Praja’ (Public) all around during their respective time slots of two months of their stay on the Chariot.

2. b. Aditya Hridayam (2.c.) Surya Namaskaara Vidhi

Muditamana paramam prahurshyamana/ Nisicharapathi Samakshyam vidhitwa, Suragana madhyo vachaswarethi/

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

(2.c.) Surya Namaskara Vidhana:

Why: Advantages: yields Vitamin D strengthening body bones- clears eye vision- blood circulation stabilises and high-low pressures rectified- maintains mental equilibrium without irritations and quick reactions-avoids stomach disorders and maintans weight as per body height-prevents hair loss and premature whiteness- controls anger- prevents / cures skin problems-strengthens artilleries of heart and breathing- heart related issues avoided and their impact controlled-hands and legs fortified- mental-application and concentration enhanced-digestive energy enhanced-balances the body grandhis or glands like pitutary, thyroid, parathyroid, adrenal, liver, ovaries etc. prevention of vaata-pitta-kapha tridoshas and innumerable such physical-mental-psychological disorders of varying degrees. In sum the shortcomings related to the disorders are cured by Surya namaskaras. These disorders are due to a) Pancha Karmendriyes of upastha / creative, paayu or excretionary, paada or feet, paani or hands, and vaak; b) Pancha Jnaanendriyas of ghraana or of nose; rasana-tongue for taste; chakshu-eyes and vision;twak or skin and touch; and shrotra for ears and hearing.; and c) of antahkaranas or the three vital internal organs of manas/mind; buddhi/ intellect;
ahankaara or ego connected with objectivity; prakriti or Nature. Thus Surya Namaskaras practised daily bestow the Cure All Wellness!

When: Arise at Brahma Muhurta : Pancha pancha Ushah kaalah Saptapancha - arunodayah, Ashta Pancha bhavet pratastatat Suryodayah smrutarah/ Then after ablutions, Snana- Aachamana- Sandhiya Vandana / Gayatri Upasana, the ideal time for Suryopaasana-Surya Namaskaara should follow.

Procedure of Surya Namaskaraas: There is perfect coordination of the physical movements and exercises involved in Surya Namaskaras and the Shat Chakras. Step I- Anahata Chakra: Stand erect ready to perform Surya Namaskaara. Exhale the breathing. Step II: Bending backwards as much as possible both the hands thrown behind and stretched involving inhaling coincides with Vishuddhi Chakra. Step III is to bend deep down to touch the respective feet’s thumb toes involving exhaling coincides the Mulaadhara Chakra. Step IV is to rest both the legs on the ground in semi-prostration position while the higher body be lifted and bent back while resting both the hands and respective wrists too stretched on the ground with chin up while inhaling coincides with agjna chakra. Step V involves semi prostration holding the total weight of the body resting on both the hands erect with straight chin up is the Vishuddhi Chakra Pose as breathing is to be retained. Step VI: Total prostration of one’s body as the weight resting on both the palms totally stretched on the ground is named as sadhishthaana involving exhaling. Step VII position is of ‘Mulaadhaara’ as like a stretched snake resting the body with hood up on the ground and bending back as much as possible with overstretched palms while inhaling. Step VIII is that of Vishuddhi chakra position like a dome like body with hips up as the body weight rests on feet and hand palms while exhaling the breath. Step IX position describes resting the body flat with the left leg while closing the right leg up to the raised knee thus bending and resting both the palms while the chin is up while inhaling is designated as Agjna Chakra. Step X position is to keep the closed legs straight up and bend right down together touching the feet and that position while inhaling is known as Muladhara chakra. Step XI position named Vishuddhi chakra is to bend right back as much as possible with closed legs and hips while both hands are stretched right back involving inhaling the breath. Step XII is the original position as at Step I viz. the Anahita Chakra while exhaling. Briefly such is the ‘samanvaya’ or coordination of the physical Surya Namaskaras activating the endocrine system of the human body releasing and channelising the vital energy the Praana and provide vitality and fexibility.

It is suggested that the initial practitioners perform one set of namaskaras and gradually increase 2,3,6, 12 sets. After each of the Steps as above the following Taittiriya Aranyaka Mantras be recited:

Step I: Om hraam udyaannadya Mitramahah-Mitraaya namah- Step II: Om hreem Aarohannuttaraam divam-Ravaye namah/ Step III. Om hroom hritrogam mama Surya-Suryaya namah/ Step IV: : Om hraim harimaanmncha naashaaya-Bhanave namah/ Step V: Om hroom Shukeshume harimaanam-Khagaaya namah/ Step VI: Om hroom Ropanaakaamsu dadhmasi Pushne namah/ Step VII: Om hraam/ Atho Haaridravemshu me Hranyagarbhaya namah/ Step VIII: Om hream Harimaanamidhyamsi Marichine namah/ Step IX: Om hream Udgaadadayadayaamaadityayah Adityaaya namah/ Step X: Om hraim Vishvena sahasaam sah Savitre namah/ Step XI: Om hroom dwishantam mama randhayann Arkaaya namah / Step XII: Om hrah Mo aham dwishato Ratham Bhaskaraaya namah/

[The Shat Chakras of the human body are: Moolaadhara, Swadhishthana, Manipura, Anaahita, Visuddha, Agnaa 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, Nadas 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, Yasasvini, 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 Sahsara 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 ‘Pingula’ 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’. There is the Kula Kundalini representing Serpent Fire of red colour. Outside the Kundalini is the ‘Adhara Nilaya’ of yellow lotus colour denoting four letters viz. Va, Sa, Sa, Sa; this is the base or Moola Adhara supported by six lotus formations. Beyond the Moola Adhara is the Manipura Chakra of cloud lightning colour comprising ten lotus petals representing ten letters da, dha, na, ta, tha, da, dha, na, pa, pha. This Mani Padma is the dwelling spot of Vishnu. Beyond the Mani Padma is ‘Anahata Padma’ with twelve petals representing Kha, Ga, Gha, ma, cha, chha, ja, jha, lya, ta, tha, da, dha, na, pa, pha. In the middle is the 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’ between the two eyebrows where the ‘self’ resides representing two letters ha, and ksha, one commanding another orParamatma 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.]

**Stanza Eight**

Tattaarakam dwividham purvaardhaataarakamuktaraardhamanakkam cheti/ Tadesha shlokobhavati/ 
Tadyogam cha dwidhaa viddhi purvoktavidhaanatah/ Purvam tu taarakam vidyaadamanaskam taduttaramiti/

This taaraka yoga is stated as of two methods; firstly as of the purvaardha and secondly as of uttaraartha. In this context the poorvaardha is explained as of taaraka mantra and the uttaraardha is stated as of ‘amanaska’ or of ‘manoshunya’.

**Stanza Nine**

Akshyantastaarayoschandra surya pratiphalanam bhavati/Taarakaabhyaaam Suryachandra mandala darshanam brahmaadamiiva pindaanda shiromadhyasthbbhayakya drishthyakaasho raveendumandala dvitayamasteeti nishchitya taarakabhyaaam taddarshanaatraapubhayaikadrishityaa manoyuktam dhyaayet/Tadyogabhaave indriyapravritteranavakaashaat/ Tasmaadantardrishtya taaraka evaanusandheyah/=

One could close the eyes and vision the taaraka yoga and Surya Chandras as a pratiphal or the return reward. Just as the closed eyes be visioned the taarakaas or Stars on the sky and the brahmanda inclusive of Surya Chandras. Like wise when mano pravritti be of concentrated vision, the vidyaamaan as being a yogi be with ekaagra chiththa with tital concentrtion of panchendriya nighrah and of arishad varga vijaya be visualised Taaraka Brahma as of nirantara maanasika sandhaana.

**Stanza Ten**

Tattaarakam dwividham murtitaarakamamurti taarkamcheti/ Yadindriyaantam tanmurtimaat/ Yad bhruguyaatetetam tadmutrimat/ Sarvakraantah padaardha vivechane manoyuktaabhyaasa eeshyate taarakabhyaaam saduurdharastha satvadarshanaanmanoyuktentareekshhena sacchhidaandanaa rupam Brahmaiva/ Tasmaacchhukla tejomayam Brameti siddhhah/ Tad brahmanamah sahaaari
This Taaraka is of two types as of Murta and Amurta Brahma. Embodied or Saakaara Brahma happens to be of perception to any Individual Soul. This is for the simple reason that the Soul must basically aim at a Locus or a Destiny within the boundaries of the Soul’s knowledge or awareness, instead of an Unknown, Amorphous, Formless, and Enigmatic Nothingness! Since panchendriya yukta saakaara Brahma with manas chakshus is the Murta Taaraka and otherwise the Amurta Taaraka Brahma.

Satvika darshana yukta as of one’s antahkarana yukta Taaraka Brahma is indeed the same as amrita taaraaka.

[Vishleshana vide Brahma Sutraas IV.iv. 20-21 on Liberation as of Saakaara/ Niraakaara Brahma Prapti

IV.iv.20) Darshayatscha evam prayaktakshaanumaane/ Both Upanishadic and Smerti texts emphasize the relative grandeur of Nirguna and Saguna Brahmas. The earlier is a concept while the latter is cognition. Katha Upanishad (II.ii.14-15): Tadetaditi manyante nirdesham paramam sukham, katham nu tad vijaneeyayaa kim bhaati vibhata vaa/ Na tara Suryo bhaati na chandatraarakam nemaa vidyuto bhaanti kytoyam agnih, tameva bhaataamanubhaati sarvam tasya bhaashaa sarvam idam vibhata vaa/(The Self enters inside all the Beings, like Fire enters the world, by assuming varied forms and shapes; this is in its own raw form just like the sky as the body warmth. The Self again enters the world like Air does in varied forms, intensity of speed etc. as the breathing of the Beings. The Self is not disturbed by the sorrows or joys of the Being just as Sun- the eye of the Universe, is totally unaffected by the natural calamities and rejoicings in the world; the superimposition of the illnerness or the wellness of the concerned body is hardly a matter of concern to the Self as that indeed is supernatural beyond the material world. The Inner Self like the Supreme is therefore totally independent, unique, and all pervasive yet creates myriad forms all of the homogenous and un tarnished Purity called Consciousness. It is stated that those discerning persons do visualise the Self in the hearts of themselves as that is not corruptible by material pulls nor subject to the influences of body organs and senses! May there be eternal peace and contentment to withdraw themselves into introspection and discard the frivolities and absorb the magnificence of the Self that is what Brahman all about! To a genuine query as to how one should know the Supreme Bliss; is it self radiant or not! The reply would inevitably be as to how Sun shines; how the Moon and Stars are luminous; how do one would witness flashes of lightnings on the Sky and indeed how is Fire so beaming and glowing! Are not all these indications of that Brahman whose glory is brilliant!) Katha Upanishad (II.iii.8) further expresses: Ayaktaat tu parah Purusho vyaapakaah alinga linga eva cha, Yam jaatwaa muchyatey jantu bhreatwam cha gacchati/ (Unmanifested is the Purusha who is pervasive and indeed without worldly attributes and knowing this a man becomes freed and attains immortality).

Mundaka Upanishad (II.ii.10): reveals the same: Hirannamaye Parey Parey kosho virajam Brahma nishkalam, Tacchubhram Jyoti sahaam Jyotih tadyaatmaa vidoh viduh/ (Right within the luminous sparkle of a golden shath is Brahman, devoid of taints and blemishes and without parts. That Supreme of the highest purity and transparency is indeed the Brightness of the Brightness. That is what all the Seers and Seekers seek withsupreme satisfaction and surprise). Also, Swetaashwatara Upanishad (V.13) also reveals the same truism: Nityo nityaanam chetanah chetanaanam eko bahunaam yo vidhya kaamaan, Tat kaaranam samhyaa yogaadhatigamam jnaatwaa Devam muchyate sarva paashaih/ Na tatra Suryo bhaatiina candra taarakam, nemaa vidyuto bhaanti kytoyam Agnih, tam eva bhaantam anubhaati sarvam, tasya bhaasa sarvam idam vibhataa// (The above two stanzas are exact repetitions of Kathopanishad’s stanzas of II.ii.13 and15. Indeed, Paramatma is : Nityo nityyaanaam
chetas chetanaaanaam eko buhunaam vidaa dhaatikaamaan/ or is Everlasting among the
Everlasting, fund of Enlightenment among those with Enlightenment; the Singular among the
multitude and the outstanding bestower of desires. He is the Cause of Causes to be possibly realised
by distinction or ‘Samkhya’ and Yoga or Realisation by fixation or sharply targetted like the central
‘bindu’ or the brightest possible nothingness alone! He is by far the brighter and radiant than Surya,
Chandra and the huge galaxy of Stardom, lightnings put together and of much less of Agni’s
significance! These stanzas are incidentally the repetition of II.ii.11 of Mundaka Upanishad as also
vide in Purusha Praapti Yoga of XV Chapter Stanza 6.) Bhagavad Gita proclaims: Na saddhaasatey
Suryo na Shashankoko Paavakako, Yadgatva na nivartanteey taddhaama Paramam mama/ (To that
distinct Parama pada or the Supreme Place where Surya, Chandra and Agni could never reach is of
mine from where none returns!)

IViv.21) Bhoga maatra saaanya lingaccha/ Moreover, the Liberated Souls do not possess unlimited
powers of freedom from shackles as clearly expressed in Upanishads. However, almost all the powers
that Hiranyagarbha enjoys are enjoyed by them, that is all his merits are equally passed on the Souls.
Also, Kausheetaki Brahmana Upanishad (1.7) is quoted to say that whatever He (Hiranyagarbha)
enjoys by way of the nectar enjoyed by Me, for you also it is the thing to be enjoyed like the visions,
mind and thoughts, voices and sounds to hear, food tastes, the happiness of procreation due to
generative organ, actions by hands and feet, and so on. The qualification however is that all the experiences of the Liberated Souls would be just the same and similar to those of the Saguna Brahma
Hiranyagarbha, but for the denial of the right to create, preserve and demolish the worlds!

IViv.22) Anaavrittih shabdaat anaavrittih shabdaat/ There indeed there would be no return from their
new and lasting existence as supported by Scriptures: Chhandogya Upanishad vide VII.v.1-4 pays a
tribute to Brahmacharya or celibacy, yagnya, Strayana and Anaashkaayana leads to the bridge
between the two oceans of ‘Ara’ and ‘nya’: \text{Tad arashcha ha vai nyashchaarvanva brahma loke}
triteeyashyaaam ito divi, tad aimair madeeyam sarah, tad ashvatthah soma-savanah tadaparaajita puur
brahmaanah, prabhuvimitam hiranyam// Tad ya evaitaay \text{aram cha nyam} chaarvarvavu brahma loke
brahmacharyena anuvindati, tesham evaisha brahma lokaah tesham sarveshu lokeshu kaamacharo
bhavati// (The means of reaching the bridge mentioned before is defined as Brahmacharya of which
one important component is ‘Yajna’ or sacrifice, literally meaning ‘Yah Jnaata’ or he who realises!
Indeed brahmachaya is through Sacrifice; another explanation would be that ‘Yah - jna’ or he who has
the knowledge of the Sacrifice. The next component of celibacy is named ‘Sattraayana’or deliberation
and meditation of how to protect one self viz. traayana is protection and Sat is survival of existence;
thus Brahamacharya is contemplation of how best to exist! The third component of Brahmacharya is
Anushana or fasting; the third stanza above refers to a lake of sumptuous gruel made of food which
could be enjoyed under a banyan tree named Somavana in the city of Brahman named Aparajita,
where there is a Golden Hall presided by the Lord! In other words, while fasting is an active
constitute of celibacy, the person practising fasting dreams of that permanent abode of Brahman, his
golden hall, the banyan tree, and the golden city as the destination, by the practice of Brahmacharya!
Now, Katha Upanishad, (II.iii. 16) explains that when the Vital Force exits the body through the
Sushumana Nadi then too one gets immortality, apparently by the process of Devayaana and so forth.
Shatamchaikaa cha hridayasya naadyastaasaaam mrdhaaanih srutgaikaa, tayordhvaam
aatmanamritatvatvam eti vishvanannya utkramane bhavanti// (In the process of discernment of ‘Neti,
neti’or not this, not this; and as Brahadaranyaka states: ‘not gross, not subtle, not short’ vide II.iii.6,
Brahman by nature being non-dual, is thechangeless, bodiless, inexpressible and unsupporting. Be
that as it may, when all the desires sticking to the heart fade off and as the mortal becomes immortal,
then it is stated that one attains the Truth of Brahman; that is the state when desires, thoughts and
doubts in mind vanish! When all the knots of the heart are demolished- indeed even if the Being were
still alive, then the status of ‘mrityomrita’ or ‘Jeevanmukti’is attained! When all the hundred and one
nerves of the heart pass through the ‘sushumna nadi’or the crown of the head takes to the Uttara Marg
or the Solar Path or the Path of Sun then the actual transformation from mortality to Immortality is
stated to have taken place: ‘Asato maa sadgamaya tamaso -maa jyotirgamaya, mrityormaamritam
gamaya’ vide Brihadaaranyaka upanishad I.i.28; as the body nerves other wise are disfunctional thus, 
the final Truth emerges!) Chhandogya Upanishad (VIII.xv.1) elaborates the total process: Taddhaitad 
Brahmam Prajaapatayaa uvaacha, Prajaapatir manave, Manuh prajaabhyah, Aacharya kulaad vedam 
adhheetay yathaav vidhaanam, Guroh karma atisheshena abhisamaavritya kutumbe sthitvaa, shuchau 
deshe svaadhyayam adheeyaanaah, dhaamaikan vidadhat, aatmani sarven-driyaani 
sampratishthaapya ahimamn sarva bhutani anyatra teertebhyah sa khalvevam vartvam yaavad 
aayusham Brahmalokam abhismapadyate, na cha punaraavartate, na cha punaraavavate/ (Brahma 
 instructed this unique awareness to Prajapati who in chain to Manu and to the Teachers. Practising 
 Brahmacharya by study of Vedas and Scriptures and other duties the Student returns home and 
become a household, train his students, beget sons and help them with discipline and virtue. Then 
withdraw his organs into the Self, practise introspection, terminate into Bhruu never to return. This 
is the True Essence of Mortal Existence and the Beginning of Eternal Bliss!!) 

Stanza Eleven

Bhruuyugamadyabile drishti tadvaarordhashthitajya aavirbhumta Taataka yogo bhavati Tena saja 
manoyuktam taarakam susumyayaa prahyaytena bhruuyugmam saavadhaanatayaa kichiduurdhvar 
-mritkhepyave/ Iti purva bhaago taaraka yogah/Uttaram twamurtirdamanaskamitycchhate/ 
Taalumooldertha bhaage mahaan jyotirmayukho vartate/ Tadyogibhirdeyam/ 
Tasmaadanimadisiddhirbhavati/

Those blessed manushyaas who could be able to resort to concentrate deeply resorting  by their 
‘bhrukuti sthala saavadhaanata’ and be able to vision the tejomaya prakaasha darshana be indeed 
known as Taaraka Yogi in the former stage. In the dwiteeya uttaraardha bhaaga or the much higher 
stage be indeed turned as of dhyana yogi with asht Siddhis.’

[ Brief on Ashta Siddhis

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

StanzaTwelve

Antarbaahya lakshye drishti tadvaarordhvashtitajyaam satyaam shabhavee mudraa bhavati/
Tamudraaurudhajnaanaivaasaadbhumih pavitraa bhabai Tadrishtaa sarve likaah pavitraa bhavanti/
Taadrisha parama yogi pajaa yasya labhyate sopi mukto bhavati/

Yogi saadhkaas one’s be able to vision the ‘antah brahma lakshya drishti sthirata’ then that sthiti or 
positioning  is called of Shambhavi Mudra which is the means of ‘drishti maatra pavitrata’ and the 
eligibility of  mukti praaupti. Briefly stateed this Mudra to be seated in a meditative Asana as of
Padmaasana-siddhaasana-swastikaasana or as of seated postures, the fingers could assume jnaana mudra or chin mudra and the palms can rest on the knees. Shambhavi Mudra is nothing but gazing at the eyebrow center or with the two eyebrows meet. But an attempt is made to focus the vision between the eyebrows. Roll both the eyes upwards and try to gaze at the eyebrow center. While doing so, one be able to see the two eyebrows as two curved lines meeting at the center. It forms a kind of V-shaped line with a dip at the center. Concentrate the eyes on this dip in the lower center region of the V-shaped line - maintain this position for as long as one could. Initially, the eye muscles might start to pain after few seconds or within minutes. Relax the eyes and bring it back to the normal position. Rest for some time and try again. With practice one can maintain this gaze for longer period of time. Breathe normally during the practice. As one could proceed with the meditation technique, breathing might slow down and become more subtle. Hence the Shambhavi mudra could take one into deep states of meditation. It helps to transcend the mind and reach higher states of consciousness. It can help one reach the state of Samadhi. The eyes have a direct connection with one’s mind. When the eyes are moving, the mind is more active. When one could fix the eyes at one point, the mind also settles down and thoughts are reduced. It helps to strengthen the eye muscles. By constant practice, the muscles can sustain the position for a long period of time for prolonged meditation.

Stanza Thirteen

Antarlakshyajalajjotih swarupam bhavati/ Parama guruupadeshena sahastraare jalaajyotirvaa
buddhhiguhaanihitajyotirvaa shodashaantastha tureeya chitanyam vaantaralakshyam bhavati/
Taddharshamnam sadaachaarya moolam/

This is indeed the antarmukha jyoti rupa as directed by the parama guru and the jnaana prapti. Sahasra dala kamala sthita jyoti or of shodasha chandra kalaadarshana are indeed latent in the tureeya chaitanya which alone is the gift of the Guru. [ Shodasha Chandra Kalaas: Amrita, Manada, Tushti, Pushhti, Rati, Dhruti, Shashini, Chandrika, Kanta, Jyotsna, Shri, Priti, Angada, Poorna and Poomaanrita; The Corresponding Shodasha Nitya Devis are: Maha Tripura Sundari, Kameshwari, Bhaga maalini, Nityaklinna, Shiva dooti /Roudri, Twarita, Kala Sundari, Nitya, Vijaya, Sarva Mangala, Jwala Malini and Chidrupa]

Stanzas Fourteen to Nineteen on Guru Prashasti

Achaaryo veda sampanno vishnu bhakto vimatsarah/ Yogajno yoga nishthischa sadaa yogaatmah shuchih/
Gurubhaktisamaayuktah purushagjno visheshatah/ Evam lakshana sampanno gururityabhidheeyate/
Gurushabdaswandhakaarakar syaadrishbabastanirdhakah/ Andhakaaranirdhitvaadguru rityabhi-dheeyate/
Gurureva parambrahma gurureva paraa gatih/ Gurureva paraa vidyaa gurureva paraayanam/
Gurureva paraa kaashthhaa gurureva param dhanam/ Hyasmaattadupadeshtasou tasmaadgurutaro gururiti/
Yah sukrudcchhaarayati tasya samsaaramochanam bhavati Sarvajanmakritam paapam takshanaadeva nashyati Sarvaankaamaanaavaapnoti Sarva purushaarthasiddhirbhavati/ ya evem vedutapanishad/

One’s Guru be of the Vedajnaana sampanna, sheshthaacharanaaachaarya, Vishnu bhakta, matsaraadi vikaara rahita, yoga jnaata, yogapratiniishtaacharana, yogaatmaa, pavitrataa yukta, guru bhakta, paramaatmaa praatii wisheda rupa samlagna. ‘Gu’ aksharaardha be of ‘andhakaara’ – ‘ ru’ akshara denotes of andhakaaraa nirnoolana samardha; thus andhakaaraagnanaa doora samardha. Guru shabda. denotes parama brahma paramatma, guru be the parama shreshta maarga pradaata,. Guru is the
paraakaashta, guru is the parama shreshtha dhana sampatti. Guru is the shri dharmopadesha kaarya kaarana. Be there a manushya be able to pronounce of guru-uchhaarana be at great ease of samsaara saagara samudarana hetu. Chaturvidh prurushartha siddhi of dharmaarthakaamamoksha siddhi pradaata indeed. Hence the quote often repeated states: ‘Gurur Brahma- Gururdevo-Maheshvarah-Gurur saakshaat parbrahma- tasmai shri guravenamah/

### Bhishukopanishad

Shukla Yajurvedadeeya Bhishukopanishad is the atma kalyaana and loka kayaana hetu sanyaasa dharma sankshipta prabhaava varnana. Parama hamsa sanyaasa varnana is the subject.

[Sanyarta Grandha is quoted as to the classification of four types of Sanyasa viz. Kuteecha, Bahudaka, Hamsa and Paramahamsa.]

Bodhayana explains that Kuteecha after taking to Sanyasa retains shikha-yagnopaveeta and tridanda while practising Sahasra Gayatri would take food from relatives and friends. He should be absorbed in Japa- Dhyana and concentrating on Paramatma always. Bahudaka after assuming sanyasa should sever family connections, take to bhiksha from seven houses and abstain from evening meal. Hamsa may retain yagnopaveeta, danda for self defence, and minimum cloth and spend most of the time in loneliness and meditation as food is non-significant. Parama hamsa is described by Atri Muni as follows:Koupeena yugalam kandha danta ekah parigrahah yateh, Parama hamsasya naadhi dhamma vidheeaye, Parah Parama hamsastu turyakhyah Shriti shaasanaat/ Daantah Shri prasanga Satvasmah Pranavaabhyasa nas tamah,SRavanaaditaatjhadhuddah nidhi dhyaanataparaah/ Brahman bhavena sampurya brahmandamakhilam sthitah/ Atma triptascaatmarataah samaloshtaashtra kanchanah
tavam padaika bodhhaaceh Vishnu rupam svayam sadaa nivaset paramahamsastu yatrankvaapi kathamchana/ A Sanyasi named Parama hamsa has no possessions except a ‘koupeena’ or loin cloth piece, a sheet to cover in winter and a danda or stick. As per Shruti’s instruction he is named ‘parama hamsa turi’ and is of outstanding features as a Danta-Shanta-Satvaguna-Pranava japi-Shudda, Satva guni, Pranava japi, Shraddha, Nidhi dhyana tatpara, Atma Tripta, Atma ratha, and Tatvagya!

Yagnyavalkya describes: Dhyaanam shoucham tathaabhiksaa niytamekaanta sheelataa, Bhikshaschatavari karmaani panhamam nopapadyate/ (To a bhikshu, there are four objectives of existence viz. Dhyana, Shoucha, Bhikshatana and Loneliness; there is no other fifth feature except meditation to Paramatma) Kanva Muni instructs: Ekaraatrim vasetb graame nagare pancha raatraakam, Varshaabhyonyatra varshaasu maasaamcha chaturovaset/ (A Sanyasi should be on constant move, spending one nigh in a village or five nights in a town, but during the rainy season, he should chaatur maasya) Vyasa Maharshi states: Mokshaashramam yascharate yathoktama Shuchissusankalpit buddhiyuktah anidhanam jyotiva prashaantam brahma bhaavam vrajet dvijaatih/ (Duly purified in body, mind and thought, a dvija having turned into a sanyasi should be like a burning wood covered with ash and finally absorb himself into Brahma Jyoti!)

Now the Bhishukopanishad is initiated:

### Stanza One

*Om atha bhikshuunaam mokshaardhinaam kuteechaka Bahudaka Hamsa Parama Hamsascheti chataavaraah/

Now mokshaardh bhikshu and their anushaasan are being described. The essential bhikshus are of four shrenis as of Kuteechaka, Bahudaka, Hamsa and Parama Hamsa. While Bhogaardhis, swardhi
bhikshus nodoubt resort to bhikshaatana, but mokshadhis of genuinness are far beyond the loukika bandhanaas.

Stanza Two

Kuteechakaa naama Gautama , Bharadwaaja, Yaagnyavalkya, Vashistha prabhrutayoshtou graasaamscharanto yogamaarhe mokshameva praarthayate/

Kuteechaka Bhikshus were as of Goutama, Bharadwaaja, Yagjnyvalkya, and Vasishtaadis were known for ekamaatra ashta graasa bhojana by pursuing the yoga maarga seeking moksha. It is explained that for the sake of shareera raksha the proverbial eight bites of satvika bhojana was the prescribed.

Stanza Three

Atha Bahudaka naama tridanda kamandalu shikhaa yagjnopaveeta kaashaaya vastra dhaarino Brahmarshi grihe madhu maamsam varjityaashtougraasaan bhaikshaacharanam kritvaa yoga maarge mokshameva praarthayante/

Bahudaka bhikshu is known for kamandalu, shikha, yagjnopaveeta and kaashaaya vastra dhaarana, besides bhikshaaana of a brahmarshi, or sadaachaara naishthika griha maatra bhikshaatana , of ashta graasa bhojana; thereafter be yogamaarga mokshaanu sandhaana kaarya.

Stanza Four

Atha Hamsaanaama graama evaraatram nagare panchaaraatram kshetre sapta raatram tadupari na vaseyuh gomutra gomayaahaarino nityam chaandraayana paraayanaa yoga maase mokshameva praarthayante/

Hamsanaamaka bhikshu be residing in a village by a night, pancha raatri in a teertha, and sapta raatri in a kshetra only. Gomutra and gomaya be their aahaara and nitya chandraayana vrata paraayana while be in the mokshamaarga.

[ Brief on (1) Gomutra- Gomayaahaara and (2) Chandrayana Vrata vide Manu Smriti’s Aachaara Khanda]

(1)

Cow-milk, Cow-curd, Cow-ghee, Cow dung and Cow urine are known as panchgavya . And from this panchgavya medicines are made. Which is best for our health. Godugdha (cow milk): As per Ayurveda, cow milk has fat, carbohydrates, minerals and Vitamin B, and even a capacity for body resistance to radiation and for regenerating brain cells. Rig Veda (1-71-9) states:-Cow milk is Amrita..It protects us (from disease). Hence Protect the cows.

Atharwa Veda states:-The Cow, through its milk, transforms a weak and sick person into an energetic person, provides vitality to those without it and by doing so, makes the family prosperous and respectable in the “civilised society”

Drinking cow milk gives strength and increases the pure qualities in the human mind. Cow's milk is fat free and thus it doesn't increase obesity. It is also helpful in curing various womens health problems.cow milk is the best natural food for babies and growing children because of it’s high content of calcium for developing strong bones and teeth. Cow milk, when taken hot just before bed-
time, not only nourishes the finer brain tissues, but also helps us get sound sleep, while at the same
time replenishing the body so that we wake up fresh, alert, and full of energy.

Goghruta (ghee): The best ghee, it is, as per Ayurveda useful in many disorders. In yajna, it improves the air's oxygen level. The Vedas describe “ghee” (melted-dehydrated butter or butter oil) not only as an ingredient essential for performing “Yagna or Havan” but also as the first and the most essential among all foods. There are, therefore, prayers in Rigveda(10-18-2) and Atharva Veda (3-12-1 and 3-12-4) seeking that God may provide us with so much of ghee that our houses are always full of this most nutritious food. The 8th Mantra of 12th khand of the 3rd chapter of Atharvaveda (3-12-8 Atharva Veda) emphasises the importance and value of ghee by referring to the “stream of ghee- full of elixir – “ghritasya dharamariten sambhritam”. Similarly At several other places in the Vedas, ghee has been described as a (flawless) Nirdosh food, which increases body vigor and vitality (Rigveda – 10-19-7). The use of ghee strengthens the body and helps enhance the life span (Atharva Veda (2-13-1).

According to Bhav Prakash Nighantu, cow-ghee is helpful for eye sight, improving digestion.

‘Tridosh Nashak’, energetic, brain tonic, ageing factors, Tonic, fragrant, ‘Madhuri’, Cold and over all the best of the ‘ghee’.10 grams. Of cow ghee used in fire of Yagya produces one ton of oxygen and it has that much power that it can destroy the ill effects of nuclear radiation from the atmosphere. And that’s why we lit lamps or diyas filled with cow ghee in temples.When cow’s ghee is burned with rice it produces Etholene oxide, propylene oxide and Foramaldeyore. Ethelene oxide and Formaldehyde give immunity against bacteria which are used in operation theatre. Propylene oxide induces rain. Therefore, sacrifice done with cow ghee purities atmosphere and induces rain.Rigveda (10-179-3) aptly describes “Dahi” (curd); “Milk has first been “cooked” or processed in the udder of cow and thereafter, it has been cooked or processed on fire and therefore “Dahi”(curd) made out of this milk is really healthy, fresh and nutritious. A person doing hard work should consume this Dahi during mid-day when the sun is shining”. Yogurt and buttermilk are both natural digestives and protect the stomach against infection. Yogurt, lassi, and buttermilk, also help in cooling the body during hot summer days. Yogurt is also highly recommended by Ayurvedic doctors for women during pregnancy. They say when taken daily with breakfast, it helps protect expecting mothers from miscarriage, premature delivery, as well as complications at the time of birth. Ayurvedic doctors also say that a daily intake of yogurt helps protect against birth deformities in new born babies. Cow butter raises the beauty, is blood purifier, paralysis and Asthma are controlled. By burning cow butter with rice, extremely important gases such as Ethylene Oxide anti Proplin Oxide are formed. Ethylene Oxide being microbe -immuniser (Or microbe -insulator) is used in the operation theatres as well as in making lifesaving drugs. Scientists regard Proplin Oxide as the basis of artificial rains.Panchamrit the Holy Nectar Offered to the Gods. No pooja is complete without panchamrit-a combination of 5 holy things :- cows milk, sugar, cows curd, cowsghee, honey and tulsi leaves. It is offered to the gods and then to the devotees.Gomutra (urine): It contains Potassium, Sodium, Nitrogen, Phosphate, Urea, Uric Acid, which acts as medicine in many diseases. Eight types of urine are used for medicinal purpose nowadays, among which cow urine is held to be the best. The Americans are busy patenting it. It has anti-cancer, anti-bacterial, anti-fungal and antioxidant properties. Gomutra (urine): has immune-modulator properties, which makes it useful for immune deficiency diseases. In the classics there are many references to cow urine as a drug of choice. Even the Parsis follow this practice. It enhances longevity and provides mental and physical strength to heart. It balances bile, mucous and air (TRI-DOSH) and thus cures the diseases. Cow urine contains copper, which is converted into gold inside the human body. It removes all toxicity. Cow urine is a divine medicine and is a natural pesticide for crops. At the time of milking there is a sudden increase in the amount of lactose present in Cow’s urine, which strengthens the heart and is beneficial in cardiovascular diseases. Anti Cancer properties of cow Urine: Cow Urine Therapy is suggested to poses potent Anti Cancer abilities. The following properties are in listed as responsible for Anti Cancer Results. DNA repairing potential: Cow urine efficiently repairs the damaged DNA. Damage of DNA by chemicals is the major cause for Cancer. This property reduces the spread of malignant cancers and helps fight
Antioxidant Property: The volatile fatty acids show antioxidant properties which control damage in DNA. Antimicrobial Activity: Many viruses cause cancer. These microbes are killed by cow urine. Anti free radicals: Free radicals are molecules, which have lost electrons. These free radicals attack the nearest stable molecule and steal the electron. They can attack enzymes, fat, proteins, etc and cause DNA to mutate. The free radicals cause cell damage thereby inducing tumour cell growth or causes aging. Cow urine prevents free radicals. Cow urine is disinfectant and prophylactics and thus purifies atmosphere and improves the fertility of the land. Gomutra, though it is inanimate, has the ability to attract Divine Consciousness (Chaitanya) which in turn creates an increase in the Sattva component and therefore facilitates spiritual healing. One may question why an Indian cow’s urine has such special healing abilities. Just as water has the innate property to cleanse and fire to burn, the Indian cow is the only animal which has the ability to attract the frequencies of all the Deities of the universe. As a result, any discharges or by-products such as milk, Gomutra (cow’s urine) and cow dung inherit these frequencies and are considered sattvik. The Indian cow’s urine has the ability to attract up to 5% of the frequencies of all the Deities in the universe. Charaka Samhita, Sushrut, Vagbhhati and Nighantu, Ratnakar, etc. Proved the utility of cow dung and urine for sustainable agriculture as well as for disease prevention. The cow dung is not faeces, but a purifier. It helps produce the best quality grains, fruits, and vegetables when used as manure. The place, where the religious ritual is to be performed, is cleaned and made pure by coating it with a layer of cow dung. A fire is often lit with dung cakes, sandalwood, gugal, etc to provide fragrance and cleanse the surrounding environment. It is not possible to do this on fire lit with kerosene or gas or electric stove. Pure ghee made with cow milk poured on burning cow cakes dung, produces a smoke that subsides the effect of poisonous gas. The cow-dung is an efficacious disinfectant and often used as fuel in lieu of firewood. Cow dung has antiseptic, anti radioactive and anti thermal properties. Cow dung is also used to line the floor and walls of buildings owing to its insect repellent properties for some types of insects (not flies or dung beetles), and it is also used in auspicious ceremonies. In 1984, gas leak in Bhopal killed more than 20,000 people. Those living in houses with cow dung coated walls were not affected. Atomic power centres in India and Russia even today use cow dung to shield radiation. African deserts were made fertile using cow dung. Valuable fragrant incense sticks are prepared out of cow dung. When we burn cow dung, it balances atmospheric temperature and kills germs in the air. We can reduce acid content in water by treating it with cow dung. Cow manure contains Vitamin B12, and perhaps some who are vegetarian obtain their vitamin from eating vegetables that are contaminated by fertilizers containing dung. According to research done by Dr. King of Madras, cow dung has the strength to destroy cholera germs. "The cow absorbs negative energy and gives out positive one. This is the reason why there is a tradition in our country to correct the griha vastu and pitradoshan with the help of a cow." The horns and back hump of the cow are like two powerful pyramids. We receive the strengths of the stars and sun through the medium of cow dung, milk, curd, ghee, etc. The place where the cow is tied does not produce any vastu related ill effects. Serving the cow with chapatti and jaggery calms down the malefic effect. Circumambulating the cow is considered to be very sacred Hindu ritual. It is equivalent to visiting all of the holy places connected to Hinduism. Cow is the only creature which inhale oxygen and exhale it too. Just as the peepal tree and tulasi plant are known to circulate oxygen, similarly Hindu mythology believes that cow is the only animal which purifies the air. Most of the Yagnas/ Homas (Sacred Fire) conducted by Hindus prefer to pour Cow ghee into the sacred fire. The reason for this is that for every one spoon of pure ghee that is poured on burning cow dung (in homa), one-ton of pure air is produced in the air. Therefore ghee made with cow milk is used in igniting sacrificial fires that are a regular ritual of the Hindus. PANCHGAVYA is a system of medicine like Allopathy, Homeopathy and Naturopathy. As per the ancient AYURVEDIC literature there are number of pharmacological applications derived from these five substances. PANCHGAVYA is also abundantly used in the treatment of arthritis, renal disorders, diabetes, acidity, asthma and gastrointestinal track disorders. PANCHGAVYA remedies are
considered as potent anti-cancer and anti-HIV agents. By coming in contact with the cow all infectious diseases like cough and cold get destroyed. Indian Vedic Cow is the only divine living being that has a SURYA KETU NADI (vein connected to sun) passing through her backbone. Therefore the cow's milk, butter and ghee has golden hue. This is because Surya ketu Vein, on interaction with solar rays produces gold salts in her blood. These salts are present in the cow's milk and cow's other bodily fluids, which miraculously cures many diseases. If by chance some poisonous or harmful material enters cow's food, she absorbs it in her flesh. She does not let it go into cow urine, cow dung or milk or releases in very small quantity. These results were compared by other researchers around the world with other animals by feeding them various items and then testing milk and urine. Therefore cow urine and dung are pure and removes toxins. Cow milk is certainly anti-toxin. Cow urine is included in "panchgavya". "Panchgavya" is said to be curer of all diseases from bone to skin of all life. The cow has Aura of 15/20mtrs which can keep away all kind of insect/reptiles & disease. Hence in vedic time all people kept cows in their courtyards & cleaned homes with dung & urine. The medicine for either HIGH BP or LOW BP is very simple. You have to just show some love to the cow by rubbing on the back of the cow for five to ten minutes. It will balance both HIGH BP and/or LOW BP. In Hindu culture, there are 16 religious rituals (Sanskar) starting from birth (in fact there is one sanskar even before birth!) to death and none of these rituals can be performed without dung. It is essential to attain or provide purity to the mind, to the environment or surroundings, to the mental status and to the ingredients which are utilized at the time of performing any religious ritual. Scriptures say that if dying man is laid down on the bed of kusha grass spread on the land purified by cow-dung, he becomes absolved of all his sins.

(2)

[Chaandraayana vrata is described by Maha Muni Vasishtha as follows: Chaandraayanam dvividham pipeelikaa madhyam yava madhyam cheti/ (Two kinds of Chandrayanaas are defined, one is pipeelikaa madhyam and another Yama madhyam) Maasaya krishna pakshadou graasaanadaya chaturdasha, Graasaa pachaya bojeesan paksha shesham samaapayet/ Tathaiva Shukla pakshaadou graasamekam bhunjeeta chaaparam, Graasopachaa bojeesan pakshashesham samaapayet/ Shuklapratipadi graasamekampakramya pratidinamekaika graasa vridhdhaya, Purnimaayam panchadasha graasaah evam pratidinaa ekaika graasaahane sati/ Amavaa syaayaam upavaaasa iti, Madhya thalyaadava madhya chandraayanam bhavati/ (Eat one fistful of cooked rice a day on an increasing scale for fourteen days in a fortnight from prathama tithi in krishna paksha till Purnima and the fistfuls on a decreasing scale day by day till purnima in the next Shukla prathama again. This is the course of Chandrayana Vrata called ‘yava madhya chandraayana vrata’).
Chandrayana Vrata is called for irregular daily agni karyas are as improper as ‘putra hatya’! Further, any agni karya done with the wealth of the low class or even worse that a low class person assuming the task of priesthood would most certainly suffer in the same birth besides the following births. Hence, once initiated the responsible duty of daily agni karyas but does irregularly for whatever reason has necessarily observe to pay by the said penance for a month! An unintentional sin is worthy of pardon by such penance but an intentional negligence deserve more severe prayaschithas!

Stanza Five

Atha Parama Hamsaa naama Samvartaaruni Shvetaketu Jada Bharata Dattaatreya Shuka Vaamadeva Haveetakarprabhrutaashtou yogamaarge mokshameva praarthayate/ Vrikshe miile shunyaagri smashaana vaasnovaa saapbaraavaa digambaraavaa/Na tesham dharmaadharmai laabhaa laabhau shuddhaahshuddhau dwaitavarjitaan samalohtaashma kaajnjnaah sarva varneshu bhaikshaacharanam kritvaamaatmaevi pettyanty/ Atha jaatarupadharaa nirdwandaavaa nishpари -grahaah shukladhyaaana paraayana atma nishthaah praanaasandharamarthaath maathoktaaale
Parama Hamsa naamaka bhikshus were as of Samvartaka- Aruni- Shvetaketu-Jada Bharata-Dattaatreya-Shuka Deva- Haareetaki and such. Those were of the Ashtagrasa Bhojana grahana and of the moksha praapti prayatnasheelaas. Paramahamsa nivaasa shaana be the vriksha moola, sunya grihaas or in the smashaana. Invariably, they might be of ekavastraaas with a koupeena or as of digambaraaas. To them they be rid of dharmadharmaaas, laabha-alaabhaas-shuddhha and ashuddaas. Invariably they observe sand or stones alike. Being of bhikshaacharanaa of the prescribed houses only they are always be of nijaatma darshana maatra. They are beyond the limitations of jaati rupaas and be as of just born kids be as of nirlipta, nirvikaara, shuchi-ashuchi bhaavas. Being the Parama Hamsaaas they are of atma jnaana sampannaas about the True identity of the Individual Self and the Supreme Soul. This Universe in totality is Brahman from whom it is born, exists and dissolves; hence one ought to meditate with tranquility and with sincerity; as he exists with conviction and faith, so does he depart; indeed he or she shapes one’s own destiny for sure! The Self comprises of mind, the vital force of the body and inner conciousness; his soul is like the Space; he is essentially of good nature, good intentions, good actions and without complaints and craving. The Self within the lotus of my heart is smaller than paddy, barley grain, mustard seed and so on but is indeed greater than earth, space, heaven and the totality of the Universe! This Self of mine as present in my heart is what all that is performed by way of actions, what all is desired, of excellent tastes-smells-speaks, etc with no margins of non-fulfillment! Such is the status of Brahman; on departure of the mortal world, this Self of mine would leave the perishable body and be identified with Brahman. He who has this unshaken faith shall truly attain that status.


1. Samvartaka:

Saṃvarta the Son of Aṅgiras. Aṅgiras had eight sons called Bṛhaspati, Utatha, Saṃvarta, Payasya, Śhanti, Ghora, Virupa and Sudhanva.. Saṃvarta was the third among the sons and he lived on inimical terms with his eldest brother Bṛhaspati. When once Bṛhaspati forsook the King Marutta, it was Saṃvarta, who managed for the King’s Yagjna. Saṃvarta was stated as a member of Indra’s court. He was stated as being in Brahmadeva’s saannidhya and worshiped Him. Saṃvarta and Bṛhaspati had disregared each other. As per Bhishma- Drona- and Shaanti Parvaas of Maha Bharata there were several references.He was one of those who visited Pitaamaha Bhishma while the latter was on his bed of arrows as arranged by Arjuna. It was he, who recited the praises of Śhiva to King Marutta so that the latter got gold. He too like Maharshi Durvasa had paralysed Indra’s Vajrayudha. Again, it was he who invited and got down Indra to the yajnaconducted by Marutta.

It was Maharshi Samvarta who defined Streeaharmas explaining: Ashta varsha bhaved Gauri nava varshaa tu Rohini, Dashavarsha bhavet Kanya atha urthvam Rajasvala/ Samvarta Muni defines: an eight year old girl is called Gauri or the Fair one, a ninthyear old is known as Rohini or a Cherry, a ten year aged is a Kanya or a maiden and thereafter a Rajasvala) Prapte tu dwadashe varshe varsha ah kanyaam na prayacchati, Maasi maasi rajastasyaah pibanti pitarah swayam/ ( In case the Kanya is not married on attaining of age, then pitru devatasare required to consume the menses material). Maataa chiva Pitaa chiva jyeshtho bhataa tathaiva cha, Trayaste narakam yanti drushtwaa kanyaa rajaswalaa/ (In case, the mother, father and the elder brother of the girl who has come of age still
remains unmarried are destined to go to hell). *Yah karotyekaraanetrena vrishaleesevanam dwijah, Sa bhaikshubhugja -pannityasya tribhi varsher vishudyati/* (If a dwija or Brahmana-Kshatriya-Vaishya were to serve a low caste person in a night, then the atonement would be to beg alms and perform japa for three years!)

It was Maharshi Samvarta who extolled Bhagavan Dattatreya to Parashu Rama and guided him to reach the latter to his pratyaksha sannidhi and made the presentation on TRIPURA RAHASYAM is replete with Maharshi Samvarta.

2 ) Aruni:

Aruni was Dhaumya’s disciple. His story was told in Adi Parva of Maha Bharata.
About this time there was a Rishi, Ayoda-Dhaumya by name. And Ayoda-Dhaumya had three disciples, Upamanyu, Aruni, and Veda. And the Rishi made one of these disciples, Aruni of Panchala, to go and stop up a breach in the water-course of a certain field. And Aruni of Panchala, thus ordered by his preceptor, repaired to the spot. And having gone there he saw that he could not stop up the breach in the water-course by ordinary means. And he was distressed because he could not do his preceptor's bidding. But at length he saw a way and said, 'Well, I will do it in this way.' He then went down into the breach and lay down himself there. And the water was thus confined. ‘And some time after, the preceptor Ayoda-Dhaumya asked his other disciples where Aruni of Panchala was. And they answered, 'Sir, he had been sent by yourself saying, 'Go, stop up the breach in the water-course of the field,' Thus reminded, Dhaumya, addressing his pupils, said, 'Then let us all go to the place where he is. 'And having arrived there, he shouted, 'Ho Aruni of Panchala! Where art thou? Come hither, my child.' And Aruni hearing the voice of his preceptor speedily came out of the water-course and stood before his preceptor. And addressing the latter, Aruni said, 'Here I am in the breach of the water-course. Not having been able to devise any other means, I entered myself for the purpose of preventing the water running out. It is only upon hearing thy voice that, having left it and allowed the waters to escape, I have stood before thee. I salute thee, Master; tell me what I have to do.' "The preceptor, thus addressed, replied, 'Because in getting up from the ditch thou hast opened the water-course, thenceforth shalt thou be called Uddalaka as a mark of thy preceptor's favour. And because my words have been obeyed by thee, thou shalt obtain good fortune. And all the Vedas shall shine in thee and all the Dharmasastras also.' And Aruni, thus addressed by his preceptor, went to the country after his departure. Aruni was asked by Dhaumya to stop the breach in the water that happened in the field.Aruni went into the breach,lay down there and stopped the water flow. Dhaumya was pleased of his devotion and called him Uddalaka because he got up from water,having heard his call. He also blessed Aruni that Vedas and Dharma sashtras will shine in his mind.
My Answer is based on Story of Vyasa Bharata.

3) Shvetaketu

Ref. Chhandogya Upanishad vide Chapter Six refers to the conversation of Uddalaka the father and Shetaketu the son regarding ‘Aham Brahmasmi’ and ‘ Tavamasi’
i) Futility of Teachings lands in arrogance but not the realisation of Truth ii) ‘Adviteeya’ or the singularity of existence manifests surprising plurality all rolled out of the same Uniqueness iii) Andaja, Jeevaja and Udbhuja or born out of eggs, reproduction or sprouts iv) Having explained omissions of Sun, Moon , Lightnings, the three folded forms of Agni, Aapas and Prithvi, the three basic colours of red-white-black have been highlighted for merger into Oneness v) Three folded
forms of Food-Water-Heat as evidenced by and emerging from Manas or Mind-Breathing and Speech 

vi) Svetaketu however doubted as to how mind was the product of food vii) Mind indeed is the 
dominant factor for the survival of food viii) Uddalaka explains to Svetketu about TAT TWAM ASI 
ix) Like bees collect honey from flowers, Truth or that Antaratma of all the Beings is similar too x) 
Rivers flow in the same direction and so do various Beings remain as the same species as they are 
born, yet the common thread of Antaratma is retained always xi) The illustration of a live banyan tree 
since got dried up is dead but the Eternal Soul moves on further xii) Tiny and wasteful seed of a 
massive banyan tree is realisable only by the mind and faith as that explains its subtle essence of the 
Self in which indeed is the truth! xiii) More explicitly explained is the salt dissolved in water which is 
the Supreme Self as AHAM BRAHMA ASMI! xiv) Practical knowledge reveals that how a kidnapped 
Gandhara citizen once freed was restored back home by his own general awareness, guidance and 
required action as that is the Subtle Essence of regaining the Self; indeed That is That! xv) A dying 
person loses speech, mind, energy and body warmth ready for merger into the Subtle Essence 
In 
the mortal world, justice is delayed but never denied; retribution and recompense are real and definite; 
indeed THOU ART THAT! THAT IS THE TRUTH AND THE SELF!

4. 

Jadabharata - an example of Atma Jnaana (Awareness of Antaratma the Paramatma)

While the Physical Body is ephemeral, the Inner Soul or ‘Atma’ is an integral part of ‘Paramatma’ or 
the Super Force, the Inner Soul’s existence is however subject to the survival of physical life. The 
Body is made of the Five Elements, Viz. ‘Prithivi’ (Earth), ‘Apa’s (Water), ‘Tejas’ (Fire), ‘Vayu’ (Air), 
and ‘Akash’ (Sky) and the individual Soul merges back into the Elements of ‘Pancha Bhoota’, which 
are the handmaids of ‘Paramatma’; In other words, the smaller light conflunces with the Enormous 
Light. The Super Force is Unknown (‘Avyaktam’); Permanent (‘Sasvatam’); All Pervading (Omni-
Present); It has no beginning or end (‘Anantam’); It is not spent out but ever-springing (‘Avayam’). 
Knowledge of this Truth of Life is ‘Brahma Gyan’. The process of alignment of the Inner Soul to 
‘Paramatma’ or in other words the pursuit of the Truth is performed by several ways and means but 
the most effective routes to yield concrete results are five major methods as recommended by 
Sages: to perform ‘Yagnas’, which is the hardest yet a quick mode; to observe ‘Tapas’ (serious 
meditation) and adopt an ascetic Life; detach from material happiness or follow the discipline of 
‘Vairagya’; to be an ascetic or the scoll of ‘Sanyasa’; and the path of ‘Jnana Yoga’ or the Ultimate 
Path of Self-Realisation. In the context of the ‘Nyasa’ or Pursuit of Truth or of ‘Paramatma’, Agni 
Purana has illustrated ‘Jada Bharata’ as having attained maturity in the knowledge of ‘The Grand 
Alignment’, and he had devoted his lifetime in Meditation at a place known as ‘Shalagrama’. But he 
was highly fond of a deer as it was a ‘Jyatismara’ (which had the knowledge of its earlier birth). After 
the deer died, Bharata also died later and was reborn as a ‘jyatismara’ human. While travelling from 
place to place, Bharata came across the King of the Place, named ‘Souribha’ being carried in a 
palanquin by some of his persons, who caught hold of Bharata too and made him carry the palanquin 
for some time. The King admonished Bharata that he was not carrying the palanquin properly. Bharata 
replied to the King that it was just an illusion, as neither the King was not being carried nor Bharata 
was carrying the palanquin. He said that the King, the Palanquin and he himself were non existent as 
all these entities are one and the same! On realisation that the person concerned was indeed a 
philosopher, the King sought to know as to who was he. The reply was: ‘Are you referring to my 
Atman or your Atman or the all pervasive Paramatman?’ ‘Who am I’ is a very complicated query, 
replied Bharat. The King asked Bharat again, ‘Whatever form in which you are, who you are?’ 
Bharat’s reply was that the palanquin being carried was made of wood and the wood came from trees 
and the trees were in forests; and would it be alright to say that the palanquin was made of the forest! 
As the King had no reply, he became an instant disciple of Bharata. The latter narrated the story of 
Ribhu and Nidhgha. The former was the Guru and the latter the disciple. After the formal teaching
was over, Nidhgha left his Guru to seek his livelihood in a city. A few years, the Guru visited the
disciple and Nidhgha became wealthy by then. The disciple gave lots of food and fruits and enquired
whether the Guru was satisfied. The latter replied that he ate but was not hungry. The Guru visited the
disciple after a long lapse of time once again and the disciple shifted his residence away in the
outskirts, since he did not like the King. Apparently, Nidhgha got envious of the King. He did not even
like the King visiting the outskirts when the Guru was there. The Guru asked Nidhgha to identify the
King. The latter described the King seated on an elephant. The Guru replied to the disciple that he was
not able to identify either the elephant or the King or even the crowd of persons as all the objects were
just similar to each other in their essential forms, viz. there were no forms at all, as there was only one
Form unseen, unfelt, unheard, and unidentified! And that is ‘Paramatma’! The story of Ribhu and
Nidhgha was assimilated by King Souribha as also the secrets of the Knowledge of Brahma Gyan. The
Knowledge is as complicated as is simple: existence of the Entire Universe is an illusion and the most
effective form of learning is the capacity to sift the Illusion and The Reality! (Agni Puran

5.

Avadhta Dattatreya as an avataara of distuinction

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 Par Excellence 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 Thee Time Capsules of Past, Present and Future,
Dattatreya is picturised as seated in meditation along with his Shakti, under a ‘Udumbara’ 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 God, Inter-
relation of God-Man and Creation, Overcoming Ego by Yoga and Renonuciation, and Gyana or
Enlightenment and the inavitability of a Guru.] Even from the childhood, Dattatreya was full of
‘Vairagya’ (Renunciation), but 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 ‘Ashtanga 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. As King Kartaveeryarjuna, the thousand
armed tyrant who was a great devotee of Dattatreya was killed by Parasurama as the latter’s father the
great Sage Jamadagni’s death was avenged, the Ministers and Royal Family members sought to install
the Prince Arjun as the King, but he refused as Kingship would lead to violence, lack of mental peace
and death. There upon, Sage Garg advised the reluctant Prince to visit Sahyadri Mountain where
Mahatma Dattatreya stayed as he was the incarnation of Bhagavan Vishnu and the illustrious son of
Sage Atri and Sadhvi Anasuya an outstanding Maha Pativrata. Sage Garg told Prince Arjun that Indra
was badly defeated in a battle with ‘Daityas’ (Demons) and consulted Deva Guru Brihaspati who
replied that Indra should immediately worship 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 replied that just as the powerful and auspicious Sun rays did not become impure by touching either a chandala or a Brahma, 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:

_Nrunaam paadasthita Lakshminilayam samprapachhyati, sakthnoscha samsthita vastram ratnam naanaa-vidham vasuh/ Ratnam naana-vidham vasuh/ kalatradha krodhasthapatyas_  
_Manorathampuurayati purushaanaam hrudisthithaa/ Lakshmirakshmivataam sreshthaa cantashta  
kanta bhushanam, Abheeshta bandhu daaraasicsa tatha slesham pravaasisbhih/Mrushingnam  
Vaakya laavanya majnaamavitathaam tatha, Mukhasthithaa kavitvam cha yacchhatu-dadhi  
sambhavaa/ sirotata samtyajati tathayon yaatichashrayavam, seyam shirogata daityanaparisthatataati  
saampratam/

(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 to 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, the son of Kartaveeryarjuna to pray to Dattatreya who gave the Prince considerable confidence and courage to face the institution of Kingship boldly. (Agni purana)

Avadhuta secured inspiration from Nature

In this context, the Lord quoted a Brahmana ‘Avadhuta’ who visited King Yadu and told him that in a state of complete aloofness from the Society, one could learn great lessons from Nature (The Five Elements of Earth, Sky, Fire, Wind and Water), from Sun and Moon, as also from his personal experiences of a pigeon, python, Sea, moth, honeybee, honey thief, fish, elephant, deer, a prostitute Pingala, kurara bird, child, girl, arrow maker, serpent, spider and wasp. The Avadhuta said that Spiritual Science was learnt in totality from these twenty four teachers as to how one could and should learn the art of detachment and align the self with ‘Paramatma’. From Earth, he learnt the lesson of patience, service to and welfare of others. From Air, he learnt, maintenance of human body by its vital energy, without carrying the aromas or the foul smell of surroundings and also without disturbing devotion to Almighty. Like the sky which is anywhere without being entangled with material attractions, the Avadhuta learnt keeping universal attractions away even in the thick of happenings. The Sky again is immune from the clouds, storms, mighty rains and floods and thus the Avadhuta learnt the knack of being calm without deviating from the target of the Supreme Energy. From Water, he learnt the washing of physical impurities and thereby ensuring cleanliness within. Fire taught the Avadhuta a whole lot of lessons ranging from cooking wholesome and simple food,
illumination, worship by Homams, and burning of ‘Shatvargas’ – the six enemies of anger, desire, selfishness, attachment, meanness and jealousy. Moon taught the waxing and waning phases till eternity, cures diseases of body and brain and provides solace and peace to troubled humans, ideal for Spiritual devotion. Moon and Sun, being the Superior Evidences of every-being irrespective of Time, taught the Brahmana an inexplicable presence of Almighty. From Sun, the Avadhuta learnt the tendency to give rains to and absorb water from Earth and thus give away material senses and absorb spiritual energies at appropriate timings. A pigeon leading peaceful family life developed excessive affection to wife and kids and as a hunter trapped the babies in a net while the parents searched food, the mother returned and got trapped too. Not able to overcome the pangs of attachment, the father pigeon volunteered into the net. Intense family attachments and extreme sex ruined the pigeon. An example of python waiting patiently for food for days together be emulated instead of being a glutton; Like the exterior of Sea, the outward appearance might look normal but be deep and fathomless without self importance. Unlike the rivers rushing into the Ocean in rainy season or presenting a dried up look in Summer, Oceans are always of same level and thus the lesson would be to practise equanimity and composure. The Avadhuta learnt from a moth, not to rush into flames of material attractions as a lusty person loses mental balance if a glamorous woman found his way. A honeybee taught a lesson to the Brahmana to collect essence of Scriptures flying from flower to flower, but not to store honey in a beehive to be taken away by a bee-hive keeper. Lessons were received by a deer attracted to the sweet music of horn by curiosity and getting caught by a hunter; a fish attracted to a bait of a net of the fisherman; an elephant desirous of mating a she-elephant and getting killed by more powerful elephants in competition; a prostitute named Pingala changing bed mates for money and finally realising the folly of more honourable means of earning were available without spoiling her physical health and possibly achieving far greater enjoyment by devotion to Almighty; a weak hawk with a meat piece but getting rid of it as attacked by stronger hawks giving momentary happiness by the riddance of the meat piece; a happy Child without anxitey and freedom comparable to that of an Avadhuta; a young girl husking rice, by removing bracelets with conch-shell bells on her hands to save noise and embarrassment in the presence of visitors thus using her common sense; an arrow maker making arrows with tremendous concentration to attain perfection of his job, even as the King of the land was passing by and watching beside him; a snake entering an anthill built by others by cleverness; a spider weaving out threads from its own mouth, expanding them, playing with them for a while, catching flies or other preys and finally destroying the threads indicating its playfulness and patience reflecting Almighty’s own example of creation, expansion and destruction— a typical cycle of births and deaths; and finally by an example of a wasp which entered into a larva’s (insect’s) hive and the insect which was hiding in the hive for long time in meditation took the form and features of the wasp itself, signifying that a human being too could transform into the features of Almighty. These were the lessons that the Avadhuta absorbed from Nature; some by way of resisting temptations from material forces, some by absorbing the means of overcoming material attractions and others by attaining unity or oneness with the Supreme Energy! Detachment and devotion are the two watchwords of existence as stated by the Avadhuta who was Lord Dattatreya Himself! This was disclosed to the King of Yadu at the end by Dattatreya, told Krishna to Uddhava. (Maha Bhagavata) 6.

Raikva another Parama Hamsa as detailed vide Chhandogyaa Upishad

Janashriti a popular person of charity heard about another greater person named Raikva: IV.i.1-8)

OM! Jaanashrutir ha poutraayanan shradhhaadayo bahudaayee bahupaadya aasa, sa ha sarv ataaavasthaan maapayam chakre, sarvata eva metsyaanteeti// Atha ha hamsaa nishaayaam atipetuh, tadhaivam hamso hamsam abhyuvaada: ho hoyi bhallaaksha, Jaanashruteh pautrayaanasya samam Divaa jyotiraatamam, tanmaa prasaanksheeh tat twaa maa pradhaakshheediy iti// Tam u ha parah
prati uvaacha kam vara enam etat santam sayugyaanam iva Raikvam aattheti,konu katham sayugvaa Raikva iti:// Yathaa kritaaya vijitaayaadhareyaah samyanti, evam enam sarvam tad abhisameti, yat kincha prajaah saadhu kurvanti, yah tad veda yat sarvam, sa mayaitad uktat iti:// Taduha Jaanashruthit pautraayana upashushraava, sa ha samjihanda eva kshattaaram uvaacha, angaara ha sa- yugyaanam iva Raikvam aattheti, ko nu kathham sa-yugvaa Raikwa iti//Yathaa kritaaya vijitaayaadhareyaah samyanti, evam enam sarvam tad abhisameti, yat kincha prajaah saadhu kurvanti, yastad veda yat sa veda, sa mayaitad uktat iti//: Sa ha kshathaavnishya, naavidam iti pratyeyaaya tam hovaacha yatraare Brachhmanasyaanveshaaanaa tadenam arcchti// Sodhastaac chakatasya paamaanam kashamaaman upo-paviveshaa, tam haabhhyuvaada, twam nu bhagavah sa yugvaa Raikva iti: ahahm hy are; iti ha pratijijne; sa ha kshhattaa, avidam iti pratyeyaaya/

( In the distant past, there was a descendant of one person named Janashrutha, the grandson of a person of the same name who was of immense charity having built several rest houses and provided food and gifts for several of the public. Then this Janashrutha Poutraayana- the grandson of the munificent grand father who happened to know the language of swans-heard from his terrace one evening the conversation of one of the swans spoke very high of the charity works of Janashruthi and said that his name and fame was very popular all over. The other swan replied citing the great example of one Raikva the associate of a cart who was perhaps nothing in comparison with the so called grand son of Janashrutha! On hearing this conversation of the swans, Janashruti asked his attendant , also a charioteer, to find out about one Raikva an associate of a cart. Meanwhile the conversation of the swans was ringing loud in his ears as it said: Yathaa krityaa vijitaaya adhaareyaah samyanti, evam enam sarvam tad abhisameti, evam enam sarvam tad abhisameti, yat kincha prajaahsaadhu kurvanti:/ ‘while many persons throw the dice, only the superior one wins the throw’!

Meanwhile, the attendant cum charioteer of Janashrutha found out a Brahmana staying near a chariot; he went in search of that Brahmana finally and asked him whether he knew one named as Raikya!

Janashruta approaches Raikwa with gifts and offers his daughter, but the latter discards gifts, yet agrees to teach: IV.ii.1-5) Tod u ha Jaanashruthit poutraayanaah sat sanyaani gavaam ishkam ashwatari-ratham tad aadaaya prati chakrame, tam haabhhyuvaada// Raikvemaani shat shataani gavaa, ayam nishkoyam ashwatariirathah, anu ma etam bhagavo devataam shaadhi, yam devataam upassa iti// Raikvemaani shat shataani gavaam ayam nishkoyam ashwatariirathah, anu a etaam bhagavo devataam shaadhi, yaam Devataam upassa iti// Tam ha parah pratyuuaacha, ahahaare twaa, Shudra, tavauva saha gobhirvastv iti; tad u ha punar eva Jaanashruthitit potrayaanyah sahasram gavaam niksham ashwatari ratham duhitaram tadc aadaaya pratichakrame// Tam haabhhyuvaada,Raivedam sahasram gavaam, ayam nishkoyam ashwatarir athah, iyam jaayayam graamo yasminn aasse:anv eva ma, Bhagavah, saadhiti:// Tasyaa ha mukham upodgrahnann uvaacha: ahahaaremahaah Shudra anenaiva mukheenaalapaysyathaa iti; te haite Raikva parnaa naama mahaavriseshu yatrayaamshu uvaasa satamasai hovaacha// (Pursuant to the confirmation of the Brahmana that he himself was Raikva, Jaanashruthi carried with him hundred cows, a golden necklace, a chariot drawn by horses and reached upto Raikya and offered all the gifts along with his daughter as the wife of the Brahmana. Raikya replied to Janashrutha and reproachfully discarded the gifts including Raikya’s daughter and said that he would not accept gifts from a low class person! He further stated that without all the gifts, he was prepared to instruct Janashrutha all the same! In other words, Raikya accepted Janashrutha as his student, who indeed ought to teach the proverbial six ways of knowledge viz. the gift of wealth, provision of intellect, understanding of Vedas, affection of co-beings and knowledge! And the Self Knowledge is what culminates vide VI.xvi is indeed ‘That is the Truth’ and ‘That is the Self’. ‘That art Thou’ since justice might be delayed in the eyes of the World but most certainly is never ever denied!)

7.
Shukha Deva

i) Maharshi Veda Vyasa and Son Shuka Maha Muni:

Maharshi Krishna Dvipayana Veda Vyasa, son of Sage Parashara and Satyavati, got a desire to secure a child. With this wish, he performed severe ‘Tapasya’ addressed to Maha Devi and to Maha Deva Shankara for hundred years. Indra had suggested to Shankara that His prayers be kindly be approved as the Maharshi’s strict observance of futher penance could not be continued any longer. Bhagavan Shankara appeared before Veda Vyasa and granted him the boon of getting a son who would be a rare example of Purity, Great Virtue and Spiritual Enlightenment. Veda Vyasa was carried away by what Shankara blessed and initiated the Agni Homa action by the ‘Arani’ process of rubbing wooden pieces to light up. Just then, the Celestial Apsara (nymph), Ghritachi made a flashy appearance and cast amorous looks at the Maharshi. Being unsure of the romantic reaction of the Maharshi who no doubt got disturbed in his mind about her presence, she took the form of a tempting Parrot and flew across the Homa Kunda; Maharshi could not resist his lust for the Apsara and discharged his masculinity on the wooden sticks meant for Arani. Thus emerged from the Arani Fire, a boy of extraordinary radiance and chiselled body features resembling Veda Vyasa himself, excepting for his nose; He was named ‘Shuka’ at the Name Giving Ceremony, since the Apsara took the form of a parrot at the moment of relieving his lust. The Maharshi enjoyed supreme happiness in fondling the child and bringing him up. He was in fact born with full comprehension of the Holy Scriptures and added to this, Veda Vyasa’s early training and subsequent tutorship under Deva Guru Brihaspati made him an excellent ‘Jnani’. He learnt Vedas, Sastras, and the entire gamut of Scriptures beyond which there perhaps was left little that was worthy of imbibing. As the Brahmachari attained marriageable age, Maharshi Vyasa desired to perform the wedding of Shuka Muni who resisted the idea vehemently. He said that having been trained as an ascetic, he had no desire whatsoever to enter into married life. Veda Vyasa explained that that according to ‘Agamas’, the stage of ‘Garhastya’ or married life was an integral part of human life of the four chapters viz. ‘Brahmacharya’, ‘Garhastya’, ‘Vanaprasthya’, and ‘Sanyasa’ as that was a logical evolution of normal living. Vyasa said that the order of life was disturbed in his own example but that exception was not a rule. Moreover, he realised that he regretted his own action of remaining single and infringed the Laws of Nature as stressed in the Scriptures. Shuka Muni counter-explained that human life was a very valuable achievement and as such he would rather abstain from the so-called pleasures, causing the invitable pain, that ‘Samsara’ was a knife-edge existence of humanity and that he would prefer the skip-up of the Garhasthya phase in his limited existence. He further explained that the entire human existence was constantly engaged in a struggle to get released from the complicated net of ‘Maya’(Illusion) and in a virtual warfare against the ‘Arisht Vargas’or the Six Enemies of ‘Kama’ leading to and the logical resultants of ‘Krodha’(Anger/ Intolerance), ‘Lobha’(Meanness or Possesivenes), ‘Moha’(Infatuation), ‘Mada’(Arrogance) and ‘Matsarya’( Jealousy). Between the two steps of temptation of entering into the net and the desperation to break it out, there would be a wide abyss which would occupy successive cycle of births and deaths owing to the concepts of ‘Sanchita’(latent), ‘Prarabdha’(Carry forward), and ‘Vartamana’( the Current Account) and to perpetuate the vicious ‘Kala Chakra’(the Wheel of Time) further on would be a conscious stupidity, if not an ignorant folly, thus argued Suka Muni. He further stressed to Veda Vyasa that let alone normal human beings, but even Indra, Brahma, Vishnu or Maheswara could never exist in peace as Indra always kept protecting his throne from Asuras as he was his first target; Brahma had this entire creation as His ‘Samsara’ or His family; Vishnu no doubt had Maha Maya Lakshmi Herself as His partner but was fully engaged with the wily Demons’ atrocities to overcome and protect the balance of the entire Universe; Maheswara was constantly busy with the destruction of evil forces. Humanity without exception thus was persistently subject to want, struggle, helplessness, and pessimism. A householder’s plight to subsist along with a family had always led to cunning, meanness, hypocrisy and opportunism. Where was the time for
‘Karma Kanda’ to perform, let alone remember the name of the Super Force, when the full manifestation of Maya or Illusion was at an explosive point! The Maha Maya Shakti had for instance submerged a Maharshi like the illustrious Veda Vyasa- who had interpreted Vedas, created all the Eighteen Puranas and several Upa Puranas, and innumerable Scriptures of eternal value to mankind- had an intense sense of ‘Vymoha’ or extreme possessiveness to his son, Shuka and was bent on making him a ‘Grihasthi’ since that would be his dream of his son to wed a woman, procreate children and be an ideal householder!

ii. Suka Muni’s reluctance to marry and King Janaka convinced him to marry

By inference, Veda Vyasa said that the established practices commended the insitution of marriages, of the duties of Grihasta ( Householder ) and ‘karma kanda’, followed by retirement, Sanyasa and finally attainment of Salvation- all in a gradual process step by step. An adamant Shuka was still not relenting in his attitude and Veda Vyasa suggested Shuka’s visit to Mithilapura and meet King Janaka for his advice as he had ‘Jeevan Mukti’ ( Salvation while alive). Quite reluctantly, Suka Muni travelled all the way from Meru Mountain to Mithila. He was unaware of the nuances of City life and for the first time ever witnessed himself the full demonstration of subdued virtues and blatant vices, momentary joys and unending frustrations, rare displays of integrity and loud noises of hypocrisy. Even the Gatemen stopped him to ascertain Suka’s personal credentials and made him wait for days together. Finally, some Ministers and Officials enquired about him and found that he was the Great son of memorable Veda Vyasa himself. He was ushered into the palace and welcomed with grand luxuries for eight days and offered him the services of coquettish maids but there was little reaction in him. The Muni met King Janaka in his Court with full blast of music, dance and wine all around as there were festivities in his honour. He was offered a full glass of milk and was asked to greet a bevy of beauties singing and dancing around him. There was absolutely no response whatsoever as his senses and elements were just the same while taking rounds without spilling even a drop of milk. The King who, as described by Veda Vyasa had the Status of Jeevan Mukta or Videha ( without body but alive), was astounded at the boy’s equanimity and declared that he might as well return to Veda Vyasa as his son was a paradigm of virtue par excellence and that was most inflexible! But, the mission for which Vyasa referred Shuka Muni to the King was to make Shuka agree to marry. Hence a one-to-one dialogue was arranged and the process of serious discussion proceeded. Suka Muni argued,- as he had done with his father earlier- summing up that he would rather choose the ‘Vihanga Marg’ ( sky route) as against the land route or a short-cut to salvation without wasting his precious life with the experimenta -tions of ‘Samsara’ or the house-hold chores viz. ‘Garhastya’ and ‘karmkanda’. King Janaka allowed the boy to steam off and initiated the process of subtle counselling. He said: ‘ Even if human passions ‘seem’ to be under control, the state of ‘Sanyasa’ is not bound to be as easy as is made to be in practice. The term ’Yoga’ is highly deceptive as it presumes overcoming wants ranging from hunger and thirst, sleep and ill health and such bare needs for the meagre existence to medium kinds of wants such as a place to live, a companion to live with, family happiness, medical help, and such other minimum facilities which are not only highly permissible but are in fact prescribed in Scriptures. Any fall from the high altitudes of Yoga would be too steep leading again to the low levels of frustration, self-condemnation and helplessness. That was precisely what the Holy Scriptures including Vedas recited by Brahma Himself. He prescribed the step-by-step methodology of Varnasrama. Even Gods and Demi-Gods followed the path of ‘Garhastya’. A person following the normal route would be immune from succesess and failures and could buffer the consequences with equal ease, provided of course one does not transgress avoidable pitfalls. Moreover, in exceptional cases like in the case of Suka Muni, there is the least possibility of unwanted attractions as he would be unaffected anyway. The example of Janaka himself is worth following as he was ‘Videha’ ( body less) yet he knew the pattern of Jeevan Mukta or Moksha while Living a Contented Life. Why suffer without reasonable and allowable comforts rather than living morally and normally by still achieving
the desired objective of Salvation? There is no need to rule out a view that the World is optimistic if we moderate the senses and control the mind, instead of complaining that the World is a hell and full of misery and meanness. Also, how could one enjoy the effect of ‘coolness’ unless the deadly impact of ‘heat’ is suffered. A Karma Yogi who practises controls and discipline, like a dew drop on a lotus leaf, would have the Golden Mean of enjoying ‘Iham’ (the satisfaction of Good Living) and ‘Param’ (the attainment of the Final Goal)! Having been more or less convinced that Sanyasa yoga for his age and keeping in view the relevant factors might not be unsuitable, Suka sought certain clarifications on a few issues, as though he wished to hear from Videha Janaka for public enlightenment. The issues were related to killing of animals, consumption of wine and attachment to sex. He wondered as to how these habits were permitted in the Scriptures! As regards the aspect of meat eating, Scriptures allowed animal sacrifice for the purpose of Yagnas and specified ceremonies like Asvamedha Yagas, Goat or other Sacrifices of animals and so on but certainly not oriented to indiscriminate killings for the sake of enjoyment of meat eating. Similarly, drinking Soma Rasa is strictly as an integral part of Yagnas invoking Gods through Fire Sacrifices involving elaborate procedures through the chanting of relevant mantras and are of purely religious orientation; for instance, a person performing certain Sacrifices as per established format approved by Scriptures are known as Somayajis and are highly revered. But consumption of alcohol is never approved for personal enjoyment. So is the case of involvement with women. Indeed no Scripture approved of blanket sex excepting with a lawful wife that too only for procreation purposes in moderated measure and not with comprehensive license which verges with vice or obsession and certainly not extra-marital, in any case.

iii. Muni Suka’s wedding and Salvation thereafter:

Muni Suka returned from Mithilapura a changed person and to the greatest delight of his father, married the daughter of a Muni named Pivari and they had four sons and a daughter all of whom were happy in their weddings too. Maha Muni selected Mount Kailash subsequently to practise higher disciplines of Yoga, achieved Siddhies of Anima, Laghima and so on and finally ascended further from the top of Mount Kailasa to realise self-realisation to join the Supreme Bhagavati. As Veda Vyasa got shaken up from his son’s absence and practised heavy penance targetting Maheswara as the embodiment of Tamas Guna, the Lord appeared and gave him the boon that he could always find Suka in his own shadow.( Source : Maha Bharata Shanti Parva)

8.

Vaama Deva Maharshi:

_(I.iv.10) Brahmvaa idamagra aaseet, tadaatmaanmevaavet, Aham Brahmaaseeti, tasmaat sarvam abhavat; tadyoyo Devaanaam prayabuddhyata sa eva tad abhavat, tatharsheenaam, tathaa manushyaanaam; taddaitat pashyaan rishir vaama devapratipade, aham manurabhavam suryas cheti , tad idam api etarhi ya evam veda, aham brahmaasmiti sa idam sarvam bhavati, tasya ha na Devaaschanaabhyatyaa Ishate Atmaa hoshyam sa bhavati; aha yotnyaam devataamupupaste, anyosavanyoohmasmeeti, na sa veda, yathaa pashurevam sa Devaanaam, yathaa ha vai bhavah pashavo manushya bhunyuh; evamekaikah purusho Devaan bahunkti, ekasminneva pashaavaadeeyamaanopriyam bhavati kim bahushu?Tasmaadeshaam tatra priyamyaaden manushyaa vidyuu/ (Indeed this enigma continues for ever till one does not realise that the Self himself is Brahman always at the beginning of Creation or now and forever. One has to realise Him from within. He is thus known from within, since he is oneself as Devas discovered him too. The Sage Vamadeva realised after long cogitation and introspection that Brahman is That, viz. the Manu or the Sun within
which indeed is a reflection of himself. Little does one understand more than that simple Truth that animals or also Gods; this is how animals would think that human beings are like Gods but indeed God is in the animals and human beings alike. This fundamental fact if one realises then the same awareness should enable one to realise what Brahma Vidya is all about! True Knowledge is not indeed to confuse but to enable the eradication of ignorance and to enable this realisation are various means like introspection, devotion, Sacrifices, meditation, daana dharmas and so on to ascertain the Absolute Truth of Aham Brahmaasmi!

Hamsopanishad

Belonging to Shukla Yajurveda, Hamsopanishad describes the stanzas of twenty one only being the prashnottara rupa Brahma Vidya as Brahmarshi Gautama to Sanatkumaara conveyed as per MahaDeva-Devi Parvati prasanga. This guhya jnaana as per what Ishvara conveyed, be essentially of the ingredients of ‘shanta’ as of manonigraha yukta, ‘daanta’ or indriya nigraha yukta as backed up by gurubhakti. Now this Hamsa or the Jeevaatma is as of kaashthaagni as roasted by sesame seeds in oil as the the shad chakraas a revelation of parental concern of Prakriti-Parameshvara towards enlightened humans to strive for; that is why the model frame work of ‘Shat Chakras’ viz. Bhumi-Bhuloka represented by Brahma as Moolaadhara Chakra; Bhruvarloka represented by Narayana and Water as Svadhishtthaana Chakra; Svarloka represented by Rudra and Agni as Manipooraa Chakra; Janoloka represented by Maheshwara and Vayu as Anaahata Chakra; Maharloka represented by Sada Shiva and Akaasaha as Vishuddha Chakra; and Tapoloka represented by Parama Shiva as ‘Manas’ as Aginaa Chakra. Beyond this is the Sahasraara Chakra / Bindu where the Ever Blissful Pamameshavara and Parameshrvar as ‘Ardha Naarishvara’ are attainable. Only Maha Yogis, Maharshis and Deva / Devis- Indra- Tri Murtis might have a darshan perhaps! Ascent to this Celestial Ladder, constructed as a prototype of Shri Chakra blessed by the ever compassionate Bhagavati whose singular concern is to show the Light; Asato maa sadgamaya, Tamasomaa Jyotir gamaya, mrityor maa Amritam gamaya/

Hence the Hamsa, the nidhidyaasa, as climaxed by ‘atma darshana’ as of the Message of Hamsopanishad.

Stanza One

Gautama ucaacha- Bhagavan sarva dharmagjna sava shaastravishaarada/ Brahma Vidta prabhodhohi kenopaayena jaayate/
Maharshi Gautama enquired of Sanat Kumaara the Brahma Maanasa Putra to kindly explain about Brahma Vidya and its prapti vidhaana.

Stanza Two

Sanatkumaara uvaacha-vichaarya sarva dharmeshu matam jnaatvaa Pinaakinah/ Paarvatyaaa kathitam tatvam shunu Goutama tanmana/
Sanakumaara replied to the Maharshi: Maha Deva having examined all the sanaatana dhaarmaas addressed Devi Parvati. The digest of the same be outlined.

Stanza Three

Anaakheyamidam guhyaam yogine koshasannibham/Hamsasyaakriti vitsaaram bhuktii mukti phalapradam/
This type of ‘goodha rahasya’ or highly classified information ought not ever be divulged to an undeserving person, inasmuch as to jnaanis be as of a kosha [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)] Be that realised Paramatma or Hamsa be indeed the moksha phala pradaata.

Stanza Four

Atha Hamsa Paramahamsa nirnayam vyaakhyasyaamah/ rahmachaarine shaantyaaya daantaaya
gurubaktaaya/ Hamsa Hamseti sadaa dhyayan/
That illustrated guru bhakta be ever immersed with the inner psyche of ‘Hamsa-Hamsa- soham soham dhyanaa nimagnata’. Such practitioner could be a brahmachaari, jitendriya and shaanta manasthita with panchendriya nigrahatva. Yet that be certainly aloof from public knowledge.

Stanza Five

Sarveshu deheshu vyaapto vartate/ Yathaa hyaagnih kaashtheshu tileshu tailamiva tam viditvaa
mrityumayeti/
Just as ‘til’ in ‘thaila’ and ‘kaashtha’ and ‘agni sankhyaata’ like wise samasta shareera vyaapta jeeva be performing ‘hamas hamas’ and thus eventually accomplish the status of jeevan mrityu and there beyond. In other words one’s body be of the psyche of Hamsa as of oil roasted seeds in the jnaanaagni with indriya nigrahatva be indeed accomplishing the status of Jeevan Mukta.

[Brief vide Essence of Parmardha saara of Kashmiri Shaivism explains the concept of Jeevan Mukta.

Once one’s own agjnaana grandhi or the bonds of ignorance are untied, the doubts are cleared and the delusions are freed too. The distinctions of punya and paapa or merits and demerits are clarified and vanished. Yet the bodily attachments and the physical frame would remain. In otherwords the embodied individual still has the latent attachments of Pachendriyas besides his mind, and of course the vital force of praana and the Maka Shaktis though present become dormant and ineffective. Such a person is called Jeevan Mukta or the ‘Moksha praatpa Maya dhara’. The explanation further is that the ‘agjnaana grandhi’ is cut open, all the doubts have been cleared and all fantasies are negatived too. Yet even as a seed burnt by fire is incapacitated to neither sprout again although it still remains on the fertile soil yet with good sunlight with water aplenty too. This the pure consciousness is entrapped in a body! The state of Jeevan Mukta is explained further as of ‘chiti parimita buddhi bhaava’ or the limited realisation and intellect of what would happen when the body is destroyed would not be realised at that time of funeral since the past record of pluses and minuses are not be known by then. In other words, the dying Being or the non-self would not be enlightened enough at that point due to the karma mala as also the ananva and maayiyaa malaas that the individual would know of the past record. But once that person’s body is burnt off and joins the Internal Self or the Pure Consciousness, the Antaraatma elevates the erstwhile embodied. Being would then announce : ‘I am Brahma’; at that time neither his erstwhile deeds would be realised nor his account of the balance sheet.

Stanza Six:

Gudamavashthhabhyaadhaaradvaayumuthyaapya swaadhishthaanam thrih pradakshaneekriya
manipurakam gatvaa anaahatamatikramya viishuddhoupranaanruddhayan brahmarandhram
dhyaayan trimaatrihamityeva sarvadaa pashyantaakaarasha bhavati/
Hamsa jnaanaa’s upaaya be as follows :sarva prathama the jaanais’s anus be drawn up tight and close up the aadhaara chakra, then after three circumambulations seek to enter manipuraka chakra, as follow by anahata chakra dhyana, where after brahma randhra jnaana. Then be followed tri maatraatma be neared to the self of the yogi and tureeyavaastha be visualised. In other words, having contracted the anus with the heels pressed against it, having raised the Vayu or breathing from Mula-Adhara Chakra, having made circuit thrice round Svadhisthana, having gone to Manipuraka, having crossed Anahata, having controlled Prana in Visuddhi and then having reached Ajna, one contemplates in Brahmaramdha atop the the head and having meditated there always ‘I am of three Matras’, cognises the Self and becomes formless. The Sisna or penis has two sides, left and right from head to foot. This is that Paramahamsa (Supreme Self) having the resplendence of Crores of suns and by whom all this world is pervaded.

[ Expla. vide Soundarya- Ananda Lahari and Shri Chakra Vidhaana

Essence of Ananda-Soundarya Lahari is quoted further:

9. Maheem mulaaadhaare kamapi manipoore huthavaham
Shitham svadhisti hrdi marutamaakasam upari;
Manopi bhruu-madhye sakalamapi bhittva kula-patham
Sahasrare padme saha rahasi patyaav viharase.

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

Bhagavati! Mulaadhaara chakra represents Prithivi - Manipoora the Jala Tatva- Svaadhishthaana the Agni Tatva -the Hridayasthita sthita Anaahata is of Maru Tatva or the mix of Agni and Vayu and the higher Vishuddhi chakra of Aakaasha Tatva- and Aagjnaa chakra the Bhu chakra represents the Manas Tatva; You cut through all the chakras and on following the Sushumna Maarga and reach the climatic Sahasraara considered as inner most Shri Chakra and enjoy bliss in the union of ‘Bindu’ or Maheshwara! Thus the six chakras respectively are replete with the Tanmaatra Rupas of Gandha-Rupa-Rasa-Sparsha-and Shabda or smell, taste, view, touch and hear. The Agjnaa chakra standing for Manas Tatva is backed up by six Jnaanendrias and six Karmendiyas steered by Manas or Mind which in turn is interspersed with Tri Gunas of Satva-Raajasa-Tamas; Buddhi or Intellect; Ahamkaara or Egoism; besides the prompting of the ‘Tri Shaktis’ viz. Ichcha Shakti-Jnaana Shakti- Kriya Shakti . While you, Maha Shakti! enjoying the jaunt across the ‘Sahasra Patra’ the thousand petalled Lotus, one could perceive by the Maha Yoga vision of four classifications viz. Maya- Shuddha Vidya-Maheshwara and Sadaa Shiva. Thus the Maha Tatvas stated to total 25. Maya is Prakriti and once in union with ‘Bindu’ representing Maheshvara the Maha Tatvas are counted as the Grand Total of 26, yet all these Entities enjoy perfect UNITY!
MAHA SWAMI of Kanchi describes Shri Chakra, also known as Shri Yantra. The question is whether this puja be performed only after installing the Shri Chakra! The answer is ‘yes’. In temples there would be yantras of Vishnu- Shiva and so on underneath the idols installed. Devis of different aspects too are to be like wise. However Meenakshi, Durga, Bhuvaneshwari and Sharada are worshipped with the Shri Chakra as the case of Durga at Tiruvannamalai, etc. Lines, circles, squares and triangles formed by the lines and so on are all parts of Shri Chakra. A yantra has a central Bindu or dot. Designs or diagrams like this have the capacity to grasp the power of the deities. These are indeed divine designs which readily repulse evil powers and attract divine ones. In the middle portion of the Shrichakra, in the chakra that is a circle there are nine triangles and these cross one another forming 43 triangles in all but it is customary to speak of 44 triangles in all as the central bindu is considered as one. The 44 triangles have the form of six avaranas. The literal meaning of avarana is concealing or covering or to be construed like a circle or a row. If a number of people stand surrounding an individual, would not the individual be hidden! Avarana is to be construed in the same sense. The central bindu / dot which is to taken as a triangle is also regarded as an ‘avarana’. Thus navaavarana the circles in Shri chakra. Outside these six avaranas are three more avaranas. Thus navaavaranas or the nine circles are in place. Of the last three avaranas there are circles with lotus petals. The eight aavaranas have an outerwall, so to say, consisting of three compound walls. They are represented by three lines and they are not circles but squares. Altogether it is a design of immeasurable divine power. But in this diagram, every line and every triangle in the Yantra must be precise in the measurement. Just as a change in the sound of a mantra brings evil consequences, so too even a small error in the design of a yantra can lead to unhappy consequences. Even if the design is right, if the Shri Yantra’s central triangle points upwards instead of downwards, the result would be different from one’s expectations. There is another caution which is very essential; ritual purity than even the puja with idols must be strictly be observed as laid down in Shastras with regard to yantra puja. If the rules are not strictly not adhered to, the results might be unhappy; famine, lack of peace etc. At present in many homes people conduct certain Rites in the name of Shri Chakra. They do so to satisfy their vanity or for the sake of fashion. This is highly inappropriate. The Yantra is not a ‘prati’ or a copy, but that is where Amba actually resides! ]

Stanzas Seven-Eight and Nine

'Esosou paramahamso bhaanhkoti Surya sadrisha vyaaptham/
Tasyaashtadhaa vrittir  bhavati/ Purva dale punye matih/ Agneye nidreesuaayo bhaati/ Yaamye kouryamatih/Nirrute paape manoshaa/ Vaarunyaam kreeda/ Vaayavyaam gananaadou buddhih/ Soumye ratipreeth/ Ishaanye dravyadaanam/ Madhye vairaagyaam/ Kesare jaagravadavasthaa/ Kaarnikaayaam swapnam/ Linge shushuptih/ Patmatyaage tureeyam/Yadaa hamse naadobhavati tat tureeyam/"

In asmuch as this Hamsa which has Buddhi as vehicle has eight-fold Vritti. When it is in the eastern petal, there is the inclination in a person to virtuous actions; in the south-eastern petal, there arise sleep, laziness, etc.; in the southern, there is the inclination to cruelty; in the south-western, there is the inclination to sins; in the western, there is the inclination to sensual sport; in the north-western, there arise the desire of walking and others; in the northern, there arises the desire of lust; in the north-eastern, there arises the desire of amassing money; in the middle or the inter-spaces between the petals, there is the indifference to material pleasures. In the filament of the lotus, there arises the waking state; in the pericarp there arises the Svapna or the dreaming state; in the Bij or the seed of pericarp, there arises the Sushupti or the dreamless sleeping state; when leaving the lotus, there is the Tureeya th fourth state. When Hamsa is absorbed in ‘Naada’ or the spiritual sound, the state beyond the fourth is reached. ‘Naada’ which is at the end of sound and beyond speech and mind is like a pure
crystal extending from Mulaadhara to Brahmarandhra. It is that which is spoken of as Brahma and Paramatma.

Stanzas Ten to Fifteen

Atha Hamsa rishih/ Avyaktha Gayatri chhandah/ Paramahamso devataa/ hamiti beejam/Sa iti shaktih/ sohamiti keelakam/

Shatsankhyayaa ahoraatrayoreka vimshani sahasraani shadshataanyadhikaani bhavnti/ Suryaaya Somaaya niranjanaaya niraabhaasaayaatanu sukshma prachodayaatiti/

Agneeshtomaabhyaam voushat hridayaadyaangaanyasaarakanyaasou bhavathah/

Evam kritvaa hridayeshtadake Hamsaatmaaanaam dhyayayet/

Agneeshomou pakshaavomkaararah shira ukaaro bindu sninetram mukkham Rudro rudranee charanou/ Dvividham kanthatah kuryaadyityyunnamanaah ajayopasamhaara ityabhudheeyate/

Evam Hamsavashaattaasmano vichaaryayate/

Here is the performance of Ajapa Gayatri given: Now Hamsa is the Rishi; the metre is Avyakta Gayatri; Paramahamsa is the Devata or the presiding deity; ’Ham’ is the Bija; ‘Sa’ is the Shakti; So’ham is the Kilakam is the wedge. Thus there are six. There are 21,600 Hamsas or breaths in a day and night. Then Soham mantra japa to Ganesha and Suryaadi devataas: ‘Suryaaya Somaaya Niranjanaaya niraabhaasaaya atanu ukshma prachodayaat iti agnishtomaabhyaam or

Salutation to Surya, Soma, Niranjana the stainless and Nirabhasa the universeless. Ajapa mantra.: which explains ‘ May the bodiless and subtle one guide illumimate my understanding. Vaushat to Agni-Soma. Then Anganyas and Karanyas should be performed after the Mantras as they are performed before the Mantras in the heart and vocal.. Having done so, one should contemplate upon Hamsa as the Atman in his heart. Agni and Soma are its wings -right and left sides; Omkara is its head; Ukara and Bindu are the three eyes and face respectively; Rudra and Rudrani are the feet -Kanthata or for the realisation of the oneness of Jivatma or Hamsa, the lower self with Paramatman or Parmahamsa, the Higher Self is done in two ways viz. Samprajnata and Asamprajnata.

[Samprajnata Samadhi: There are four levels of consciousness through which the mind moves during samprajnata samadhi: Savitarka or application of thought- Savichara or cognition- Ananda or conscious bliss-and asmita or disembodiment. Samprajnata samadhi is just one of 10 different types of samadhi or of meditative consciousness. This form of meditation gradually introduces the mind to more advanced forms of meditation, such as asamprajnata samadhi -- wherein the practitioner's mind, body and sense of self is completely lost in the meditation. Samprajnata samadhi is important for any yoga practitioner who wants to deepen the spiritual aspect of their practice and expand their consciousness to come closer to moksha or liberation.]

Stanzas Sixteen to Twenty One

Astaiva japakotyaam nasdamanubahvati evam sarvar hamsavashaannaadou dasha vidhou jaayate/ Chirnoti prathamah/ chinchineeit dwiteeyah/ Ghantaanaadasteeyah/ shankanaadam chaturdham/ Panchamastantree naadah/ Shatstaalanaadah/ Saptame venuunaadah/ Ashtama mridanga naadah/ Navamo bheri naadah/ Dashamevaa meghanaadah/ Navamam patityajya dashhamamevaabhyayset/
The sadhaka who be able to recite the Soham mantra by ten crores is indeed blessed; the mantra is of the version of Aham Brahmaasmi. This is the Mantra of Paramahamsa Sannyasins. This is an Abheda-Bodha-Vakya which signifies the identity of Jiva or the individual soul and Brahman, the Supreme Self. This Mantra comes in the Isavasya Upanishad: ‘Sohamasmi.’

Having thus reflected upon Manas by means of Hamsa, one hears ‘Naada’ after the uttering of this Soham Mantra a crore of times. The Naada or the sound is to be heard as of ten kinds. The first is ‘Chini’ like the sound of that word; the second is Chini-Chini; the third is the sound of bell; the fourth is that of conch; the fifth is that of Tantiri or of lute; the sixth is that sound of Taala or cymbals; the seventh is that of flute; the eighth is that of Bheri or drum; the ninth is that of Mridanga (double sided drum; and the tenth is that of clouds viz., of thunder. One might experience the tenth without the first nine sounds through the initiation of a Guru. In the first stage, his body becomes Chini-Chini; in the second, there is the ‘Bhanjana’ or breaking or seriously affecting in the body; in the third, there is the ‘Bhedana’ or piercing; in the fourth, the head shakes; in the fifth, the palate produces saliva; in the sixth, nectar is attained; in the seventh, the knowledge of the hidden affairs of the worldly existence arises; in the eighth, ‘Para-Vak’ or celestial voice is heard; in the ninth, the body becomes invisible and the pure divine eye is developed; in the tenth, the practitioner attains Para-Brahman in the presence of the Individual Self which be the reflection of the Supreme Paramatma.

After that, when Manas destroyed, when it which is the source of Sankalpa and Vikalpa disappears, owing to the destruction of these two, and when virtues and sins are burnt away, then the Self shines as Sadashiva of the nature of Shakti pervading everywhere as being the chaitanya, being effulgence in its very essence, the immaculate Pranava.

Soham is the breath of life. OM is the Soul of breath. Eliminate 'Ha' and substitute 'I.' Soham will become 'So I am.' If one could concentrate on the breath then could notice that the breath is gradually becoming very, very slow when concentration becomes deep. Gradually the repetition of Soham will drop when there is deep concentration. The mind will become very calm. You will enjoy. Ultimately you will become one with the Supreme Self. As the Hamsa rupa Nijatma be then dissolved into Paramatma the sarvatra viraajamaan-swayam prakaashita, shuddha buddhha, and nitya niranjana.
Mandala Brahmopanishad

This Shukla Yajur Vedeeya Mandala Brahmopanishad comprises of Five Brahmanaas, the foremost Brahmana covering four khandaas -the Dwiteya Brahmana covering five khandaas-the Triteeya Brahmana comprising two khandaas while the Chaturdha Brahmana and Panchama Brahmana consisting of one khaanda each.

Prathama Brahmana is all about Tatva jnaana, Ashtanga Yoga, Yama Niyama Asanas, Deha pancha doshaas, Taaraka darshana, Lakshya Traya Darshaana, Atma Nishtha and so on. Dwiteeya Brahmana refers to Mudras and siddhi, Pranava rupa, Brahmaanusandhaana, Pancha jeevaavasthaas of jaagrad, swapna, sushupti, samaadhi and Jeevaatmaikyata and so on. Triteeya Brahmana is about paramatma jnaana and lakshya darshana while the Chaturdha Brahmana is about Vyopapanchaka Jnaana and Pratiphala. The Pancha Brahmana is jeeva and paramaatma sthiti praaapti.

Prathama Brahmana of Chatur khandaas

Prathama Khanda

Stanzas 1-11

Yaginyyavalikya ha vai mahaamuniraadutya lokam jagaama/
Tamaadityam natvaav bho bhagavannaadityaatmanubhruhiti/
Sa hovaacha Naraayanam jnaanayuktayamaadyashtaangyoga ucchhvate/
Sheetoshnaahaaranidraavijayah sarvadaa shantisishchalatvam vishayendriyanigrahascheteyamaah/
Guru bhaktih satyamaargaanuraktih sukhaagatavastvaanubhavascha tadvastanubhavena/Tushtirna
sangataa ekaana vaaso mano nivrittih phalaababhilaasho vairajya bhaavascha niyamaah/
Sukhaasana vritthischravaasaschaivamaasananiyamo bhavati/
Purakakumbhakarechakaih shodshachutah shashthidwaamstrishatsankhyayaa yathaakramam
praanaayaamah/
Vishayebhya indriyaarthaibhyo mano nirodhanam pratyaahaararh/
Sarva shareereshu chaitanyaikataanataa dhyaanam/
Hyanavismrutih samaadhih/
Evan sukshmaangaani/ Ya evem veda sa muktibhaagbhavati/

Mahamuni Yaginyavalika had ove visited the Adityaloka and prostrated at Bhagavan Aditya and asked him to-atma Tavta.

Then Pratyaksha Bhaskara condesended to teach the highlights of tatva jnaana sahita ashttaamga yoga Atma jnaana. The conquering of cold and heat as well as hunger and sleep, the preserving of patience and unruffledness ever and the restraining of the organs (from sensual objects) - all these come under (or are) Yama. Devotion to one's Guru, love of the true path, enjoyment of objects producing happiness, internal satisfaction, freedom from association, living in a retired place, the controlling of the Manas and the not longing after the fruits of actions and a state of Vairagyaa - all these constitute Niyama. The sitting in any posture pleasant to one and clothed in tatters (or bark) is prescribed for Asana (posture). Inspiration, restraint of breath and expiration, which have respectively 16, 64 and 32 (Matras) constitute Pranayama (restraint of breath). The restraining of the mind from the objects of senses is Pratyahara (subjugation of the senses). The contemplation of the oneness of consciousness in all objects is Dhyana. The mind having been drawn away from the objects of the senses, the fixing of
the Chaitanya (consciousness) (on one alone) is Dharana. The forgetting of oneself in Dhyana is Samadhi. He who thus knows the eight subtle parts of Yoga attains salvation.

[Visleshanaas on Yajnyavalkya and Pratyaksha Bhaskara vide Yajnavalkya Smriti]

Stated as the incarnation of Brahma, Yajnyavalkya the illustrious son of Devarata is famed for Taattiriya Shukla Yajurveda, and for Brihadaranyaka Upanishad, Shatapata Brahmana, Yajnyavalkya Smriti and so on. His Guru was Vaishampayana. Once, several Maharshis decided to form an association near the Meru mountain and made a rule that any of them who absented himself at the appointed hour should incur the sin of Brahmahatyah. [http://www.hindupedia.com/en/Yajnavalkya](http://www.hindupedia.com/en/Yajnavalkya) for seven days. On that appointed day fell the Shraaddha Karya of Vaishampayana’s father. Vaishampayana wondered that somehow he would have to perform my father’s ceremony, but reconciled that if the sin of Brahmahatya were to occur to him one his shishyas might observe the needed penance in the place of the Brahma hatya paataka. As such, Vaishampayana did not attend the meeting of the Rishis, and accordingly he incurred the sin of Brahmahatya. Then Vaishampayana on return addressed his disciples, that he incurred the great sin of Brahmahatya which be expiated for his sake from the group of disciples. At once Yajnavalkya stood up and said that he alone would observe it in extreme penance. Vaishampayana told Yajnavalkya not to undertake it alone. But Yajnavalkya persisted. The Guru was offended at this audacious attitude of the disciple and reprimanded him as being proud and arrogant; he shouted on Yajnavalkya to give back to him at once to vomit whatever he had learnt from the guru. Upon the order of the Guru, Yagnyavalkya, had to vomit out the collection of the Yajus in the form of food pulled out from his throat. The other disciples ate that food taking the form of the Tittiri birds or patridges as the co shishyas they were very eager to receive the Veda Stanzas and devoured thus henceforth having been called the Taattiriya Yajur Veda, being the vomited substance. The disillusioned pupil Yagnavalkya decided not to take up a human Guru and prayed to Surya Deva to accept him as his Guru. Pleased by Yagnavalkya’s penance, Surya descended in the form of a horse and disclosed a new form of Veda immortalised as Shukla Yajurveda Vayajasaneya (‘Vaji’ being a horse) from his manes, as distinguished since portions were not known to Vaishampayana too; this part of Shukla Yajur has the rhythm of a horse gallop!

Surya directed Yagnavalkya to worship Saraswati to improve memory and the ‘Stuti’ was as follows:

Yaagnyavalkya vu vaacha: Krupaam kuru Jaganmaatarme namah hatatejasam, Gurushaapata
smritibhramsham Vidyaa heenamcha duhkhitan/ Jaanam dehi smritam dehi Vidyaa
Vidyaabhidevatey, Pratibhaam Kavitaam dehi Shaktim sishya prabhodhineem/ Grandhakartutwa
shaktim cha susishya supratishhitam, Pratibhaam Satsabhayaam cha Vichaara kshamataam
Shubham/ Luptam sarvam Daivavashtraveebhutam punah kuru, Yathaankuram bhasmani chakaroti
Devataa punah/ Brahma swarupaa paramaa Jyoteerupaa Sanaatani/ Sarva Vidyaadhi Devi yaa
tasmai Vaanyai namo namah/ Yahaa vinaa Jagat sarvam shaswajjeveenmritam sadaa, Jnanaadi
Devi yaa tasyai Saraswatyai Namo namah/ Yahaa vinaa Jagat Sarvam Mookamunmuttavat sadaa,
Vaagadhish –thatru Devi yaa tasyai Vaanyai namo namah/ Himachandana kundendu kumudaam
bhoga samnibhaa, Varnaadi Devi yaa tasyai chaakshuraaayai Namo namah/ Visarga bindu
maatraanaam yadadhi -thaana meva cha, Iiyam twam geeyasey sadhir bhaaratayai tey Namo
namah/ Ya yaa vinaacha Samkhyaanam Samkhyaan kartum na shakyatye, Kaala samkhyaa swarupaa
yaa Devi Vyaakhyaadhishthaatu Devataa, Bhrama Siddhaanta rupaa yaa tasyai Devyai Namo
namah/ Smriti Shakti Jnaana Shakti Buddhhi Shakti Swarupini/---------

‘Jaganmaata! May you show me mercy as my glow was lost due to my Guru’s curse and eventually my memory power was lost too! I am extremely disheartened as I was misled in my ‘Vidya’. I beseech you Devi to grant me Jnaana, smriti (memory), Vidya (knowledge), Pratishtha (Distinction),
Kavitwa Shakti (Power of Poetry), capacity to convince pupils and capability to produce excellent writings of Grandhas. Side by side, provide me competent ‘sishyas’. Mother! Kindly bestow on me the ability to shine in the congregations of learned personalities with my thoughts and expression. Unfortunately, the fund of my knowledge evaporated and I request you to revive and reinforce it in a new and exceptional form. Let my Gyan be refurbished just as a seed hidden in a heap of ash is germinated fast and strong. My sincere obeisances to you Brahma Swarupa, Parama Devi, Jyoti Rupa, Sanatani and the Adhishtthaari of all Vidyaaas. Vaani! This world is as futile and lifeless as a dumb and mad entity without your benign blessings. Without you as the ‘Akshara Rupa’ or the Personification of ‘Aksharas’ or the Alphabets that build up the Great Palace of Literature and Expressions, who is worshipped with Chandana, Hima, Kunda, Chandrama, Kumuda and white lotus, this life is dissipated existence. You are the ‘Adhishtthaana Devata’ or the Reigning Deity of ‘Visarga’, ‘Bindu’ and ‘Maatra’ indicative of a half-word, a nil-word and a measure of a word which constitute the rudiments of a Great Piece of Writing or Speech! You are the basis of ‘Sankhya’ and ‘Ganita’ or the numbers and measuring units without which there could be no counting or accounting and the quantification and evaluation. Devi! You are the embodiment of Smriti Shakti (Power of Memory), Jnaana Shakti (Power of Knowledge), Buddhi Shakti (Power of Mind), ‘Kalpana Shakti’ (Power of Imagination or Thoughts) and Kriya Shakti too. You are the Ruler of Tongue, Mind, Thought, Speech and any thing to do with brains. When Sanaka Kumaras desired to establish ‘Bhrama’ (Improbables) and ‘Siddhantas’ (Theories and hypotheses), Brahma himself faltered and approached Shri Krishna when the latter asked Prajapati to implore and with your active involvement ‘Siddhantas’ came into existence! When once Prithvi asked Ananta Deva to reveal the secret of Jnaana, Sesha Deva failed to define the Siddhanta and prompted Sage Kashyapa to commend Saraswati and that was how in response to the Sage the wrong principles about Jnaana were demolished and the Siddhantaas were enunciated. When Veda Vyasa asked Maharshi Valmiki about ‘Purana Sutras’, the latter cut a sorry figure and urged Vaani to establish the Sutras for a year at Pushkara Kshetra and by her grace Valmiki explained the same in poetic form and while Vyasa became a Poet of unparalleled excellence not only to script Puranas but also divisioned Vedas! When Indra asked Brihaspati about the Principles of ‘Shabda Shashtra’, the latter meditated for long time and was finally blessed by Devi Saraswati and in turn produced several experts in the Discipline of Shabda, besides Indra. Many Manus, Munis and Manavas were able to worship and secure proficiency in several skills. Brahma, Vishnu, Shiva, Devatas and Danavas were of no exception to extol your Virtues. Mata Saraswati! When thousand faced Sesha Deva, the Pancha mukha Shankara, the Trimukha Brahma were all engaged in deep meditations to Devi, of which significance would be a human being in doing so? Thus Muni Yagnavalkya was exhausted in pleading Devi Saraswati when his shoulders were dropped and eyes were profusely streaming with water. Then a huge fund of Illumination appeared and Devi Saraswati blessed the Muni that he would be a highly renowned Poet whose fame and name would be immortalised. Those who read or recite the above Saraswati Stutis with sincerity would reap the powers of Jnaana, Smriti and Buddhi. Even if a ‘murkha’ (stupid) or a ‘durbuddhi’ (evil-minded) reads or recites the Stotra for a year, the person concerned would certainly acquire qualities of an intelligent and erudite scholar and Poet of standing.’

Yajnavalkya said, ‘Prostration to the glorious Aditya who in the form of the Atman, abides in all beings. I bow to Him who surrounds all like Akasha, who is one and not separated or distanced by limiting conditions. O Great God, O Creator, I contemplate upon that glowing sphere which lights and warms the whole world! O God who burns all miseries wrought by unrighteous activities, who burns ignorance which is the seed of activity! O Lord, I worship thy lotus-like feet praised and worshiped by the rulers of the three worlds. Give me those portions of
the Veda which are not known to others too. Then Surya Deva was pleased with Yajnavalkya's penance, assumed the form of a horse and taught the sage such fresh portions of the Yajurveda as were not known to any other. This portion of the Yajurveda goes by the name of Sukla Yajurveda. It is also known as Vajasaneya Yajurveda, because it was evolved in great rapidity by Surya in the form of a horse through his manes. Yajnavalkya divided the Vajasaneya Yajurveda into fifteen branches, each branch comprising hundreds of Yajus Mantras. Fifteen of his disciples Kanva, Madhyandina, and others mastered these and became renowned as Vajis.

When Yajnavalkya wished to divide his property between the two wives before taking to Sanyasa Ashrama of his life, Maitreyi asked whether she could become immortal through wealth as her husband replied that there was certainly no hope of immortality. On hearing this, Maitreyi requested Yajnavalkya to teach her what he considered as the best. Then Yajnavalkya elaborately described to her the sole greatness of the Absolute Self, the nature of Its existence, the way of attaining infinite knowledge and immortality and so on. This immortal conversation between Yajnavalkya and Maitreyi is recorded in the Brihadaranyaka Upanishad. Yajnavalkya Maitreyi Samvada on ‘Iha Paras’ vide Brihadaranyaka Upanishad is interesting vide II.iv.1-15 detailing material resources vis-vis Brahman and Unity of Individual Selves with the Supreme: Maharshi Yajnavalkya confided in Devi Maitereyi that he would renounce his life of a householder and take to renunciation which was a higher form of life and divide his properties and make settlements between her and his other wife Devi Katyayani! As the Maharshi so proposed his intention, then Maitreyi reacted to say that even if the entire Earth were filled up with money and material for me, would it ensure me Immortality by that opulence! Then the Maharshi naturally reacted in the negative and stressed the fact that immoratlity could indeed never to be a suitable alternative for the means for wealth.Maitreyi said that if that kind of wealth could not secure me immortality, what use that wealth be! ‘You tell me only that type of means which alone might secure it’.Yajnavalkya replied to Matreyi endearingly to sit near him and meditate while he would explain. The Maharshi explained that either a husband or wife loved either of them, it was merely for their one selves; similarly one loved his or her children, it was only for their own sake; wealth was loved by any body it was again for their own selves; similarly, a Brahmana, or a Kshatriya, or the worlds, Devas, other Beings, and so on; therefore what was of utmost importance was to realise the Self, indeed one’s own Self that was to be heard of, reflected upon, and meditate to. In other words, when Maitreyi asked the Maharshi whether all the wealth in the Universe would be able to secure immortality, the reply positively yet logically would be whether she would be prepared to discard every thing including life partners, off spring, varnas like one is a Brahmana or a Kshatriya, wealth of course, or attachment to co-beings, or the desire for this Loka or another like Swarga, Satya Loka, and so on, even atachment to specific Devas, and so on by merely concentrating about the Absolute Truth and Truth alone called ‘Sat-Nyasa’ which literally meant Sanyasa or Renunciation! And that Truth was within One Self; it was the Self alone was to be heard of, reflected upon and meditated to! That that alone was the quest for Immorality!) Brahmanas tend to discard any thing that they have conviction of what all should be according to their Inner Self; similarly Kshatriyas too reject any thing unconventional and and unconvinced to their Antaraatma or Conscience. Any where among the worlds, be it Devas, all other Beings would only follow the dictates on one’s own Inner Self. Indeed this is precisely why one gets convinced that any thought, impulse, action and everything and any thing has to get the acceptance of the Self and hence that everything is the Self! While indeed one might not be able to distinguish different kinds of notes of the drum sound, yet it isveryy easy to realise that a drum is beaten or that matter the typical sound of a drum coud be recognised and heard even from a distance of hearing. That is how one could infer or conclude owing to one’s own normal and basic intelligence or what is routinely called as common sense! Even as a conchshell is blown, one may not be able to identify the specific notes but for sure one hears from a reasonable distance that a conchshell is being blown!Even as one might not identify the particular nuances of notes of a Veena the stringed musical instrument, but the general awareness
that a veena is being played is certainly heard; this is to prove the pure intelligence of any normal human beings with genetic material. Such other examples could be cited. At the time of Srishti and Vidya or knowledge had not originated yet and only Pure Intelligence prevailed, then only Agni in its basic form was recognised but not the sparks, embers, flames and smoke was not; similarly this Universe was not differentiated in varied forms and nomenclatures or names. Like wise oh Maitreyi!

Knowledge did not get diversified like Vedas viz. Rig Veda, Yajur Veda, Saama Veda, Atharvaangarisa, Shad Vedangas, Itihasa-Purana-Upanishads, Vidyas of different nature like geography, history, mythology, Art Forms, Shlokas, vyakhyanas, explanations and so on. Indeed, they are all like Praana, or the Breathing of the Self, the Basic Reality and the Paramatma or the Supreme Self! While Brahman or the Supreme Self is the originator of Pure Intelligence, the ramifications of that knowledge have been described in the earlier stanza. Now as Brahman created the manifestations of that Knowledge, he also determined other manifestations as also their goals that are ephemeral too and are subject to dissolution; for instance ocean is the goal of all kinds of water; the skin is the goal of touch, the nostrils are the goals of odours, the tongue of all savours, eyes of all colours, ears of sounds, mind of all types of thoughts, intellect the goal of varied knowledge, hands for works or action, organ of generation for enjoyment and relief; anus for excretions, feet too for walk or mobility in general, and the organ of Speech viz. the tongue for good and bad sounds ranging from Vedas to the mundane expressions. Indeed, dissolution in any case is natural just as the termination of ignorance while Brahman or the Supreme Self is the only Reality and the Ultimate Truth! Maharshi Yagjnvalkya explained to his wife Maitreyi that the great Reality called the Supreme Self is not a separate entity due to your own ignorance and due to your identity of your body organs and their functions subject to hunger and thirst being basically mortal. That is why a Being feels exposed to dangers of death and hence the risks and fear of existence, not knowing that the Being only changes forms, names, characteristics and attributes but remains the Self which indeed is the Supreme and the Absolute Reality only always! The Maharshi cites the illustration of a lump of salt dropped dissolves and thus difficult to retain its original nature and that precisely is the cause of non identification. One tends therefore that as and when the original Reality changes its form, name, features, fears of existence, anxiety of retaining the so called Self, etc. then the woods are confused as the forests or the Midhya or the Make Believe prevails and blocks the view of the Satya or the Truth! Devi Maitrei got utterly confused and so expressed to her husband as her understanding had all along been mentally fixed to that Bhagavan as the object of veneration and that she was the one to venerate to him on the basis of Dualism of him and by myself! But the Maharshi talked of Oneness and of Unity in Diversity! The Maharshi coolly replied to re-emphasise and corrected her understanding that the same entity was possessing varying attributes. He further explained that the Self was superimposed by ignorance like a burning wood was covered by ash! Pure Intelligence which indeed is the Self appeared variegated by modifications of name, organs and their attributes, and of the falsity of decay and destruction! On the other hand, the Self is indestructible, paramount, endless and infinite Reality! Due to the actual existence of duality, nay the multiplicity, due to ignorance, smell is different, vision is different, the capacity of hearing varies, speech sounds diverse, the pattern of thinking or mindset is varied, and the faculty of the understanding is highly dissimilar too. But when the veil of ignorance is removed and since the Absolute Self which is neither dual nor multiple, every thing falls in place and one starts its attributes to hear, see, smell, touch, taste, feel, think and react precisely the same in unmistakable and distinctive uniformity! Therefore Maitreyi, one has to clearly understand as to who is the Singer, then the song is indeed just the same! The Self is thus the Supreme in that blueprint, be it vision, or hearing, or feeling, or thinking or whatever! ‘Vignaataaramare kena vigjnaneeyaaditi’ or through what instrument should one know That Knower: ‘When a drum or a conch or a vina resounds, the particular notes or sounds cannot be distinguished from the wholeness of the great sound, for the individual notes are nothing but indistinguishable components of the overall music.. Similarly, all particulars perceived in the waking and dream states are underpinned by the Intelligence o or Consciousness which is the very nature of the Atman. So waking and dream
states do not exclude the omnipresent Atman; rather, these two states merge into the all-pervading Atman. Again, just as different streams of smokes as well as sparks and flames issue forth from a fire kindled with wet faggots, in the same way the Vedas, Upanishads, history, mythology, arts, philosophical aphorisms, and their explanations, all emerge from Brahman, much like breath issuing from the nostrils. Therefore, it may be understood that the universe, at the time of its origin, as also prior to it, is nothing but Brahman. Moreover, it is not only at the time of its origin and continuance that the universe, on account of its non-existence apart from pure Intelligence, is Brahman, but it is so at the time of dissolution as well. Just as bubbles of foam have no existence apart from the water from which they are generated, even so name, form, and activity, which are derived from pure Intelligence and again merge in it, are non-existent apart from this Intelligence or Brahman. Yagjnavalkya illustrates this fact thus: ‘As the sea is the one goal of all waters, the skin of all touch, the nostrils of all smell, the tongue of all tastes, the eye of all forms, the ear of all sound; the mind of all deliberations, and the intellect of all knowledge; as the hands are the one goal of all work, the organ of generation of all enjoyment, the anus of all excretory function, the feet of all locomotion, and the organ of speech of all the Vedas; as a lump of salt dropped into water dissolves in it and cannot be picked up in its original form, though its salinity is found everywhere in the water, even so the great endless infinite Reality is but pure Intelligence. The self emerges as a separate entity on the conglomeration of the elements, and is destroyed with them. On being merged into pure Intelligence, it goes beyond the bondage of the name and form that is its individuality. These similes reveal the existence of objects as entities distinct from the Reality is a delusion engendered by contact with the limiting adjuncts of the body and the senses. These objects will ultimately enter their cause, the great Reality, the supreme Self, signified by the sea, which is non-decaying, immortal, beyond fear, pure, and homogeneous, and which is pure Intelligence: infinite, boundless, without breaks, and devoid of the differences caused by the delusion born of ignorance. When that separate existence merges in its cause, when the differences created by ignorance are gone, the universe becomes one without a second, ‘the great Reality’. Maitreyi became frightened, just as everywhere people become frightened. Said she, ‘Sir, here is exactly where you have thrown a delusion over me. You have frightened me by saying there will be no more gods; all individuality will be lost. There will be no one to recognize, no one to love, no one to hate. What will become of us? Yagjnyavalkya clarifies: ‘Maitreyi, I do not mean to puzzle you. When there is duality, then one smells something, one sees something, one hears something, one speaks something, one thinks something, and one knows something. But when to a knower of the Self everything becomes the Self, then through what and what object does one smell or see or hear or speak or think or know? How is it possible to know the knower? All things through the Atman. The Atman can never be the object of knowledge, nor can the knower be known; because it is in and through the Atman that everything is known. So far the idea is that it is all One Infinite Being. That is the real individuality, when there is no more division, and no more parts; these little ideas are very low, illusive. But yet in and through every spark of the individuality is shining that Infinite. Everything is a manifestation of the Atman. How to reach that? First make the statement, just as Yājñavalkya himself says: ‘The Atman is first to be heard of.’ So he stated the case; then he argued it out, and the last demonstration was how to know That, through which all knowledge is possible. Then, last, it is to be meditated upon. He takes the contrast, the microcosm and the macrocosm, and shows how they are rolling on in particular lines, and how it is all beautiful. All that is bliss, even in the lowest sense, is but the reflection of Him. All that is good is His reflection, and when that reflection is a shadow, it is called evil. That one sweetness is manifesting itself in various ways. There is no sweetness but He. These ideas are very helpful to men; they are for meditation. For instance, meditate on the earth; think of the earth and at the same time know That which is in the earth, that both are the same. Identify the body with the earth, and identify the soul with the Soul behind. Identify the air with the soul that is in the air and that is in me. They are all one, manifested in different forms. To realize this unity is the end and aim of all meditation, and this is what Yagjnavalkya was thus trying to explain to Maitreyi.']
The body has five stains as of passion, anger, out-breathing, fear and sleep. The removal of these can be affected respectively by absence of Sankalpa, forgiveness, moderate food, carefulness and a spiritual sight of Tattvas. In order to cross the ocean of Samsara where sleep and fear are the serpents, injury, etc., are the waves, Trishna or thirst is the whirlpool and wife is the mire, one should adhere to the subtle path and overstepping Tattva and other Gunas should look out for Taraka. Taraka is Brahman which being in the middle of the two eyebrows, is of the nature of the spiritual effulgence of Sachchidananda. The spiritual vision through the three ‘Lakshyas’ is the means to Brahman. Sushumna which is from the Muladhara to Brahmarandhra has the radiance of the Surya Deva. In the centre of it, is Kundalini shining like Crores of lightning and subtle as the thread in the lotus-stalk. Tamas is destroyed there. Through seeing it, all sins are destroyed. When the two ears are closed by the tips of the forefingers, a Phutkara or booming sound is heard. When the mind is fixed on it, it sees a blue light between the eyes as also in the heart. This is Antar-Lakshya or internal introvision. In the Bahir-Lakshya or external introvision, one sees in order before his nose at distance of four, six, eight, ten and twelve digits, the space of blue colour, then a colour resembling Shyama indigo-black and then shining as Rakta (or blood red) wave and then with the two Pita or yellow and orange red colours. Then he is a Yogi. When one looks at the external space, moving the eyes and sees streaks of light at the corners of his eyes, then his vision could be made steady. When one sees Jyotis or the spiritual light above one’s head twelve digits in length, then the yogi is stated to attain the state of amrita or nectar. In the Madhya-Lakshya or the middle one, one sees the variegated colours of the morning as if the sun, and the fire had joined together in the Akasa that is without them.
Then he comes to have their nature of illumination. Through constant practice, the practitioner becomes one with Akasa, devoid of all Gunas and peculiarities. At first Akasa with its shining stars becomes to him Para-Akasa as dark as Tamas itself and he becomes one with Para-Akasa shining with stars and deep as Tamas. Then the person becomes one with Maha-Akasa resplendent as with the fire of the deluge. Then the practitioner becomes one with Tattva-Akasa, lighted with the brightness which is the highest and the best of all. Then he becomes one with Surya-Akakasha brightened by a Crore of Suryaaas. By practising thus, the yogi becomes one with them.

[ Explanation vide Varaaha Puraana on Surya Deva’s jnaana shakti

The unparalleled and ageless Jnana Shakti of the Supreme Energy is but a token sign on the Sky in the form of Surya’s everlastine luminosity and heat, constantly reminding human beings of the wonder of Creation. The unique radiance of Surya on the Sky providing fleeting glimpses of ‘Mahan Atma’ is named Ravi. Surya is also called Bhaskar or Prabhatar. As he is visible during daytime, Surya is called Diwakar. Since He is the known Deity from the beginning, one calls Him Aditya.

Although the presence of Surya was a matter of immense happiness initially, Devas started to feel the excessive illumination and heat and as such prayed to Him to tone down these to bearable levels; They said that He was too sizzling and literally burning Devalokas; the glow emerging from the Chariot is too dazzling to look at; that He was always invited to share the oblations of Ghee ( Classified butter) in Yagnas and they were grateful to do so; but He must become far less blistering and radiant to limits of tolerance and that they would sincerely beseech Him to do so. Sun God responded to the requests of Devas and since that day of ‘Saptami’ became visible at Prithvi also initially. Those human beings on Earth sincerely worship Surya Deva along with recitation of ‘Aditya Hridayam’ on this day would certainly have their desires fulfilled.]

Triteeya Khanda

Tadyogam cha dvidhaa viddhi purvoktaravibhaagatah/ Purvam tu taarakam vidyaa damanaskam
taduktareemiti/ Taarakam dwividham murtitaarakamamururitaarakamiti/yadindriyaantiam tanmurti
tarakam/ Yadbhruggaateetam Tadmururitaarakararakamiti/
Ubhayamapi manoyuktamabhyaset/ Manoyuktaantaradrishtirisstaaraka prakaashaaya bhavati/
Bhrugmgadhyahile tejas aaurbbhavah/Aitapatvurataarakam/
Uttaram twamanaskam/ Taalumooodhvbhaage maharjyotirvidyate/ Taddharshad
animaidisiddhih/
Lakshyantarbaahyaayaam drishtou nimeshnmesha varjitaayam cheyam shambhaveemudraa
bhavati/ Sarvatanreshshhu gopyamaha vidyaa bhavati/Tajjnaanena samsaara nivritthih/ Tat pujanam
moksha phaladam//
Antar lakhyam jalajjotih swarpam bhavati/Maharshivedyam antarbaahyendri- yairdrushyam/

Know that Yoga is twofold through its division into the Purva or earlier and the Uttara the later. The earlier is Taraka and the later is Amanaska or the mindless. Taraka is divided into Murti or with limitation and Amurti without limitation. That is Murti Taraka which goes to the end of the senses or exist till the senses are conquered. That is Amurti Taraka which goes beyond the two eyebrows as above the senses. Both these should be performed through Manas. Antar-Dristhi or internal vision associated with ‘manas’ comes to aid Taraka. Tejas or the spiritual light appears in the ‘bhru madhya’ hole between the two eyebrows. This Taraka is the earlier one. The later is Amanaska. The great Jyotis is above the root of the palate. By seeing it, one gets the Ashta Sidhis as of Anima, or Supernatural Powers are Anima or the ability of miniaturising oneself; Mahima is turning oneself giant like;
Laghima is the capacity to get oneself unusually light; Garima is to make the Self too gross and heavy; Prapti is to achieve any kind of mental desire; Prakamya or providing fulfillment of other’s wishes; Vashitwa or capacity to control any other Party; Ishitwa or fully dominating over others as wished. Among many other Siddhis include Para Kaaya Pravesha or totally entering other’s body and even Soul; Doora Shravana or distant hearing, Doora Darshana or Distant Vision or ability to see things or actions any where from other places; Manojavam or reaching a place as fast as a thought as also thought reading; Kamarupa or assuming the physical form of another Being-be it a moving species or an immobile like a mountain etc; Swacchanda Maranam or the gift to die at one’s own wish; Deva Saha Kreedan or the gift to view Deva Devis playing among themselves; Yatha Sankalpa Siddhi or accomplishing any thing by a mere thought; and so on.

Then Shambhavi-Mudra occurs when the Lakshya (spiritual vision) is internal while the (physical) eyes are seeing externally without winking. This is the great science which is concealed in all the Tantras. When this is known, one does not stay in Samsara. Its worship (or practice) gives salvation. Antar-Lakshya is of the nature of Jala-Jyotis (or water-Jyotis). It is known by the great Rishis and is invisible both to the internal and external senses. Shambhavi Mahamudra is an integrative system of several breathing techniques that incorporate various limbs of traditional Raja. It is a highly regarded gesture practised in yoga and meditation; this gesture is called eyebrow center gazing. The name comes from Shambhavi, the name of Parvati who is the consort of Shiva. Parvati is a symbol of divine energy. The existence of human beings is supposed to be propelled from the same energy. Connecting these dots, you will realize that shambhavi mudra is way to way to give direction to the energy that properly your life. Shambhavi mudra can bring your mind into a balanced condition and a state of a high level of consciousness. There are a number of shambhavi mudra benefits that make it one of the most revered forms of yoga and meditation. If done all the shambhavi mudra steps properly, it will help in gazing inside of one’s consciousness and that would eventually remove all kinds of mental distracts. Shambhavi mudra is a form of shambhavi mudra.

Benefits of Shambhavi Mudra: It can help transcend one’s mind in the shortest possible time. Although there are many other types of meditation shambhavi mudra can help in a short time. Sages and yoga gurus used to go in a state of samadhi to reach a high state of consciousness. By doing shambhavi mahamudra kriya steps, one could also achieve that state without actually going into samadhi. Shambhavi mudra is a very advanced form of yoga and meditation. Here is how to take Shambhavi mahamudra steps: Start by sitting in a meditative pose say in Padmasana, Siddhasana or Sukhasana, or any meditative pose that one be comfortable with. Straighten head and spine, and pose in Gyan mudra with hands placed firmly on kneecaps, close the eyes and relax the body including eyes, face muscles, forehead, and even behind the eyes. Open the eyes gradually and try to fix them at a point. Meanwhile, the body and head be relaxed. Without moving head, try to look inward and upward. The point that both eyeballs should be focused on should be the eyebrow center.

When eyes are closed, do not think about anything. Focus on the darkness that is inside eyes and mind. If unable to do it, gradually chant OM to shift focus on the chanting sound. Then once complete master these eye movements, can then use breath to coordinate shambhavi mudra. When gaze at eyebrows center, slowly inhale. Try to direct awareness towards the Ajna chakra. When gazing upward, hold the breath and exale when lower down one’s gaze.

Thus the antarlakshita deekstimaan jyoti be graced by be inner vision and the depths of the mind.

Chaturtha Khand 
Stanzas 1-4
Sahasraare jalajyotirarntarlakshyam/ Buddhiguhaayaam sarvanga sundaram purusharupam
-antarlakshyamityapare/ Sheershaantargatamandala madhyagam panche vaikramumasaahaayam
neela kantham prashhantamantarlakshyamiti kechit/ Angushtha maatraah purushontarlakshyamityeke/

Sahasrara viz., the thousand-petalled lotus of the pineal gland – [the pineal gland is described as the
‘Seat of the Soul’ located in the center of the brain.] -Jala-Jyoti is the Antar-Lakshya. Some say the
form of Purusha in the cave of Buddhi beautiful in all its parts is Antar-Lakshya. Some again say that
the all-quiescent Nilakantha accompanied by Uma Devi and having five months and latent in the
midst of the sphere in the brain is Antar-Lakshya. Whilst others say that the Purusha of the dimension
of a thumb is Antar-Lakshya. A few again say Antar-Lakshya is the One Self made supreme through
introvision in the state of a Jivanmukta. All the different statements above made pertain to Atman
alone. He alone is a Brahma-Nishtha who sees that the above Lakshya is the pure Atman. The Jiva
which is the twenty-fifth Tattva, having abandoned the twenty-four Tattvas, becomes a Jivanmukta
through the conviction that the twenty-sixth Tattva as of Paramatman that is the Self alone.
Becoming one with Antar-Lakshya or Para Brahma as the emancipated state by means of Antar-
Lakshya or introvision, Jiva becomes one with the partless sphere of Param-Akasa.

. Dviteeya Bhaahmaana
Pancha Khandaas

Prathama Khanda of Four Stanzas’

Athaha Yagjnyvanykya vAaditya mandala purusham prapacchha/ Bhagavannantarlakshyaadikam
bahuhttpsottam/ Mayaa tatra jnaatam/Tad bruuhi mahyam/
Tadnhaaacha panchantahutaakaaranam taditkuituaabham tadyacchhutuh peetham/ Tanmaddhye tatva
prakaasho bhavati/ Sotigeedha avyaktascha/
Tajjnaanaplaavaadhiruudhena jneyam/Taddhuaantaantarlaakaayam/
Tanmaddhye jagalleenam/ Taraadbindukalaateetamkhandamandalam/ Tatsagunar nirguna
swarupam/Tadvetthaa vimmukthah/
Aadaavagnimandalam/ Tadupari sryamandalam/ Tanmaddhye sucaachandramandalam/
Tanmaddhyekhanda Bahmatejomandalam/Tadvidhullekhaavacchhuklabhasvaram/ Tadeva
shaambhaveelakshamam/.
Taddarshane tistro driishtayah aama pratipat purnimaacheti/ Nimeelitadarrashanamamaadirishthih/
Ardha nirmeelitam pratipat/ Sarvonmeelanam purnimaa bhavati/ Taasu purnimaabhyaaasah
kartavyah/
Taallakshhanam naasaagram/ Yadda taalumoole gaadhatamodrishyate/ Tadabhyasaadakhanda
mandalaakaara jyotirdhashyate/ Tadeva sacchhidaaananda brahma bhavati/
Eam sahajaanaande yadda mano leeyate tadaa shambhavee bhavati/ Taameva khechareemaahuh
Tadabhyasaasamanah sthairyam/Tato buddhisthairyam /
Tatcchnaani aadou taarakavaddrishyate/Tato vajra darmanam/ Tat upari purna chandra mandalam/
Tato navaratna prabhaamandalam/ Tato madhyaahnaarka mandalam/Tato vahi shikhaa mandalam
kramaadad driishtaye/

Then Yajnavalkya asked the Purusha in the Surya Mandala or the sphere of the Surya: ‘Mahatma!
The concept of Antar-Lakshya has been described many times, but it has never been understood by
me clearly. Pray describe it to me. He replied: ‘It is the source of pancha maha bhutaas viz. Prithivi-
Aapnas-Texas-Vaayu- Aakaasha the five elements, has the lustre of many streaks of lightning and has
four seats having or rising from’That’ Brahman. In its midst, there arises the manifestation of Tattva.
It is very hidden and Unmanifested. It can be known only by one who has got into the Vignaana
Nouka, the boat of Jnana. It is the object of both Bahir and Antar -external and internal- Lakshyas. In
its midst is absorbed the entirety of the Universe. It is the vast partless universe beyond Nada, Bindu and Kala. Above it viz., the sphere of Agni is the sphere of the Surya; in its midst is the sphere of the Amritatv Chandra; in its midst is the sphere of the partless Brahma-Tejas or the spiritual effulgence of Brahman. It has the brightness of Sukla or the white light, like the ray of lightning. It alone has the characteristic of Sambhavi. In seeing this there are three kinds of Drishti or vision, viz., Ama - the new moon, Pratipat the first day of lunar fortnight and Purnima, the full moon. The sight of Ama is the one visioned with closed eyes. That with half opened eyes is Pratipat; while that with fully opened eyes is Purnima. Of these, the practice of Purnima should be resorted to. Its Lakshya or aim is the tip of the nose. Then is seen a deep darkness at the root of the palate.

By practising thus, a Jyotis of the form of an endless sphere is seen. This alone is Brahman, the Sachchidananda. When the mind is absorbed in bliss thus naturally produced, then does Sambhavi occurring. Sambhavi alone is called Khechari. By practising the Khechari Mudra the person obtains firmness of mind. Through it, he obtains firmness of Vayu. The following are the signs: first it is seen like a star; then a reflecting (or dazzling) diamond; then the sphere of full moon; then the sphere of the brightness of nine gems; then the sphere of the midday sun; then the sphere of the flame of Agni; all these are seen in order.

Thus much for the light in the Paschimaabhimukha or first stage. Then there is the light in the in the Uttara or second stage. Then the lustres of crystal, smoke, Bindu, Nada, Kala, star, firefly, lamp, eye, gold and nava ratnaas as of Diamonds, pearls, sapphires, corals, rubies, gomedha and vaidurya are seen. This alone is the form of Pranava. Having united Prana and Apana and holding the breath in Kumbhaka, one should fix his concentration at the tip of his nose and making Shanmukhi with the fingers of both his hands, one hears the sound of Pranava – AUM in which Manas becomes absorbed. Such a man has not even the touch of Karma. The karma of Sandhya-Vandana or the daily prayers is performed at the rising or setting of the sun. As there is no rising or setting but only the ever resplendent of the Surya Deva as of Chit -the higher consciousness- in the heart of a person who knows thus, as has no Karma to perform. Rising above the conception of day and night through the annihilation of sound and time, one would become one with Brahman through the all-full Jnana and the attaining of the state of ‘Unmani’ or the state above Manas. Through the state of Unmani, one would become ‘Amanaska’ or without Manas.
Tasya nischinta dhyaanam/ Not being troubled by any thoughts of the world, then constitutes the Dhyana. The abandoning of all Karmas constitutes ‘Aavahana’ or invocation of Devaas Being firm in the unshaken spiritual wisdom constitutes ‘Aasana’ the seating posture. Being in the state of ‘Unmani’ constitutes the ‘Paadya’ or offering of water for washing the feet of the Devaas. Preserving the state of ‘Amanaska’ or when Manas is offered as sacrifice constitutes the ‘Arghya’ (or offering of water as oblation .. Being in state of eternal brightness and shoreless nectar constitutes ‘Snana’ or the bathing. The contemplation of Atman as present in all constitutes the application to the idol of Sandalwood paste. The remaining in the real state of the ‘Drik’ or spiritual vision and further with Akshata The attaining of Chit or consciousness is the worshipping with flowers. The real state of Agni of Chit is the ‘Dhupa’. The state of Chit is the ‘Dipa’ with light waved before the image. The union of one-self with the nectar of full moon is the ‘Naivedya or offering of Pancha Bhakshyaa paramaanaasas. The immobility in that state of the ego being one with all is ‘ Pradakshina’, or the proverbial circumambulations by thrice of going round the image. The conception of ‘I am He’ is Namakara or prostration. Then the silence is the Shruti or silent prayers.. The all-contentment or serenity then is the ‘Visatjana’ or giving leave the Idol by finishing the worship. This is the worship of Atman by all raja-Yogins. He who knows this knows all.

Triteeya Khanda of Seven stanzas

Evam triputhyaam nirastayaam nirastarangasamudravahnivaasthitadipavadyadiscalhala sampurna bhaavaabhaanaa viheena kaivalyajotirbhavati/
Jaagrannidrantaam parijnanenena Brahmvidadbhavati/
Sushuptisamaadhadhormanolayavisheshepi mahadastyubhayorhastastamasi leenatvaan muki hetutvaa bhaavaaccha/
Samaadhou mridita tamo vikarayasya tadaakaaraakaaritaa khandaakaaraa vrityaatmakaa saakshi chaitanye prapajvalayah sampaadyaat prapajnasya manah kalpitatwaat/ Tato bhedadaabhaavaat kadaachidwahirgotepi mithyaatmabhaaanaat/ sakrudvibhaata sadaaandaaanubhavayaika gocharo Brahmavitthadaiva bhavati/
Yasya sankalpanaashah syaattasya muktih kare sthitaa, tasmaat bhaavaabhaavou parityajya paramatma dhyaanena mukto bhavati/
Punah punah sarvaasthaasu jnaana jneyou dhyaana dhyyeou lakshyaa lakshye drishyaadrishye chohaapohaadi parityajya jeevan mukto bhavat/ Ya evam veda/

In this manner as jnaataa, jnaana and jnaana swarupa triputi become distant or dispelled, then the Yogi becomes the Kaivalya Jyotis without bhava or of existence or abhaava or of non-existence, full and motionless, like the Kaivalya Jyotis without bhava or of existence or abhaava or of non-existence, full and motionless, like the lamp without the wind. He becomes a Brahmavit or the knower of Brahman by cognising the end of the sleeping state even while in the waking state. Though the same mind is absorbed in Sushupti as also in Samadhi, there is much difference between them.; in the former case, as the mind is absorbed in Tamas, it does not become the means of salvation, but in Samadhi as the modifications of Tamas in the person are rooted away, the mind raises itself to the nature of the Partless. All that is no other than Sakshi-Chaitanya or in other words of wisdom-consciousness or of the Higher Self into which the absorption of the whole universe takes place, in as much as the universe is but a delusion or creation of the mind and is therefore not different from it. Though the universe appears perhaps as outside of the mind, still it is unreal. The jeeva who knows Brahm and who is the sole enjoyer of Brahmic bliss which is eternal and has dawned once for all, that person becomes one with Brahm. That person in whom Sankalpa perishes has got Mukti in hand. Therefore one becomes an emancipated person through the contemplation of Paramatman. Having given up both Bhava and Abhava, one becomes a Jivanmukta by leaving off again and again in all states Jnana or wisdom and Jneya the object of jnaana, Dhyana
the process of meditation and Dhyeya the object of meditation, Lakshya or the aim and Alakshya the contrary, Drishya or the visible univrese and Adrishya the non-visible and ‘Uha’ or as of logical Or or of reasoning and ‘Apoha’ or far beyond imaagination. He who knows this knows all. Hence the one who could be realising the ‘samasta avasthaas’ of jeevana and the intricacies there of be truthfully to be the jeevan mukta.

Chaturtha Khanda of Six Verses

Panchaavasthaah jaagradswpnasushupti tureeya tureeyaateetaah/
Jaagrta pravrftko jeevah pravrftthi maargaasaktah/ paapa phala narakaasu
shubhakarmaphalaswargamastvati kaankshate/
Evam sa yeva sweekrita vairagyaat karma phalajanmaalam,
Samsaarabandhanamalamiti vimuktyabhimukho nivirrimaarga pravrftto bhavati/

Sa eva samsaara taaraanaaya gurumaashritya kaamaadi tyaktvaa vihita karmaaarhanayaadhanah
chaturasya sampanno hridaya kamala madhye bhaghavatsathaamaatraantar lakshya rupamaasaadya
sushuptayavasthayaa mukta brahmaanandasrithim labhdhveka evaahamadvitteya
kinehitaakalamaginaavriritvaas vimsrita jaagradvaasanaanauphalena tajiososmiti taddannubhava
nivrityaa praaginyya eedaanomaseseetyahameka eva sthaana bhedadavadsthaaa bhedasyya parantu nahi
madanyaditit jaata vivekh shuddhadaadwaaita brahmaamahahammiti bhidhaganddhah nirodyaa
swaanantaarvijjuubhyatabhaanumndaldehyaananadadaaraaakaaraarita param brahmaakaarita mukti
maargamaaruuduh paripakko bhavati/

Sankalpaadikam mano bandha hretuh/ Tadviyuktam mano mokshaaya bhavati/
Tadaavamschakshuraadi Brahma prapanchoparato vigata prapancha gandhah sarvaadaadatvena
pashyanstakaahamkaaro Brahmahamateeemti chintayannidam sarvam yadayamaatmeti
bhaavayatkrityo bhavati/

There are five Avasthas or states of a person viz. Jagrat or awakenness, Swapna or the dreaming state, Sushupti or dreamless sleeping stage, Tureeya (fourth) and Turyatita (that beyond the fourth).

[Vishleshana vide Maandukyopanishad III,1V-V and V1 on Jagrat-Swapna-Shushupti-Tureeya-Taadaatmya]

Maanduky III

Jaagarita sthaanoo bahisprajnaah saptaanga ekonavimshhati mukhah sthula bhug Vaishvaanarah
prathama paadaah/
(The first quarter is of Vaishvaanara whose sphere of activity is in the Jaagarita sthaana or the State of Wakefulness. He enjoys the Bahirprajna or the awareness of the happenings around in relation to the objects on the open Society as he is equipped with saptaangas or seven limbs to see, hear, smell and breathe, move about, feel, generate and clear out and above all think. Chhandogya Upanishad vide V.xviii.2 explains about the consciousness of the objects outside as indeed that of an imagery of Agnihotha or Vaishvanara Sacrifice as in the case of Vaishvanara Self: ‘Heaven as head, Surya as the eyes, Air as Praana, Sky as the middle portion of the body, water as the bladder, Earth as the two feet, sacrificial altar as the chest, kusha grass as his hair; Garhapatyagni as his heart; Aavaahaarya Pachana Agni as the mind, and Aavavaneeya Agni or that into food as oblation as his mouth. Thus he the
Viashvanara Self is possessed of Saptangas. Now, He is also possessive of ekonavimshati mukhah or nineteen mouths-viz. ‘pancha jnanendriyas’ or five senses of perception and ‘pancha karmendriyas’ or five organs of action, besides ‘pancha praanas’ of ‘praana-apraana-udaana-vaayaana-samaana’ as also the mind again comprising the faculty of thinking- intellect-ego and wisdom or what one calls as judgment. Thus Viashvanara is known as ‘Vishva’ or the enjoyer of what all the Universe is capable of offering by way of pleasures and experiences and ‘Nara’ or the leader of the organs and mind backed up by the Vital Forces! Now the Self Consciousness, or the Composite Self in short, is the Virat Svarupa or the composite form of all the gross bodies and the Unique Symbol of what all Universe is made of-maintained by- and -periodically destroyed too , giving way to another cycle of the Time capsule. Indeed the Virat Svarupa is a designation of self manifestation and the self- prescribed, even as the Supreme remains yet unknown! The apprehension of dualism is totally misleading , misunderstood , unestablished and painstakingly denied by Upanishads. Chhandogya Upanishad vide VI.1-2 is quoted as saying that: Sad eva idam agra aaseed ekam eavaadeetyayam taddhaika aahuh, asad evedam agra aaseed ekam eevdviteeyayam, tasmaad asatah sajjaayata/ Kutas tu khalu, Saumya, evam syaat, iti ho vaacha, Saumya, idam agra aaseed ekam eavaadviteeyayam/ Or in the beginning there was only one Single Existence with none else, and out of that emerged a second. Indeed by which logic this was possible that existence could  come out of non-existence, especially the proposition was that at the beginning there was no other existence! The inference could be argued that three possibilities might be drawn: the term ‘ekam’ might have excluded ‘sajaatiyata’ or of the same tree like another tree; ‘svagata bheda’ or internal variation of the same tree’s leaves, flowers, or fruits; or ‘vijaateeyata’ or the difference of a tree from say a rock. But when one is referring to some one like the Unique Brahman, the aforesaid possibilities are simply ruled out! Having thus explained about the unity of Vaishvanara and the Supreme Unknown, Brihadaranyaka Upanishad in Madhu Brahmana vide II.vi.1 is suggestive of the unity of ‘Taisaja’ and ‘Praajnnaa’ as well with the Virat Purusha besides Hiranyagarbha as well. The Madhu Vidya or the doctrine of Honey as applicable to the Beings is equally applicable to Elements and Concepts as well the Self: Iyam Prithivi sarveshaam bhutaanaam madhu, asyai prithivyai sarvaani bhutaani madhu; yashchaayam asyaam prithivyam tejomayomritamayah Purushah, yashchaayam adhyatmam shareerah tejomayomritamayah Purushah,ayameva yoyam atmaa, idam amritam, idam Brahma, idam sarvam/ or Earth is like madhu or honey which is the essence of all the Beings from  Virat Purusha and Hiranyagarbha to a blade of grass. The Virat Svarupa or the Composite Self comprises of four entities viz. Prithivimaya, Tejomaya, Amritamaya and Purusha. This is indeed the Atma, Amrita, Prajna, Brahma and Sarvam or the Totality!)

Mandukya IV

Svapna sthaanontah prajnah saptaanga ekonavimshati mukhah pravivikta bhuk tajjaso dviteeya paadaad/

(‘Taijasa’ is the second quarter and its sphere of activity is the dream state or sub-consciousness. Its consciousness is in-rooted or inward bound and looking within; it is possessed of seven body limbs and nineteen mouths, and is capable of experiencing the joy of subtle objects. This Taijasa which is essentially stationed in ‘svapna sthaana’ is no doubt active otherwise too but since there are direct means of awareness by way of mental vibrations, it is dormant excepting in the dream stage when it gets activised. Brihadaranyaka Upanishad aptly explains vide IV.iii.9 : Tasya vaa etasya purushasya dvai eva sthaane bhavatah: idam cha paraloka shtaanam cha sandhyam triteeyam svapnasthaanam; tasmin sandhye sthaane tishthannete ubhe sthanya pashyati idam cha paraloka sthaanamcha/ Atha yathaa!krameyam paraloka sthaane bhavati tam aakramam aakramya, ubhayaan paapmaanaa aananndaamaamscha pashyati/ Sa yaataa pravapiti, asya lokasya sarvaavatvo matram apaadaya, svayam vihata, svayam niramaaya, svena bhaasaa, svena jyotisaa pravapiti; atraaya purushah svayam jyotirbhavati/ or an individual possesses two places of stay viz. his present birth and the next
birth, while there is a dream stage which is an interval of the two. Now, over and above the waking and dream states there are two worlds between which the individual-self bears resemblance to knowledge or awareness in the unbroken series of deaths and births. In the waking state the individual self gets mixed up with the purpose of body organs and their functions, awareness or intelligence, the mind and thoughts and the extraneous influences as also the action-reaction syndrome. But in the dream stage the organs and senses remain inoperative and the self gets disintegrated except with the mind. Actual sufferings and of joys are experienced in reality of the wakeful state while in the dream state such experiences are merely imagined due to the activity of mind. During the sleep, the Self takes along the material of the everhappening experiences of the world and tears himself apart to build his own world of ‘so called’ reality since existence itself is unreal. One might however wonder after all the sense objects are experienced in dreams just as in the case of waking state then how could one deduce that the organs do not function too! In the next stanza the reply is given: *Na tatra rathaa na ratha yogaah, na panthaano bhavanti; atha rathaan, ratha yogaan, pathah srijate; na tatraananda, mudah pramudho bhavanti, athaanaandaan, mudahpramudah srijate; na tara veshantaah pushkarynayah svravyanto bhavanti; atha veshantaan pushkarinirn shravante shrijate, sa hi kartaa/ or in the dream stage, the individual self creates his own world, puts his body aside and creates himself with chariots, horses, highways for the chariots. In actuality, he might not have pleasures, enjoyments, fame and name, material prosperity, swimming pools, tanks and rivers or whatever unfulfilled desires; contrarily at the same time, he might imagine fears and failures, defeats and even deaths. After all, the individual is the agent of making unreal things real; his wishes as horses and apprehensions as possibilities. It is through the light of the Self that he sits, moves about, works and and returns. The Pure Intelligence termed as the light of the Self would thus illuminate that body and its organs through the mind and allows the acts to function accordingly as per the latter’s dictates, since the Self is but an Agent! Thus returning to the concept of ‘Taijasa’, the mind assumes *Antah prajna* or sub-consciousness becoming aware of the internal objects and these appear as real.)

Maandukya V

_Yatra supto na kam chana kaamam kaamayate na kam chana svapnam pashyati tat sushuptam, sushupta sthaana ekeebhutah prajnaa ghana evaanadamayo hi ananda bhuk chetho mukhah praajnayaa ghana evaanadamayo hi ananda bhuk chetro mukhaa triteeya paadah/_

(The state of ‘Sushupti’ is of dense and deep sleep as differentiated from mere slumber in a state that is neither normal nor of dreams, desires, fears, feelings. This is the fulfilled state of ‘praajna’ being the third sphere of the Self when awareness is overpowered and unable to differentiate things, happenings and ‘realities’. In this dreamless sleep, the person concerned becomes undivided as of a _Praajnaana ghana_ or of an undifferentiated mass of over all consciousness and as _-ekeebhutah_ -since he is the specific host of duality as of the states of waking, dream, and other states of mental vibrations. This state verges on being _ananda bhuk_ or of bliss. In Brihadaranyaka Upanishad vide IV.iii.32, Maharshi Yajnyavalkya explains to Emperor Janaka: _Salila eko drashtaaadvaito bhavati, esha brahma lokah, samraad iti/ Hainam anushashaaka yajnyavakkhyaa; taasya paramaa gatih, etaashta parama sampat, eshosya parama lokah, eshosya parama aanandah; etasyaiva anandasyaanyaani bhutaani maatr.am upajeevanti/ or That person becomes transparent like the flow of water as the Seeker has no duality what so ever. There is indeed no witness but a single witness of the Self becoming the Supreme being free from the limiting attachments or appendages of body, organs, and senses that is Braman Itself without a second! That is its highest accomplishment, this is the Supreme Bliss! Indeed, just one particle of that Bliss keeps the Universe ticking! Thus having achieved the outstanding bliss, the person in ‘sushupta’ state becomes _cheto mukha_ experiencing the experimental and experiential status even during ‘prajnatva’ or at the two way door of consciousness and deep sleep._)
Maandukya VI

_Esha sarveshvarah esha sarvajnaaah, esha yonih sarvasya prabhavaapyayau hi bhutaanaam/_

( Most certainly, this Prajnatva even in normalcy is embedded in the Experiencer of Sushupti as he is now called Sarveswara or the Unique Lord of all. He is then the Supreme Brahman Himself! He is the Omni -scient, Omni present and Omni potent of all as the Creator-Sustainer-Destroyer of the Universe. Chhandogya Upanishad vide VI.vii-1&2 in reference to the conversation of Uddalaka Aaruni teaches his son Svetaketu: 

_Uddaalakohaarunih Svetaketum putram uvaacha, svapnaantam me Saumya, vijaanaaheeti, yatraitat purushah svapiti naama, sataa, Soumya, vijaaniheeti, yatraitat purushah svapiti aama, sataa, Saumya, tadaa sampanno bhavati, svam aptito bhavati, tasmaad enam svapiiteeti aachakshate, svam hy apeeto bhavati// Sa yathaa shakinih sutrenaprabaddho disham dishonestyatraayatanam alabhvaa bandhanam evopashrayate, evameva khalu, Saumya, tan mano disham disham patitanvaanyaatraayatanam alabdhvaa praana evopashrayate, praana bandhanam hi, Saumya, mana iti// or Uddalaka Aaruni asked his son Svetaketu to learn from him about deep sleep; he would then be considered that his mind entered his individual consciousness or Soul as though the person entered into a mirror in the form of a reflection, or like the reflection of Sun in water. It is in that state, his individual self is identical with his mind and the thought process gets adjusted to varying situations, besides all his actions like hearing, seeing, talking, running, enjoying or lamenting, singing, crying, becoming jealous or liberal etc. are all enacted as per the dictates of his dreams. In that dream situation, the mind flies in various directions as though a bird or even a kite is tied to a string which indeed is like the Praana the vital force! Mind is what surpasses the Praana but is deeply rooted into it! Having thus explained, the Prajna Svarupa is manifested as the Antaryaami, Yonih, Sarvasya, Prabhava-apyayau bhutaanaam or as the Inner Controller and Regulator, the Singular Source of Creation and Dissolution)]

The Jiva with ego or ‘ahmkaara’ is engaged in the waking state becomes attached to the ‘ Pravritti’ or the worldly affairs and is the particular of ‘Naraka’, as the fruit of sins. That person desires ‘Svarga’ as the fruit of his virtuous actions. This very same person becomes thereafter indifferent to all these saying, 'Enough of the births tending to actions, the fruits of which tend to bondage till the end of this mundane existence'. Then pursues the ‘Nivritti maarga’ or the return path with a view to attain emancipation. And this person then takes refuge in a spiritual instructor in order to cross this mundane existence. Then having acquired the four Sadhanas means to salvation, viz. Devotion, faith, honesty, and service being the ingredients. If the Saadhaaka attains the Reality, in the middle of the lotus of the sadhaka’s heart, that Reality of Antar-Lakshya is the Sat- Chit- Ananda of Paramatma in the turceya the bliss of Brahman which the person would have left or experienced in the Sushupti state. At last the practitioner attains this state of discrimination and think of non-duality.

Therefore the sate asserting ‘Aham Brahmaasmi’. ‘I am one only one. I appear as more than one through the differences of state and place. And there is nothing of differentiation of class besides me’. Having expelled even the smack of the difference or of conception between ‘I’ and ‘That' through the thought 'I am the pure and the secondless Brahman' and having attained the path of salvation which is of the nature of Para-Brahman, after having become one with It through the Dhyana of the sun's sphere as shining with the self, becomes fully ripened for getting salvation. Sankalpa and others are the causes of the bondage of the mind; and the mind devoid of these becomes fit for salvation. Possessing such a mind free from all and withdrawing himself from the outer world of sight and others and so keeping himself out of the odour of the universe, he looks upon all the world as Atman, abandons the conception of 'I', thinks 'I am Brahman' and considers all these as Atman. Through these, the person becomes one who has done the duty of Self realisation.
Panchama Khanda with four verses

Sarva paripurnatvayeeta brahma bhuto yogee bhavati/Tam Brahmeti stutivanti/

Sarvalokastutipaatrah sarva desha sanchara sheelah paramatma gamane bindum nikhipyu
shuddhahadwaita jaadyya sahajaamanaskayoganidraakhandaanuvrityaa jeevan mukto bhavati/

Tacchhaananda samudramagnaa yoginobhavanti/

Tadakshepyaa Indraadayah swalpaanandaaah/ evem praaptaanandaaah/ Evam paptaanandah Parama
yogee bhavateeyouponishat/

The Yogin is one that has realised Brahman that is all-full beyond Turya. They (the people) extol him
as Brahman; and becoming the object of the praise of the whole world, he wanders over different
countries. Placing the Bindu in the Akasa of Paramatman and pursuing the path of the partless bliss
produced by the pure, secondless, stainless and innate Yoga sleep of Amanaska, he becomes an
emancipated person. Then the Yogin becomes immersed in the ocean of bliss. When compared to it,
the bliss of Indra and others is very little. He who gets this bliss is the supreme Yogin

Triteeya Brahmana – Six stanzas
Prathama Khanda

Yaginyavalkyo maha munirmandlapurusham prapaccchha swaami mitramanaskalakshanamuktimapi
vismriram punarlaksanam bruheeti/
Tatheti mandalapurushobraveet/ Idamanaskamatirahasyam/ Yagjaanena kritaartho bhavati
tannityam shaambhaveemudraanavitam/
Paramatma drishtya tat pratyayalaksyaa driishtaa tadanu sarveshamaprameyajam Shivam
paramaakaasham niraalambadadvayam Brahma Vishnu Rudraadeenamaka lakshyam sarva
kaaranam param brahmaatmannevyaa pashyamaano guhaavibhranameva nishchayena jaatvaabhaav
bhavah bhavavhaavadi dwandwaateetah sarva viditamanyumbashasthadanantaram ahkilendraya
kshayavashhadamanaskaa sukha brahmaananda amudremanah pravaahaa yoga ruupaniivaasthitaa
deepvadadaalchalam param brahmaa prapraoptaat/
Tatah shushkavrikkhavanmoorchha nidraavamanyah shvaashoccbhahaasaabhaavamashadadvandvah
sadda cchanchala gaatrhaa parama shantim swvkriya mana pracharaa shunyam paramaattmanee
leem bhavati/
Payah straaravantaram dhenustana kseeramiva sarvendriya vargam parinashte mano naasho
bhavati tadevamanaskam/
Tadanu nitya shuddhhah paramaatmaahameveto tatvamaseetypadeshaa twamevaahamevaa
twamiti taaraka yogamaargenaakhandaananda purnah kritaartho bhavati/

Maharshi Yajnavalkya then asked the Purusha in the Surya Mandali : Parama Swaami ! though the
nature of ‘Amanaska’ has been defined by you, yet I do not understand it clearly. Therefore pray
explain it again to me. Accordingly the Purusha said: ‘This Amanaska is a parama rahasya or
explained as lack of concentraation

[The Amanaska Yoga is a dialogue between Īśvara and Maharshi Vāmadeva, on a system of Yoga
that leads to liberation in this life as of jīvanmukti. It consists of one hundred and ninety-eight verses,
divided into two chapters The first chapter of eight-six verses begins by defining what the highest
reality or the ‘parama tattva’ is and is not, and lists another six elements or tattvas. Instruction is then
given on the practice that leads to absorption as of ‘laya’. When absorption is attained, the highest
reality appears, which brings forth the state of amanaska. The last fifty-two verses of the first chapter are devoted entirely to the twenty-four year progression in absorption, which involves the attainment of many special powers as of ‘ashta siddhis.’].

By knowing this, one becomes a person who had done his duty. One should look upon it as Paramatman, associated with Sambhavi-Mudra and should know also all those that could be realised through a thorough cognition of them. Then seeing Para-Brahman in his own Atman as the Supreme of all in the ‘srishthi the Almighty of all, the immeasurable, the birthless, the auspicious, the supreme Akasa, the supportless, the secondless the only goal of Brahma, Vishnu and Rudra and the cause of all and assuring the self that who plays in the ‘hridaya gahvara’ or the cave of the heart) is such a one.

One should raise the self above the dualities of existence and non-existence; and knowing the experience of the Unmani of the ‘Manas’, then the person attains the state of Para-Brahman which is motionless as a lamp in a windless place, having reached the ocean of Brahmic bliss by means of the river of Amanaska-Yoga through the destruction of all his senses. Then he resembles a dry tree.

Having lost all the idea of the universe through the disappearance of growth, sleep, disease, expiration and inspiration, the body being always steady, comes to have a supreme quiescence, being devoid of the movements of Manas and becomes absorbed in Paramatman. The destruction of ‘manas’ takes place after the destruction of the collective senses, like the cow’s udder that shrivels up after the milk has been drawn. It is this that is Amanaska. By following this, one becomes always pure and becomes one that has done duty, having been filled with the partless bliss by means of the path of Taraka-Yoga through the initiation into the sacred sentences such as: 'That Thou Art', 'I am thou alone', 'Thou art I alone', and such.

Dwiteeya Khanada
Two Stanzas

Paripurnaparaakaashamagnamanaah Praptonmanyavasthah samnyata sarvendriya vargouneka janmaarjita punyapujjapakkaikaivalya phalokandaanandanirasta sarva klesha kashmalo Brahmaamasmeeti krita kriyo bhavati/
Twamevaaham na bhedosti purnatwaatparamaatmanah/ Ityupacchharansamaalingya shishyam jnyaptimaneeyat/

When one’s manas is immersed in the Paramaakaasha and becomes all-full and when the person be attaining the Unmani state, having abandoned all his collective senses, the person conquers all sorrows and impurities through the partless bliss, having attained the fruits of Kaivalya, ripened through the collective merits gathered in all his previous lives and thinking always 'I am Brahman', becomes one that has done his duty. 'I am Thou alone. There is no difference between thee and me owing to the fullness of Paramatman.’ Saying thus, the Self as of the Purusha -the Purusha as of the Surya deva embraced his pupil and made him understand it.

Chaturtha Brahmana
Four Stanzas

Athha ha Yagjnayavalkyo mandalapurusham prapacchha vyomapanchaka lakshanam vistarenaamubruheeti/
Sahovaachaakaasham paraakaasham/ shukshmaakaasham paramasakaashamit pancha bhavanti/ Sabahaayabhyantaramayaakaashaam/ Surya nibham suryaakaashaam/ Sa baahyantaareparimittadyutinibham Suuryaakaashaam/ Anirvachaneeyajjyotih sarva vyaapakam niritishayaanandalakshanam paramaakaashaam/
Evaam tattalakshya darshanaattattatriup bhavati/
Then Yajnavalkya requested the Purusha in the ‘Suryaakaasham’ or the sphere of the Sun to please explain the nature of the five-fold division of ‘Akasa’. He replied: ‘There are five: Akasha, Paraakasha, Mahaakasha, Suryaakaasha and Paramakaasha. That which is of the nature of darkness, both in and out is the first Akaasa. That which has the fire of deluge, both in and out is truly Mahaakasa. That which has the brightness of the sun, both in and out is Suryaakaasha. That brightness which is indestructible, all-pervading and of the nature of unrivalled bliss is Paramakaasha. By cognising these according to this description, one becomes of their nature. That person is a Yogin only in name, who does not cognise well the nine Chakras, the six Adharas, the three Lakshyas and the five Akashas. Nine Chakraas comprise the shat chakraas besides taalu-aakaasha and bhuchakra, then the shad aadhaaras as of moolaadhaaraas and so on, trilakshyaas viz. anrarlakshya, bahir lakshya and madhya lakshya, and further the vyoma panchakaas. Be this known well that a genuine yogi be equipped with the vigjnaana of the nava chakraas- shadaadhaaraas-trilakshyaas and vyoma panchakaas.

Pancha Brahmana
Nine Stanzas

Savishayam mano bandhaaya nirvishayam muktiye bhavati/
Atah sarvam jaagacchitta gocharam/ Tadeva chittam nirashrayam mnonmanyavasthaparipakkam
laya yogyam bhavati/
Tallayam paripurne mayi samahhyaset/ Manolayakaaranamahameva/
Anaahatasya shabdasya tasya shabdasya yo dhvanih/ Dhvanerantargatam jyotirjyotirantargatam
manah/
Yanmanatrijagatsrishtisthitvyasanakarmakrit/Tanmnano vilayam yaati tadvishnoh paramam padam/
Tallayachhduvdvaadvaadatidddhirbheadaabhaavaat/ Etayeva paramatavam/
Sa tagino baalonnmaattptishaachavajajadviryaa lokamaacharet/
Yevamanamankaabyasaenaiva nityatryptalpamuutrapureeshamita bhojanadhidhaangaajaadya
nidraadvgaauchalanaa bhava brahma darshanaajnaana sukha swrupaiddhirbhabhavat/ Yevam chira samaadhi janita brahmaamritapapanaparaayanosou Sanyaasee Paramahamsa avadhuto bhavati/ Tatkalamevaakottara shatam taarayati/ Tanmaatritrujaayaapatyavargam xcha muktam bhavateeyupanishad/

One’s ‘manas’ influenced by worldly objects is liable to bondage; and that ‘manas’ which is not so influenced by these is fit for salvation. Hence all the world becomes an object of Chitta; whereas the same Chitta when it is supportless and well-ripe in the state of Unmani, becomes worthy of Laya or absorption in Brahman. This absorption should be learnt from me who am the all-full. I alone am the cause of the absorption of Manas. The Mans is within the ‘atma jyotis’ or of one’s own which again is latent in the spiritual sound which pertains to the ‘Anahata’ being the sound of the heart. That Manas which is the agent of creation, preservation and destruction of the three worlds - that same Manas becomes absorbed in Vishnu.

Through such an absorption, one gets the pure and secondless state, owing to the absence of difference then. This alone is the highest truth. He who knows this, will wander in the world like a lad or an idiot or a demon or simpleton. By practising this ‘Amanaska’, one is ever contented, his urine and faeces become diminished, his food becomes lessened; he becomes strong in body and his limbs are free from disease and sleep. Then his breath and eyes being motionless, he realises the nature of bliss. That ascetic who is intent on drinking the nectar of Brahman produced by
the long practice of this kind of Samadhi, becomes a Paramahamsa or an Avadhuta. By seeing him, all
the world becomes pure and even an illiterate person who serves him is freed from bondage. The
ascetic enables the members of his family for one hundred and one generations to cross the ocean of
Samsara; and his mother, father, wife and children - all these are similarly freed. ‘
Thus is the end of the Fifth Brahmana and the Bhikshukopanishad.

Mantrikopanishad

Belonging to Shukla Yajurveda the Mantrikopnishad explains that Jeevatma and Paramatma are
indeed identical being mutual reflections although the capacity to segregate the body and the samsaara
and the coverage of Maya. In the saamaanya rupa, one tends to be readily attracted to
ekarmaanubhava or the fall out of actions and the bhavaanubhava, but a sanyasi rupa hamsa be able
to delve deeper and deeper and seek to ascertain the vyaaktaavyakta, dvitaadvaita, sukshma and virat
rupaas.

1. Ashtapaadam shuchim Hamsam trisutramanumavyayam,
Trivartamaam tejasoham sarvatah pashyatra pashyati/
The eight footed, ‘pavitra swarupa, hamsa rupa, trisutra as of vyashthi, samashthi, tadubhaya rupa,
atisukshma, avyaya and dedeepyamaana paramatma chetana’ by the ‘trimargaas of bhakti-jnaana and
karmaanbhava maatra’ be visible, and none otherwise. Thus the eight-footed immaculate Swan, bound
with three cords, subtle and imperishable, to whom three ways lead, I see not though I see it
everywhere.

2. Bhuta sammohane kaale bhinne amasi vaikhare/
Antah pashyanti satvasthaa nirgunam guna gahvare/
While Paramatma is of ‘chetanaanirguna’, the guna rupi jeeva is of saamaanya guna rupa. A
saamanadi purusha is shrouded by the arishad vargaas of kaama-krodhaa-lobha-moha-mada-matsaraas
and as such be of the ‘sammohita avasthaa janya andhakaara nimagna’ and hence the ‘avasthaa
janaandhakaara nimagnata’ In other words, all living beings are confounded in the darkness of
nescience when however the darkness is shattered by the Sun of saving knowledge. The sages
established in Sattva behold the Absolute beyond Gunaas right in the sphere of gunaas.

3. Avashhkyah sonyatha drastam dhyaayamaana kumaarakaahi/
Vikaarajananemagjnyaamashtaruupaamajaam shruvaam/
‘Anya rupa prakaaad dhyaana’ be not possible to realise paramatma’s chetana by saamaanya purushaas
of agjnaana since the jagat vikaaraas be by janma, agjnaana rupa, ashta rupaas viz. pancha bhutaas,
manas, buddhi, ahamkaara and prakriti rupa maaya prabhaava. In other words, contemplated by
Maharshis the Absolute is not otherwise capable of being perceived at all.

4. Dhaayatedhyaasitaa tena tyante preeryate punah/
Suuyate purushartham cha tenaivaadhishhitam jagat/
Dhyaana or chitana dwaara ‘maayikaagjnaana’ be of nirmulata kaarana. It is that adhyaatmika jeeva
be of the samsaara bandhana hetu. Thus, the agent of superimposition the Unborn Maya, the nescient
eight-fold inveterate mother of modifications blocks the truthful values of a jeeva.

5. Gouranaadhyantavatee saa janitree bhutabhaavaneey/
   Sitaasita cha raktaacha sarvakaamadudhaa vibhoh/

This gourarupi maaya be able to manifest both utpatti and pralaya kaaraanaas being the praanimaatra poushika sahaayaka. This is the shveta- krishna- raktavarnas or as of Satvika- Raajasika-Taamasika gunaa and be the decider of sampurna kaama kaaraanaas. Hence, Paramatma’s mighty Maya, having both a beginning and an end, the creatrix, brings beings into existence; white, black and red characteristics and fulfils all desires.

6. Pibantyenaamnavishayyaamavigaanaam kumaarakah/
   Ekaastu pibate devah swacchhaandonna vashaangah/

Sarva jeevaas be of the maaya swarupa but parama purushaas be able to be of maaya bhinna vigjaataas and niddhi dhyasa chintanaas besides yougika kriya- upabhogaas Thus the ignorant one’s experience this non-objective Maya whose real nature is unknown even to sages. The Supreme alone be freely following and enjoys Maya as the Supreme Lord’s Companion. Parameshwhara is quiescent and motionless and Shakti that keeps everything pulsating, from planets and stars to the atom, and is inseperably united. Almighty can be called matter and Shakti energy. Not only are Bhagavan and Shakti united being basically the same as the matter becomes energy. Thus ‘without being united with you, can Paramatma be able to even stir! The first vibration by which the Parabrahman becomes aware of Itslef is caused by Amba. Thereafter it is vibration after vibration in ‘aarohana and avarohana’ manner being Praana the Life Energy!

[Expla. vide Brihadaanaya. Upa. I.i.1 to .iv.1-5 on Purusha and Prakriti

Purnaatpurnamudachyute, Purnasya purnamaadaaya purnameva vashyate/ Om Shantih Shantih Shantih!

Ashwamedha Yagnya

I.i.1) Om/ Ushaa vaa ashwasya medhyaasya shirah, Suruyaschakshuh Vaatah Praanah Vyaattaragnir-
   vaishwaanarah Samvatsara Atmaashwasya medhasya/ Dyouh prishthham Antarikshhamudaram
   Prithivi paajasyam Dishah parashve Avaantardishashivah Rutaugnaani
   Maasaashthamaaschcha parvaani ahoratraani pratishthaah nakshatraanyasthaanaani Nabho
   maamsaani/ Uvadhyam sikataah sindhavo gudaah yakruccha klomaanacscha parvataah
   Aoushadhyascha vanaspayascha lomaani udyan purvaarthah, oshadhyascha vanaspayascha
   lomaani,udyan purvaardhah nimlochan jaghannaarthaah, yad vijrumbhate tad vidyotate, yad vidhunute
   tat stanayati yamnehatah tad vashhati; vag evasyavaak/ (Om, while comparing an Ashwamedha or
   Horse Sacrifice to Nature, then Ushahkaala or the early dawn is comparable to its head, its breathing
   or life-force as Air, its eyes like Surya, its open mouth as Agni/ Fire or Vaishwanara and the body of
   the ‘Ashwa’ as comparable to a Year or better still the ‘Kaalamana’or the Time Cycle; its back as
   ‘Swarga’; its belly like sky; its hoof like Earth; its sides like one fourths of a year; its limbs like the
   Seasons of a Year; its body bone joints like months and fortnights; its hooves like days and nights; its
   bones like Nakshatras or Stars; and its flesh like clouds. The Sacrificial horse’s food in the stomach
   is like sand, its blood vesssels are rivers, liver and spleen are comparable to mountains and the hairs
like herbs and tree. The rising Surya is the horse’s forepart while the hind part like the Sun set. The horse’s yawns are comparable to lightings and its body shakes and shrieks are like thunders; its urination is like downpour rainfall and neighing is like sound waves! (I.i.2) Aharvaa ashvam purastaan mahimaanvajayaata tasya purve samudre yonih, Ratriyenam paschan mahimaanvajayaata tasyaapare; Samudrayo nyo na ashvam mahimaanavabhitah samvabhuvaatuh, Hayo bhutwaa Devaa avahat vaajii gandharvaan arvaasuraan ashvo manushyaan samudra evasya bandhuh samudro yonih/ ( The dawn arises as the Swarna Kumbha or golden vessel - ‘Dipti Samanyat’-Mahiman appears in front of the Sacrificial Horse pointing out the day ahead and its origin is the Eastern Sea; at the dusk time or the evening the the Rajata Kumbha or the Silver Vessel is kept on the rear side of the horse pointing to the arrival of night; its source is the Western Sea. These two sacrificial vessels are kept on the front and rear sides of the Sacrificial Horse thus indicating the dawn and dusk. The context differs in respect of Horse Sacrifice: it is called Haya Medha in respect of Devas, Vaajina Medha for Gandharvas, Arva Medha for Asuras and Ashwa Medha for human beings. Indeed, Sea is the common relative for Devas, Gandharvas, Asuras and human beings alike! (I.iv.1)

Atmaivedam agra aaseetpurushavidhah, sonuveekshya naanyadatmanopashyat soham asmite agre- yaharat,tatoham naamaabahavat, tasmadapi etarhi aamantritah, aham ayam iti evaagra uktwaa, athaan naama prabhru taysaya bhavati, sa yat purvosmaat sarvasmaat sarvaan paapmana aushat, tasmad puurushah,oshaati ha vai sa tam,yosmaat poorvo babhushati,ya evam veda/ ( At the beginning, it was only the Purushaakaara or human like Atma who found that there was none else and thus he pronounced himself as ‘Ahamasmi’ or ‘I am Myself’. Till date one addresses the self likewise. Since he would have practised Dharma in his earlier incarnation and now he was the very first without a contender that whatever evils might have existed in the past would have been burnt and as such he claimed the status of Purusa the Virat or Viraja.) (I.iv.2) Sovibhet tasmaadekaaki bibhiti sa haayameekshaam chakre yanmanyannasti kasmaanu vibhemeeti tata yevasya bhayam veeyeya aaksmaa hi abheshyat dwiteeyaat vait bhayam bhavati/ (Initially he was afraid of loneliness but eventually satisfied himself that since he did not visualise anybody else then there was absolutely no threat to his claim of being the independent Prajapati himself! ) (I.iv.3) Sa vai naiva rame tasmaadekaaki na ramate sa dwiteeyam aicchat, sa haitaa vaanaas yatha stree pumaam sau samparishvahtou, sa inaamatmaanam dvedha -apaatayat tatah patischa patni chaambhavataam tasmaadidam ardhabragalam iva swaha iti ha smaaha Yaginjyavalkyaha, tasmad ayam aakaashaah striyaa puryata eva taam ambhavat, tato manushya ajaayanta/ (Yet, he was not too happy and hearty as he was a lonely Purusha and he felt like creating a Prakriti with whom he could keep company with; he therefore tore off half of his body into two and thus created a husband and wife and as such an ‘arthabrigal’ or two halves of same food emerged, as explained by Yaginjyavalka, same the total space was occupied two manifestations, and from their union, human beings were born.) (I.iv.4) So heyham eeksham chakre katham nu maatmana eva janayitwaa sambhavati haina tiroshaaneeiti saa gauraa hinya tiroshaaneeiti,sa saa gaur abhabvat, vrishabhaa itarastaaam sam evaabhabhat, tato gaoavo jaayantaa, vatsaa itaraa avir itaraa mesha itarah, tato samevaabhabhat tato jaayavo jaayant; evam eda yad idam kim cha mithunam, aapilikaabhyah tat sarvam ashrayata/ ( This Shatarupa viz. the Prakriti Swarupa female realised that as to how the Purusha who tore off himself into two could create her and still has had physical union with her and thus out of shame hid herself in the form of a cow; but still found out the truth and albeit with her half consent gave birth to an ox; then Shatarupa took the form of a horse then their union procreated horses; in the same way as Shatarupa became a donkey then the generations of donkeys emerged; she became a goat and that species too got created; sheep too got produced like wise and so on till even ants were born). (I.iv.5) Sovet aham vaava srishtitrasmi aham heedam sarvamansraksheeti, tatah srishtir abhabhat, Srishtaam haasyaitatasyaam bhavati ya evam
veda! (Thus as Srishti or Creation of the entire Universe got manifested and thus Prajapati declared that since he created the various species in the worlds, he is indeed the Creator!)

7. Dhyana vikriyaabhyaam bhagavambhunthkhesou prasahdvibuh," Sarva saadhaaraneem dogdhreem peeyamaanaanaam tu yajvabhih/

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

8. Pashyantyasyaam mahaatmaanah suvarnam pippalaashanam, Udaaseenam dhruvam hamsam snaatakaadhvaryavo jaguh/

Mahatma Purushas are of ‘su rupa varna’ behold Jagat rupa in the sphere of Maya as the bird eating the fruits of Karmas. Righteous action irrespective of fruits begets further longevity to keep pursuing the path of enlightenment; Involvement of evil actions caused by panchendriyas like vision, hearing, touch, breathing, generation accentuated by mind blinds the Essentail Truth and the pace of recovery would be too slow even nil; Unity of Self and the Supreme is evident and harnessing body parts and senses is of paramountcy to reiterate that essential Truth; both the Inner Self and the Supreme are stable yet on the move, nearby yet distantly unrealised, right within but without calling for intense introspection;Those Yogis when realise this Reality wonder where there is hatred and what is the love; As there is ‘tadaadmya’ or absolute Identity, the Self and Supreme ought to be the same, irrespective of the play of senses and thoughts that the body carries; the Supreme is all pervading, unborn,
bodyless yet allots clear instructions to follow by all entities. The priests who have completed their Vedic training have declared the Other to be detached.

9. Shamsantamanushamsanti bahuuchaah shastrakovidaah/rathantaram brihatsaama saptavaidhirastu bhruguttamaah/

Shastraginya panditaas by way of ‘ruchamadhyama’, ‘stuti janaas’ by the medium of stotraas, ‘rathantara sanginakaa’ and ‘brihad saama vidushaas’ by way of ‘saptavidiha gaana maadhuryaaas’ are all replete with extolling the Unknown. In other words, the masters of the Rig-Veda, well-versed in the Shastras repeat what the Yajur-Vedins have declared. The adepts in Sama-Veda singing Brhatsama and Rathantara also reaffirm this eternal truth.

10. Mantropanishadam Brahma padakrama samanvitam/ Pathanti Bhargavaa hvote hyaatarvaano bhruguttamaah/

Mantra rahasya be of Brahma; Vedic Maharshis like Bhriigu and the Bhargavas - these followers of the Atharva Veda, ever practising the Veda, the mantras and the secret doctrines, in the sequence on Words, all set forth the same doctrine.

[A brief on Chatur Vedas]

Chatur Vedas: 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 Bhaga 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’, ‘Maadhyanandini’, ‘Kathi’, ‘Maadhhya Kathi’, ‘Maittraayani’, ‘Taittireeya’ and ‘Vaishampaaniya’.

Saama Veda has two main Shaakhas viz. ‘Kouthuma’ and ‘Aatharvaayani’or Raamaayaniya’ and these contain ‘Veda’, ‘Aaranyaka’, ‘Uktha’ and ‘Vuuuh’ ‘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 Itthaasaas 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) Vishnu Purana explains in detail about Veda Vrika, Veda Vyaasas, Veda vibhajana, Vedangas and Purana, Vidyas. Maharshi Parashara presented an analysis of Vedas to Maitreyya Maha Muni as to how various Veda Vyasaas of different Yugas attempted divisions of Vedas. He compared Vedas as a Maha Vrika comprising Veda Shaakhaas (Branches) in thousands and it would be impossible to declare classifications as they vary by Yugas, Times and Situations. Even in Dwapara Yuga there were variations as noticed in different Manvantaras. But one fact appeared to be clear that Bhagavan Vishnu created Veda Vyasaas of his own ‘Amsha’or Alternatives who kept in view the contexts and exigencies of Loka Kalyana made the best possible variations from the Single Veda now in Four
‘Shakhaas’. In the evolution of the twenty eight Dwapara Yugas, as many Vyasaas emerged from the positions of Brahma, Prajapati, Shukracharya, Brihaspati, Surya, Mrityu, Indra, Vasishtha, Sarasvata, Tridhama, Trishika, Bharadwaja, Antariksha, Varni, Traiyaruna, Dhananjaya, Kratigina, Jaya, Bharadwaja, Gautama, Haryatma, Vaajashravaa Muni, Somavamsха`s Trina Bindu, Viksha, / Valmiki, Shakti, Jatukarna and the latest Krishna Dwaiipayana (the son of Maharshi Parashara). The Maharshi stated that after his son Krishna Dwaiipayana, the next Vyasa wou would be Ashvatthama.

Having prefaced thus about the Evolution of Veda Vyasaas, Parasara Maharshi defined and conceptualised the ‘Avinaashi Ekaakshara Mantra’ OMaths Brahma. This Pranava Brahma represents Bhuloka-Bhuvarlaka-Swarlaka; that Pranava Brahma also represents Ruk-Yajur- Saama and Atharvanya Shakhas of the Paramaika Veda Vriksha. **Rig Veda Shakha:** As prompted by Lord Brahma, Mahatma Krishna Dwaiipayana Vyasa took the assistance of four of his disciples to fully assimilate the Totality of the Single Veda and entrusted the task to Maha Munis viz. Paila in regard to Rig Veda, Vaishampayana to Yajur Veda, Jaimini to Saama Veda and Sumantu to Atharva Veda; besides Vyasa entrusted the task of Itihasas and Puranas to Maha Muni Lomaharshana. In the days of yore, there was only Yajur Veda and that was divided as four Vedas on the basis of ‘Yagna-anushthana Vyavasta’ or the Procedures of Performing Yagnas and the Chyatur hotra Vidhi was as follows: Yajur Veda Vidhi by Adhvaryu, Ruk Veda Vidhi by Hota, Sama Veda Vidhi by Udgata and Atharva Veda Karma by Brahma. Subsequently, Vyasa did the editing of Ruk and Yajur Vedas and part-scripting of Sama Veda; through Atharva Veda, Vyasa then established the Raja Karma and Brahmatwa. Thus Vyasa had done the distribution of the Chatur Vedas in the form of Four Veda Vrikshas from the Maha Veda Vriksha.

As regards the Rig Veda Vriksha, Maharshi Paila divided this Veda into two Shaakhaas and made his Sishyas Indraprimiti and Bashkala responsible to read them. Bashkala made further division into four Upa Shakhaas which in turn were subdivided among four further Sishyas viz. Bodhya, Agni maadhak, Yajnyavalkyaand Parashara (ie the present Purana Karta of Vishnu Purana). Further on, Indraprimiti taught his son Manduka Muni. In this Parampara (link) of Sishya-Prasishyaas, Shakalya Veda Mitra scripted Samhitaas or Annotations and sub divided the same among five further sub-branches and taught these to Mudgala, Gomukha, Vaatsya and Shaaliya. Yet another of his upils called Shakapurna prepared three Veda Samhitas and a fourth Grandha on ‘Nirukta’. And thus the Sishyas carried on the Samhitas further. **Yajur Veda Shakha:** Maharshi Vaishampayana who was entrusted Yajur Veda by Veda Vyasa converted the Shakha into a Tree which got twenty seven Shakhas. One of the most intelligent Sishyas of the Maharshi was called Yagnavalkya. Once the Guru could not to reach a Meet of all the co-Students at an appointed time and date failing which the punishment was to be Brahma hatya pataka; the Guru and requested his Sishyas to perform a Vrata as an atonement. But the egoistic Yagnavalkya boasted that he alone was enough to perform the Vrata and the enraged Vaishampayana cursed Yagnavalkyaand asked him to vomit whatever was learnt by him since he talked as thoughhe was Supreme and others were useless! Yagnavalkya apologised no doubt but Guru did not relent; although the former said that he himself could do the Vrata out of veneration and devotion to his Guru but did not out of arrogance nor out of spite for his co-students! Any way, Yagnavalkya pulled out Yajurveda in the form of a blood-stained Murti and left the Guru. The Sishyas consumed the remains of Yagnavalkya vomitted by assuming the forms of ‘Tithiris’ or partridges and hence that part of Veda is called Itihasa. Yagnavalkya then extolled Surya Deva stating: (Yaagnyavalkystadaa praaha pranipatya Divaakaram, Yajumshi taani mey dehi yaani santi na mey Gurou!) The Vaaja Shrutis that Kanva and other Maharshis realised were of as many as fifteen Shaakhaas which indeed were of Yagna-valkya`s own ‘Pravritti’ or distinction. **Saama Veda Shaakha:** Jaimini’s son Sumantu and his son Sukarma dealt with one each of the branches of Sama Veda. Then Sukarma made thousand sub branches of Sama Veda and taught some to Kausalya Hiranya Nabha and the rest to another Sishya named Paushpanji. Hiranyanabha had five
hundred Sishyas and they learnt Udeechya Saamaga. Hiranya naabha also propagated Praachya
Saamaga. Paushpanji had four main Sishyas viz. Lokaakshi, Naudhami, Kakshivaan and Laangali and
these and their next generations popularised their own Samhitas. Hiryananabha’s yet another disciple
Maha Muni Kriti and his pupils taught twenty four Samhitas further. Adhvarva Veda Shaakha:
Sumantu Muni taught Atharva Veda to his pupil Kabandha and the latter taught one branch of Atharva
Veda to each to Deva darsha and Patthya. Deva Darsha’s sishyas were Megha, Brahmabali,
Shoaulkaayani and Pippala. Pathya’s students were Jaabaali, Kumudaadi and Shounaka and they were
responsible to segregate Samhitas. Shounaka sub-divided his Samhitas to Vibhru and Saindhava. The
latter’s sishya Munjikesha further distributed his Samhitas into five Kalpaas named Nakshatra Kalpa,
Veda Kalpa, Samhitaa Kalpa, Angirasa Kalpa and Shanti Kalpa; it is stated that the ‘Ruchaas’ or
Hymns of these Kalpaas are among the popular Vikalpas]
Those who see with the eye of wisdom, the twice-born, perceive Him as comprising everything from Brahma to sticks, as one only, pure through and through, all pervading.

17. Yasminsarvamidam proktam brahma stavaara jangamam,
Tasminnaiva layam yaanti straivyatyah saagare yathaa/
That in which this might manifold, moving and unmoving, is woven - in that very thing it also merges as the rivers do in the sea.

18. Yasminbhaabhaavaah praleeyante leenaaschaavyaktataam yayuh,
Pashyanti vyaktaa bhuysthaa vyaktaa budbudaa iva/
In That in which the objects are dissolved, and, having been dissolved, become unmanifest, once more they attain manifestation; they are again born like bubbles.

19. Kshetraadhishthitam chaivaaraanairvidyate punah,
Evam sa bhagavaan devah pashyantyanye punah punah/
Just as that kshetragja rupa be the sampurna prani adhishthata realising the samasta kaarana, likewise parama purusha vidvaan and saadhaka too be ever gazed at always.

Kena Upanishad opens with the interrogation as to who indeed is the driving force of one’s life and the reply is that one’s mind is the cause supported by Praana the Vital Force but its Remote and Real Instructor is one’s own Conscience. The infrastructural set up of the Mind comprises the ‘Panchendriyas’ or functionaries of the body and these five are divided into five each of jaanendriyas or sensory organs and a set of Karmendriyas or body parts enabling the execution of the acts as speech, vision, hearing, touching, and generation all as directed by mind and remote controlled by the Conscience of Self. But indeed the Cause and Effect pattern of the Conscience causing the Praana and mind further effecting the body organs and senses is irrelevant for the simple reason of the Antaratma which is the Supreme Brahman would be far beyond comprehension of humans and Devas alike. Inner consciousness is neither of the faculty of ‘Vaak’ alone, nor of Manas, nor of Chakshu nor of Manas or all the faculties put together. As to whether anybody knows about Brahman the significance of speech; vision, Mind, and so on recalling the story of a blind man seeking to highlight one part of the body or another and deduce that an elephant was a head-its trunk-its tail-feet-every.

Indeed, one does not consider that he does not realise that he does not know either! It is known yet It is unknown! The Supreme is not an object even of extraordinary knowledge but of immense introspection and Self Realisation; it is neither perception nor comprehension but only intuition. Thus, to know one does not know but desires to know yet It remains unknown is all what all one knows! Once on realising the Supreme Truth, the Individual becomes aware that the Inner Consciousness or the Antaratma itself is within the Paramatma. One wonders whether It is Maya ever preventing Jivas and Devas to discover the Truth.

20. Brahma Brahmotyathaayaani ye vidubraahmanaastathaa,
Leenaaschaavyaktashaalina ityupanishad/
That Maha Vidwaan Brahmaveta who might be capable of realising Brahman, is indeed be qualified to get the absorption of Brahman and be get dissolved in the Unknown. This is the secret of the Upanishad.

Niraalamba Upanishad

In this Shukla Yajurvedaeya Upanishad the delineation is of Brahma-Ishvaara-Jeeva-Prakriti-Jagat-Jnaana, Karmaaadi vishayaalochanaas. The concept of Nirvikaara Brahman be discussed then be the discussion of Prakriti, Ishwaara, Shrishti, Ishana-Shraasana- Sanchaalana would take place. Further the yavahaaraas deha sampatti as of rakta mamsaas, skins, bones and so on upto sanyaasa-grihashta-balyaadi avasthaas, and muktaadi perceptions of Parama yogi-Parama Hamamsadi Upaadhis and so
on. Niralamabana as the concept janma-mrityu bandhana to be uprooted.

1. *Om Namah Shivaaya gurave sacchhidaananda murtaye/ Nishprapanchaaya shaanaaya niraalambaya tejase/ Niraalamba samaashritya saalambam vijahaati yah/ Sa samnyasee cha kaivalyam padamashhutute/*

Om this nitya kalyaana kaari Shiva guru the Sat-Chit-Andha Murti, our prostrations as this nishprapancha, aashraya rahita tejaswarupi is the singularmost kaivaya pada pradaata.

2. *Eshaamagjaana jantuunaam samastaaurushtha shaantaaye/ Yayadbhodwayamqakhilam tadaashhanya braveeyaham/*

May I hence raise and answer the (questions covering) all that must be known for liquidating the misfortunes of living beings plunged in ignorance.


4. *Sa ho vaacha mahadahankaara prithivyaapejovayavaakhshevetvaa brihdrugpennaadakodhena karmajnaanartharthapatayaah bhasonsamaanamadviteeyamakhilopaadhi vinirmutam tatsakala shaktyupbrimhitamaadayaanam shuddhham prakrityajhdyamaashtriya lokaam sruvthhaa pravishyantarmitvena brahmaadeebaaam budhheendriyamithaatwaadeeshhvarah/*

Now the reply to the questionnaire as above: Mahat Tatva, Ahamkaara, Brahmaanda of Pancha Bhutaas or Prithivi-Aapas-Tejas-Vayu- and Akaasaha or the Five Elements viz. Prithivi-Aapas-Tejas-Vayu-Akasha or Earth-Water- Fire-Air / Wind- Sky and the respective Pancha Tanmatras as of :Sound (Shabda), Touch (Sparsha), Vision (Roopa), Taste (Rasa), Smell (Gandha). These tanmatras are related to each sense organ. On the other hand, Brahman is the ineffable Spirit. It appears as the Mahat (the Sankhya Great), the ego, (the elements) earth, water, fire, air and ether - the macrocosm and as actions, knowledge and ends. It is non-dual and free from all adjuncts. It is big with all powers and is without beginning and end. It may be spoken of as pure, good, quiescent, unqualified. Pranmatma is the veritable Brahman that, depending onIts power called Prakriti creates the worlds and enters (into them) as the inner Controller of Brahma is Ishvara, as He controls the intellect and the sense-organs. Thus it is that It was that Pranmatma Brahma, the Pradhana Purusheshwara, the Swayambhu or Self Born, the Undefined and the Everlasting- materialised Prakriti of ‘Sat-Asat’ or of Real-Falsity nature with Pancha-Pramaanaas like Pratyaksha, Anumaana, Agama, Kevalaadi Proofs and Shat-Shraanta or Six Types of Vehicles; this Prakriti is devoid of Gandha-Rasa-Sparsha or Smell-
Taste-Touch; Indeed that Prakriti is the Cause of Creation; the Sanatana or the Most Ancient, the Everlasting Form of the Universe; the Unknown, All-Pervading, Sarva Bhutaanaam, Sukshmam or the Minutest, Trigunam of Satwa-Rajas-Taamasa. As there was no illumination before Srishti, Prakriti was of Tamo Guna but as the thought of Srishti Illumination emerged and that indeed was the Kshetrajna, named Maha Tatwa; It was that MahaTatwa that inspired Satwa Guna and Maha Srishti!). The transformation of Maha Purusha and his ‘alter-ego’ Prakriti ie the Kshetrajna and Maha Tatwa led to the Brahmanda or the Golden Egg in which sat the Four Faced Hiranya Garbha-Brahma, the Creator. Within the Golden Egg, are situated Seven Lukas, Prithivi, Seven Samudras and Seven Dwipas, Massive Mountains and Thousands of Rivers. Within the Golden Egg are the Sun, Moon, Stars, Planets, Wind and Lokaloka. While there is an enclosure of water as huge as ten times more around the Golden Egg, there is ten times more of Tejas or Radiance surrounding the water. Ten times larger than the enclosure of Illumination is of Vayu (Wind). Around the the enclosure of Wind is that of Either (Akaasha or the Sky) which is ten times more of Wind. Even enveloping the enclosure of ‘Nabhas’ or Ether is that of ‘Bhutadi’ (Ahamkara or Ego) and that too ten times larger. Yet another enclosure to Bhutadi is ten times more of Nabhas, but that of ‘Mahat’ is equally bigger to Bhutadi. Filnally, Mahat is surrounded by ‘Pradhana’ or the Supreme. Thus there are seven enclosures around the Cosmic Egg viz. water, radiance, wind, ether, Bhutadi, Mahat and the Pradhana the Unknown; all these ‘Avaranaas’ cling to each other.

5. Jeeva iti cha Brahma Vishnavee Ishaanendraadeenaam naama rupa dwaaraa sthhulohamiti midhyaa- dhyaasa vashaajjeevah/ Sohamevaapi dehaarambhakabhedavashaadbahujeevah/

As the chitanya swarupa Jeevaatma is he who, through false superimposition, affirms 'I am gross' due to 'the name and form' of Brahma, Vishnu, Isana, Indra, etc. then cogitates: ‘Though I am one, due to the differences of the causes that originate the body, the Jivas are many’. This ‘ soham swarupa is indivisible but the jeevaas are countless. Afterall the Jeevaatma and the Paramatma are mutual reflections. There is a need to enable normal undersanding to identify the Individual Self with the Absolute and Superlative Self; this is especially to conceive the Object with qualites like organs and senses in the mortal world viz. the Self, as juxtaposed with the Ultimate Reality in terms of Space, Time and other derivative features of the Pancha Bhutas or Five Elements. This is why normal knowledge of mortal conditons vis-à-vis the macro view of higher and applied situation becomes needed. Therefore then, a lotus like small space viz. ‘daharaakaasa’ within the dwelling place of Brahman is viewed for the understanding. The inference is that Brahman has manifested himself in the form of an Individual Soul called Existence and even as the latter is totally detached, there are officials of that abode who are responsible for the maintenance of that abode which is purely temporary; once that Individual Soul-which is but a reflection of Brahman himself- is transferred then a new abode gets ready and the Manifested Brahman called Individual Self- is migrated too again on temporary duty. Thus the mirror images of the Original Brahman keep moving to varying abodes on purely temporary basis! But the original is always intact and the duplicate reflections are in circulation from birth to birth of the mortal bodies!

6. Prakritiriti cha Brahmanah sakaashaannaanavichitra jajannirmaana saamarthya buddhirupa Brahmarshaktireva prakritih/

Prakriti be thus defined but as the power of Brahman; it is intellectual in nature and competent to create the variegated and marvellous world from the matrix of Brahman. When one talks of worshipping two entities of Purusha and Prakriti, the former is unmanifest and the worshipper is ushered into blindness and darkness, while worshipping the Pakriti the manifested is equally misleading since both these are the constituents and as such the worship needs to be unified and combined! Those who worship the Creator might secure supernatual powers and worshipping Prakriti would get absorbed into her! Purusha is mystical and formless, yet coextensive with whatever is external and internal since is birthless and as such devoid of Vital Force and mind; he is
pure and superior to Maya the limiting adjunct of Brahman. In other words some persons of perverted thinking argue that this universe is a ‘Make Believe’, that there is no Creator responsible to draw the contours of it and the creation takes place due to the union of male and female as no other third intervention is ever existent! By being self-convinced some petty minded ignoramus blatantly perform all devilish activities and tread the path of irrecoverable slide down! Indeed, such inhuman humans with not even a modicum of thinking power to distinguish the dark and bright situations, do get attracted into the vortex of ever repeating births and deaths for ever! Prakriti or Maya is the driving force of Creating-Preserving, Destroying and Creating again while the Real Owner of the Chariot of the Universe is the Supreme Brahman Himself! No one has distinguished of what is ‘sambhavati’ or manifested and what is not. Similarly the results of worshipping either of the entities viz. Prakriti the premordial Nature and the Purusha are given as . It may be thus explained the result of worshipping viz. the Cause and Effect phenomenon. This Universe of Truth and Untruth Forms is controlled by the wielding power of Maya; she indeed is the plenipotentiary as it were of Brahman the Supreme conferring all powers to act independently as originated by Him without bothering Him unnecessarily. When one talks of worshipping two entities of Purusha and Prakriti, the former is unmanifest and the worshipper is ushered into blindness and darkness, while worshipping the Pakriti the manifested is equally misleading since both these are the constituents and as such the worship needs to be unified and combined! Those who worship the Creator Hiranyagarbha might secure supernatural powers and worshipping Prakriti would get absorbed into her! some persons of perverted thinking argue that this universe is a ‘Make Believe’, that there is no Creator responsible to draw the contours of it and the creation takes place due to the union of male and female as no other third intervention is ever existent! By being self-convinced some petty minded ignoramus blatantly perform all devilish activities and tread the path of irrecoverable slide down! Indeed, such inhuman humans with not even a modicum of thinking power to distinguish the dark and bright situations, do get attracted into the vortex of ever repeating births and deaths for ever! In other words, this Universe of Truth and Untruth Forms is controlled by the wielding power of Maya; she indeed is the plenipotentiary as it were of Brahman the Supreme conferring all powers to act independently as originated by Him afterall any way.

7. *Paramatmeti cha dehaadeh parastvaad Brahmaiva Paramatma/

As being beyond of a body, Parabrahma is stated as what that Unknown be. The body is a combination of the five elements like earth. What is hard is earth, what is liquid is water, what is hot is fire, what moves is air, what is porous is space. The organs of sense are ear etc: the ear is in the sky (space), the sense of touch (skin) is in the air, the eye in the fire, tongue in water, smell in earth. Thus for the senses sound etc., are the objects. The organs of action are: tongue, hands, feet, arms and genitals. Their objects are: speech, catching, walking, voiding and joy. These have arisen from earth etc., respectively. Mind, Intellect, Egoism and Self-conscious mind are the four inner senses. Their scopes are volition and doubt, determination, affection, decision. The mind is at the tip of the neck, intellect at the face, egoism at the heart, self-conscious mind at the navel. Bone, skin, nerves, hair, flesh are parts of earth; urine, phlegm, blood, semen are of water; hunger, thirst, laziness, delusion and sex of fire; circulation, bursting, movement of the eye etc., of air; lust, anger, greed, delusion and fear are of ether. Earth's attributes are Sound, Touch, Form, Taste and Smell; of water: sound, touch and form; of fire are: sound, touch and form; of air: sound and touch; of ether: sound only. But indeed The supreme Self is Brahman alone being altogether different from body and the Universe as well.

8. *Sa Brahma sa Vishnuh sa Indrah sa Shamannah sa Suryah sa Chandraste Suraaste pishaahaaste manushyaastaah striyaaste pashhaadayasrastaavaram te braahmanaadayah/

Brahma, Vishnu, Indra, Yama the god of Death, the Sun, the Moon, the gods, the demons, men, women, animals, etc.; the immobile the Brahanas, etc.; are that very Spirit. Further, creatures or Beings acquiring own Souls are of three kinds of seeds, viz. those which are born of eggs/ Andajas
like birds, serpents; born of wombs like human beings and animals viz. jeevajams; and born of plants viz. uddhhjujas or those due to sprouting; another category is stated to be svedajas or born of mire and body warmth like bugs and lice but these too are stated to have been born of udbhujas basically. Now it is that Deity in the form of an Individual Self which enters into these three kinds of bodies minus however its organs and senses. That Deity which is the Primary Being called ‘Sat’ or Truth would enter three divinities viz. the elements of Fire, Water and Earth. The red colour of Agni, the white colour of ‘Aapas’ or water and Earth signifying Food are thus the extensions of one single Deity. Now in this way each of the deities is thus able to acquire a name and form. This is how each of the three fold would enter three Divinities and the latter further manifest three fold further viz. the Tejas of red colour, Apas or water of white colour and Food created by Earth!

9. Sarvam khalvidam Brahma neha naanaasti kinchana/
The samasta vishva is indeed thus replete with Parabrahma, and there beyond there be none and nothing else.

[Expla. vide Chhandogya Upa vide III.iv.1 to III.viii.6- on ‘Sarvam khalvidaam Brahma’ the True identity of the Individual Self and the Supreme Soul-approx three pages]

III.14.1) Sarvam khalvidam Brahma tajjvalaaniti shaanta upaaseeta/ Atha khalu kratumayah Purusho yathaa kratur asmin loke purusho bhavat tathetah pretya bhavati, sa kratum kurveeta/ (This Universe in totality is Brahman from whom it is born, exists and dissolves; hence one ought to meditate with tranquility and with sincerity; as he exists with conviction and faith, so does he depart; indeed he or she shapes one’s own destiny for sure!) III.14.2) Manomayah praana shareero bhaarupah satya sankalpa aakaashaatmaa sarvakarmaa sarva kaamah sarva gandhah sarvarasah sarvamidam abhyaattavaakyaa- naadarah/ (The Self comprises of mind, the vital force of the body and inner consciousness; his soul is like the Space; he is essentially of good nature, good intentions, good actions and without complaints and cravings!) III.14.3) Esha ma atmaantarhrdhyeeyaan viher vaa, yadgyaad vaa, sarshapaadvaa, shaamaak aad vaa, shaamaaka tandulaad vaa; esha ma atmaantar hridaye jyaayaanprthivyaaah, jyaayaan diva jyaayaan ebhyo lokebhyah/(The Self within the lotus of my heart is smaller than paddy, barley grain, mustard seed and so on but is indeed greater than earth, space, heaven and the totality of the Universe!) III. 14.4) Sarva karmaa sarva kaamah sarva gandhah sarva rasah sarvamidam abhyaattho -vaak anaadara esa maatmaantar hridyaan ebhyah, sa esa maatmaantarhrdhyeeyaan vriher vaa/ (This Self of mine as present in my heart is what all that is performed by way of actions, what all is desired, of excellent tastes-smells-speaks, etc with no margins of non-fulfillment! Such is the status of Brahman; on departure of the mortal world, this Self of mine would leave the perishable body and be identified with Brahman. He who has this unshaken faith shall truly attain that status, as Shandilya Maharshi asserted again and again!)

Treasure hunt in the Universe as Dishas provide protection and the new borns seek asylum from ‘Bhurbhuvassuvah’ and the related Deities

III.xv.1) Antarikshodarah kosho bhumi budhno na jeeryati, Disho hi asya srahtayo dyaur asyottaram bilam, Sa esa kosho Vasu dhanah tasmin Vishwam idam shrityama/ (Reserve Assets referred to as a ‘Kosha’ or Treasury-of the Supreme Empire of Paramatma is truly full of Riches and Fortunes! This treasury possesses, inter alia, the Antariksha or the Space as its inside, Bhumı as its bottomline, Dishas or Directions as the corners of Swarga, and Sky as the upper lid ceiling; thus the wealth of the Lord’s creation is securely contained there within. Now, as a hero-like son is born to a father to safeguard the treasury of the Universe, the results of actions performed by the son determine the fruits of the treasury!) III.xv.2) Tasya prachi dig juhur, sahamanaa naama Dakshinah, Raajni naama pratichi, subhuta naamodeechi, taasaam Vaayur vatsaha, sa ya etam evam vaayum dishaam vatsam
veda, maa putra rodam rudam/ (The eastern side of the Treasury is named as Juhu since that word signifies oblations to Agni that people perform in the Eastern direction; the southern side is called as Sahamaana, since that word represents what the departed Souls are made to suffer or ‘sahante’ the various results of their vicious deeds in the southern side which is the realm of death; the western side of the Treasury is named as Raajini or brightness- the western glow- identified with King Varuna; and finally, the Udichi or the northern side is called Subhuta connected by Lord Shiva. Now Vayu Deva is the son of Directions and he who knows the Air is the son of Directions does not cry for the loss of the son, but takes shelter from the indestructible Treasury; on the other hand, the Son is reborn and secures shelter from the treasury once again! III.xv.3) Arishtam kosham prapadye ’amunaa amunaa amunaa amunaa praanaam prapadye, amunaa amunaa amunaa; bhuuh prapadye amunaa amunaa amunaa, bhuuh prapadye amunaa amunaa amunaa; swah prapadye ’amunaa amunaa amunaa ) (The son assures himself that he would always take shelter from this indestructible treasury from this one or this one! He takes shelter from Praana the vital force for the sake of this one, or this one or this one! Or he takes shelter from Bhuvan or Bhumi the endless Earth that is for the sake of this one, this one this one! Or he takes shelter from Bhuvah or Antariksha the Intermediate Space or for the sake of this one , this one, this one! Or he takes shelter from Swah or Swarga or for the sake of this one, this one or this one!) III.xv.4-7) Sa yad avocham Praanam prapadya iti Praano vaa idam sarvam bhutam yadidam kincha taneva tatpraaptasi// Atha yad avocham: bhuuh prapadya iti prithvih prapadyentarikshham prapadye, divam prapadya iti eva tad avocham// Atha yad avocham: bhuuh prapadya iti agnim prapadye, Vaayum prapadye, Adityam prapadya iti eva tad avocham// Atha yad avocham: swah prapadya iti Rig Vedam prapadye, Yajur Vedam prapadye, SaamaVedam prapadya iti eva tad avocham, tad avocham// (The new born then decides to take refuge from Praana or the vital force and convinces himself that he should take shelter from Praana only; when he decides to take sanctuary from Bhuh or Earth, then he also seeks it from antariksha or Atmosphere and Akaasha or Sky; when he decides to take protection from Bhuhvah then he meditates Agni, Vaayu and Surya; when he decides to seek the care of Swah then he seeks shelter of Rig Veda, Yajur Veda and Saama Veda!)

Human Life is reminiscent of Daily Sacrifices to enjoy one’s health and ensure longevity as blessed by Vasus, Rudras and Adityas as per their deeds, worship and faith III.xvi.1) Purusho vaava Yajnyaah, tasya yaani chatur vimshati varshaani, tat praataah savanam, Chatur vimnshati aksharaa Gayatri, Gayatram praataah savanam, tad asya vasavonvaayattaah, Praanaa vaava vasavah, ete hidam sarvam vaasayanti// (Every human being is aptly compared as a daily Sacrifice performed to Devas; for instance, worship to Gayatri by way of meditation and recitation of the Gayatri Mantra comprising twenty four letters is comparable to the first twentyfive years of human life. This is the the ritualistic libation to Agnihotra in the morning phase addressed to Ashta Vasu Devatas who represent the Praana or the Vital Force) III.xvi.2) Tam ched etasmin vayasi kim chid upatapet, sa brayaat, praanaaa vasavah, idam me praataah savanam madhyaan dinam savanam anusamantuteti, maaham praanaanaam vasunaam madhya yaagino viloopseyati, uddhaiva tata eti agado ha bhavati/ ( In case of any bodily affliction of a human being during this morning phase of Sacrifice identified with Praana the vital force that Vasu devas representing the morning Sacrifice, the Vasus bless the Beings to carry forward the cure to the mid day libation to Agni as its integral part; this is how Vasu Devas signifying Praana the Vital Force bless the Being for treatment and cure in the afternoon session of the Sacrifice! ) III.xvi.3) Athan yaani chatushchhatvarimshad varshaani, tan maadhyan-dinam-savanam chatush chatvarimshad akshara trishutup,traishthubham maadhyan dinam savanam, tad asya Rudra anvaayattaah, praanaa vaava Rudraah, ete heedam, sarvam rodanyanti/ (Then comes the second phase of human life comprising the forty four years and that would be the mid-day libation; this represents the Chhandas of Trishutp Hymn which comprises forty four letters also comparable of fortyfour years of human life. This mid day worship is addressed to Ekaaadasha Rudra Devas; as Praana the Vital Forces depart, Rudra Devas tend to resort to ‘rodana’ or crying! However there could be a carry forward third libation possible as Rudras might
recommed to Adityas for cure in that phase) III. xvi.4) Tyam ched etasm vayasi kim chid upatapet sa bruyaat, Prauna Rudrah idam me maadhyan dinam savanam triteeyha savanam anusamta -muteti, maaham praanaanaam Rudraanaam madhye yagino vilopseyeti,uddhaiva tata etiagado haivabhavati/ (However, recovery of sickness in the second phase of Rudras becomes possible, then the vital forces would still be strong enough and Rudras would bless the Beings to carry forward to the ensuing third phase) III.xvi.5) Atha yaani ashta chatvaarimshad varshaani, tat triteeyha savanam,ashta chatvaarimshad-aksharaa jagatee, jaagatam triteeya savana, tad asya adityaa anvayattah, praanaa vaavaadiyaah, ete heedam sarvamaadadate/ (As the time for the third libation arrives and so does the phase of further forty eighty years of life is heralded; this phase of the human life is under the influence of the Jagati Metre of Chhandas comprising another forty eight syllables and the third libation is accompanied by Jagati hymn and with this part of the Sacrifice is supervised by Dwadasha Adityas and the Vital Breaths of the concerned human life are controlled by Adityas; accordingly, ant diseases or infirmities of the Beings are governed by Adityas.) III.xvi.6) Tam chedetasminvayasi kinchadupatapet sa bruyaat praanaaditya idam me triteeya saavanam aayur anu sambantueti, maaham praanaanaam adityaanaam madhye yagino vilopseyeti, uddhaiva tata eti agado haiva bhavati/ (In the event of suffering a problem to the person concerned at this stage of life, then should worship the relevant Deity of Adityas, and as per their volition, the person concerned might be cured to survive beyond that limit of Life!In other words, may Adityas be pleased to overcome all the diseases of my life and sustain the vital forces to complete the sacrifices of the life and bestow the whole span of life which is hundred and sixteen years!) III.xvi.7) Etaddha smna vaitad vidwaan aaha Mahidaasa Aitereyah; sa kim ma etad upa tapasi, yoham anena na presyaameeti; sa ha shodasham varsha shatam ajeevat; praha shodasham varsha shatam jeevati, ya evam Veda!/ ( Mahidaasa the son of Aitara reproached the illness not to distress it for the full term of human life of one hundred and sixteen years; indeed once there is a strong conviction that no disease could interrupt his maximum duration of life would surely fulfill his Sacrifice!) From a controlled mindset to conditioning as a confirmed embodiment of Virtue and ‘Vipratwa’ the transformation becomes gradual yet as an ever sustained conviction! III.xvii.1) Sa yad ashishishati yatpipaasati yanna ramate, taa asya dikshaa/ III.xvii.2) Atha yad ashnati, yat pibati, yad ramate, tad upsadaireti/ (As a person seeks to perform ritualistic Sacrifices, especially in the stages of intitation, apparently he becomes hungry, thirsty and sone what restless and feels constrained somewhat) III.xvii.3) Atha yaad hasati yajjakshati, yan maithunam charati, stuta shastraair evatadeti/ (Then, once, he eats, drinks and is relieved of the pangs of hunger and thirst, then he gets normalised as would then be mentally prepared to come up to the Ishti Sacrifice called Upnishad which is an oblation in the form of ghee poured into the Vedi Fire! In other words, he no longer feels constrained) III.xvii.4) Atha yat tapo daanam aarjavam ahimsaa satya vachanam iti, taa asya dakshinaah/ ( In that mood of normalcy, he is happy, laughing, eating and even enjoying with his wife, thus assuming the usual practice of virtue, ‘veda pathana’ and meditation! It is at that normal frame of mind and routine discipline, he practices austerity, charity, sincerity, ahimsa, Satya bhashana, ahimsa, asteya and so on) III.xvii.5) Tasmaad aahuh soshyatiasoshteti punar upaanaanam evaasya, tan maranam evaaswam aarthi vachanam iti, taa asya dakshinaah/ (Therefore, the person is called as reborn and is no longer afraid of death as though he has finished his bath after a Sacrifice! In other words, he would literally belong to Brahmaanatwa and dedicate himself to that mode of life literally!) III.xvii.6) Tas haitad ghora aangirasah krishnaa Devaki putraayoktvo vaacha, a-pipaasa eva sa bahhuvasontavelaayaam etat trayam pratipaddyet: akshitam asi, Achyutam asi, praana- samshitam aseeti: tatraite dvairuchau bhavatah/ ( An incident is recalled that at the time of Shri Krishna Niryana or while laying down the mortal incarnation of Krishna, Ghorn Angirasa Maharshi advised that the latter that should become free from desire and take shelter at the final time from three Mantras: akshitam asi, achyutam asi, praana samshitam asi! That is: You are Indestructible, You are Undecaying, You are Praana or the Quintessence of Life! Indeed as Lord Shri Krishna became free from thirst, two Rig Veda Mantras got manifesded as follows! ) III. xvii.7-8) Aad it pratnasya
retasah, jyotiḥ pashyanti vaasaram, Paro yadidhya te Divih// Ud vayam tamasah pari jyotiḥ pashyanta uttaram svah pashyanta uttaram, Devam devatraa Suryam agamman jyotir uttamam iti / (The Knowers of Brahman who indeed realise the most Outstanding and the Ageless Source Dazzle that far surpasses the intense luminosity of innumerable Suryas; they have their mind’s eyes turned aside, with their purged by the rigours of ascetic discipline visualise nothing else but effulgence all around!)

Synthesis of bodily functions of the Self and the respective ruling Divinities while meditating the Mighty Brahman

III.xviii.1) Mano Brahmeti upaseeteti adhaatmam, athaadhidaitvatam aakasho Brahmeti upaseeta, ubhayam aadhishtham bhavati adhyaatman chaadhidaitvatam cha/ ( On the personal plane as the Self, Brahman is meditated and subsequently on the Divine Plane as Akaasha or the Space; in other words, He is worshipped as the Invididual Self with reference to body organs and sensory end-uses, while in the divine context as Brahman’s the Entities as Pancha Bhutas or Five Elements and so on!)

III.xviii.2) Tad etacchatuspaada Brahma, Vaak Brahma, Praanah paadah, chakshur paadah Stotram paadid iti adhyaatmam; athaadhidaitvatam, anigh paado, Vaayuh paado, Adityah paado Dishah paadah iti ubhyam evaadishtham bhavati adyaatmam chaiva daitvatam cha/ ( Paramaatma has four feet, viz. Vaak or Speech, Praana /Ghraana or Vital Energy/ Smell, Chakshu or Vision/ Eyes, Shrotra or hearing / Ear- all these on ‘Adhyaatma para’ or on the Individual Plane and the rest as of Adhidaivam or in the divine context )

III.xviii.3) Vaageva Brhmanah chaturthra paadah, sa Vaayunaa jyotishaa bhaati cha tapati cha, bhati cha tyapati cha keertya yashasaa Brahma varhasena, ya evam veda/ ( Speech is the fourth foot of Brahman, which is brightness and radiance through the medium of Agni; indeed whoever is aware of the shine and heat by way of fame and brightnesss possesses Brahma Jnaana or what the knowledge of Brahma is about!) III.xviii.4) Praanena eva Brahmanaschatuurturpaadah sa Vaayunaa jyitisshha bhrati cha taopati cha bhhati cha keerthyaa yashasaa Brahma varchasena ya evam Veda/ (Praana or the breath or smell is again the fourth foot of Brahman; it is brightness as also the heat generated by Vayu, the Air. The shine and heat are the fame and knowledge of Brahman again) III.xviii.5) Chakshureva Brahmaanah chiturthra paadah saVaayunaa jyotishaa bhaati cha tapati cha bhaati cha tyapati cha keertya yashasaa Brahma varchasena, ya evam Veda/ ( Eye the fourth part of Brahman is the vision which is the representation of shine and heat again through the light of Surya Deva as also of the magnificence of Brahman)

III.xviii.6) Shrotram eva Brahmanah chatuirthrapaadah, sa dhibhir jyotishaa bhaati cha tapati cha, bhaati cha tyab tapati cha keertyaa yashasaa Brahma varchasena, ya evam Veda, ya evam Veda! ( The faculty of hearing by the ears constitututes the fourth step again of Brahman, providing energy to Dishas or Directions and who so ever of Jnaanis or well versed with the features of Brahman are no doubt of high knowledge and great fame!)

10-11-12

Jaatiriti cha/na dharmane na raktasya na maamsasya na chaasthinah/ na jaariratmano jaatirvayavahaara prakalpitaa/ Karmeti cha kriyamaaendriyaah karmaaanyaham karomeetyadhyaatma nishhhatayaa kritam karmevar karma/ Akarmeti cha kartruuta bhoktrutvaadyahamkaarataayaagrata apodaanishu phalaabhi sandhaanam yattakarma/

Shareera’s charma- rakta-mamsa- asthis are indeed not the antaratma. Maanavaas, pashu pakshis or of chaturvama bhedas, balya-koumaara-grhihasta -vaanaprastha-sanyaasadis, are not of relevance ether. The kartaapan and bhotkaapan is camouflaged by ahamkaara and thus be disallowing the nitya-naimittika yagjna, vrata-tapa-daana karmaas. In otherwords, neither skin nor blood nor flesh nor bone has been duly cast in ; To self is caste ascribed through mere usage. To state ‘I do the deeds that are done through sense-organs' - the deed thus done as centred in the Self alone is the deed in
question. The deed done with conceit as agent and enjoyer, causing birth, etc., binds; The non-deed is the obligatory and occasional action - sacrifice, holy vow, austerity, gifts, etc., be without desire for their fruit.

13. Jnaanamiti dehendriyanigrah sadguruupaasana shravana manana nidhidhyaasanairtyadhya-dadrigshhya svarupam sarvaantarastham sarva samam ghata pataadimivaavikaaram vikaareshu chaitanyam vinan kinchinnaaastitii saakshaatkaaraanubhavo jnaanam/

In the context of Srishti, the ‘sarva vastu nirmana’ is expected to be of ‘aparivartana chitanya tatva’ despite the drashta and drishya. Thus there be of saakshaatkaaraanubhuti jnaana. This facilitates indriya niyantrana, sadguru upasana and hence the shtavana-chintana-manana and nidhidhyaasana.

In other words, Knowledge is the immediate realization, due to the disciplining of body and sense-organs, service rendered to the Teacher, hearing, thinking and meditation, that there is nothing but Spirit, the essence of both subjects and objects, which is immutable among the mutables like pots and clothes, the same in all, their innermost essence.

14. Agjnaanamiti cha rajjo sarpa bhraantirivaadwiteeye sarvaanusyuyate sarva maye brahma ni deva tiryag rarastavarrastreepurusha varnaashrama bandha mokshopaadhinaanaatma bheda kalpitam jnaanamagjnaanam/

Just as of rajju-sarpa bhraanti be occuring, likewise the ever vidyamaan Brahma and Devaas-pushupakshis, manushyaas, shaavaraas, stree purushaas, varnaashramaas, bandhana-multis and sucha anaatma astu bheda is to be reckoned as agjnaana. In other words, Ignorance is the illusory knowledge - like that of the snake in the rope - of Brahman that is ‘All in all, All-pervasive and Non-dual. This illusory knowledge is associated with a plurality of selves based on the plurality of the adjuncts of bondage and liberation, viz.; stations in life, castes, men, women, the immobiles, mankind, animals and gods.

15-16-17:
Sukhamiti cha sacchhidaananda swarupam jnaatvaananda rupaa yaa sthitih saiva sukham/

Duhkhamiti anaatma rupo vishaya sankalpa eve duhkkam/

Swarga iti cha samsargah/Narka iti cha asatsamsaaravishayajanasamsarga eva narakah/

Pleasure is the blissful state that succeeds the knowledge of the essence of Being, Intelligence and Bliss. Dukha or pain is the mere Sankalpa or the thinking of the objects of mundane existence or of not-Self. Heaven is the association with the holy. Association with the worldly folk who are unholy alone is hell.


Bandha iti cha anaadhivyadvastaksaanayaa jaatohmityaadisankalpobandhah/

Pitrumaatrusahodaradaaraapatyagrihaaramakshetra mamataa sasaaaraavarana sankalpo bandhah/

Kartuupyadahankaara sankalpo bandhah/
Animaadyayashtaitasyaasiddha sankalpo bandah/

Devamanushyaadyupaasanaakaama sankalpo bandah/

Yamaadhyashtaanagyoga sankalpo bandhah/

Varnaashramadharma karma sankalpo bandhah/

Aagjaabhayasamshayaatmaguna sankalpo bandhah/

Yaaga vrata tapo daanavidhividhaanajnaana sankalpo bandhah/

Kevala mokshaapekshaasankalpo bandhah/

Sankalpamaatra sambhavo bandhah/

Bondage consists in imagining due to the beginningless latent impressions of nescience, 'I am born, etc.'

Bondage consists in imagining a plunge into the flux of existence with its possessive claims on fields, gardens, houses, children, wives, brothers, mothers and fathers. Bondage is the conceit of egoistic agency in regard to actions, etc.

Bondage is the imagination prompted by the desire for the eight powers, anima, etc.

Bondage is the imagination prompted by the yearning for adoring gods, men, etc.

Bondage is the imagination (leading to) the practice of Yoga with its eight limbs, Yama, etc.

Bondage is the planning of action and duties bound up with castes and stations of life.

Bondage is to imagine that Atman has qualities like doubts, fear, etc.

Bondage is to plan (to acquire) knowledge, to perform sacrifices, vows, austerity and (make) gifts.

Bondage is to plan to devote oneself exclusively to moksha.

Bondage is what springs exclusively from imagination.


Moksha iti cha nityaantiyavastu vichaaraadanyavichaaraadanyaa samsaaraa sukhaa duhkha
Vishaya samastakshetra maamataa bandakshayo mokshaah/

Ujpaasya iti cha sarvashareeraasthachitanya brahma praapako gururupaasyah/

Shishya iti cha vidyaadhvasta prapanchaavagaahita jnaanaavashishtam Brahmaivashishyah/

Vidyaaniti cha sarvaantarasthasvasamvidruupavididvaan/
29. Liberation is the attenuation, through discrimination between the eternal and the ephemeral, of the sense of ownership in regard to objects that generate fleeting pleasures and pains in the transmigratory life.

30. Adorable is the teacher who leads one to Brahman, the Spirit dwelling in all bodies.

31. The disciple is Brahman indeed that remains altogether immersed in the knowledge of the world as obliterated by the awareness of its ground, viz., Brahman.

32. The sage is the knower of the essence of Self-awareness present in all as their innermost (part).

33. The deluded is that person who is sustained by the conceit of egoism as regards agency and such.

34. Demoniac is the austerity, rooted in entrenched attachment, aversion, destructive violence, hypocrisy, etc.; that torments oneself by performing 'repetition of holy names' and Agnihotra while fasting and that is prompted by the desire to secure the power of gods like Brahma, Vishnu, Indra and Isana.

35. Austerity is the burning, in the fire of immediate realization of the world's falsity, of the seed of imagination fashioned by the desire to secure the power of Brahma, etc.

36. The supreme abode is Brahman's status, one of eternal freedom, comprising Being, Intelligence, and Bliss, beyond the qualities of the inner organ and the sense-organs and the vital breaths.

37. To be sought after is the essence of the pure Spirit undetermined by space, time and objects.
38. To be rejected is the thought that true is the world other than one's own Self that is perceived by the false sense organs and the intellect.

39. The Sannyasin is the wandering independent ascetic who has known for certain, in the indeterminate concentration viz. Nirvikalpa-Samadhi, as of 'I am Brahman'. That person is led upto it through the experiential knowledge of the contents of Major texts like: 'There is no plurality here'; 'All this is Brahman'; 'That Thou Art', etc.; after renouncing all duties, sense of possession and the ego, and taking refuge in the beloved Brahman. That ascetic is liberated; he is adorable; he is the Yogin; he is the Immense; he is the Brahmana.

40. Idam Niraalabopanishadam yo dheete gurvaanugrahatah sognipuro bhavati sa vaayuputo bhavati na saa punaraavartate na sa punaraabhujaayate itypanishad/

This Niraalamba Upanishad which saadhakaas be worthy of adyayana, by the virtue of guru kripa and to to ensure panajanma raahitya/

Here ends the Niralambopanishad belonging to the Sukla-Yajur-Veda.

**Parama Hamshopanishad**

This Sukla Yajurvedaeyya Upanishad is Atyanta laghu kaaya Parama Hamsopanishad of merely Four Stanzas replete with Parama Jnaana by Naarada Parivraajaka since brevity is of quintessence and worthy of pathana-manana and niddhidhyasa.

Brahmarshi Narada is replete with references in Hindu Mythology; he is described in various Puranas as an *agent provocateur* in a dharmic way to mislead purposively the evil doer towards a rosy path and at the end either correct, and reform or totally destroy the evil at its termination. Thus Narada is a legendary bridge between excessive arrogance and selfishness on the one hand and a virtuous way of exemplary life on the other! In the normal parlour, the image of Narada reminds one of a singing bard carrying a musical string instrument named ‘veena’ in his arms, decorated with jasmine flowers on his wrists, neck, shoulders and head hairs, while jay walking on clouds as a ‘trailoka sanchari’ in the sky from one part of the Universe to another as a globe trotter. He is the Sage who anticipates with his uncanny foresight and seeks to avert impending dangers and more often than not, prevent even by creating and hastening critical situations to teach lessons to the wrong doers, thus save embarrassments and negative situations to the hapless; he does not spare any body, -be it human beings or even Gods - barring the Adi Deva Narayana, whose name is at the tip of his tongue every moment and by each and every utterance by his breath! Indeed he is the Celestial Messenger of Peace and Universal Togetherness. No wonder Narada is a synonym of *Kalaha priya* or mischief monger but he is a unique fund of knowledge, robust commonsense and uncanny wit and wisdom that shapes destinies of Beings in the Supreme Lord’s Creation!

This Parama Hamsa Sthiti Maarga was stated to have ascribed to have originated by Brahma the Supreme Creator as of the Parama Hamsa swarupa, vesha vinyaasa, pramukha deeksha and such ingredients, most critically being the total negation of apta kaamna-kaamanaa shunya-sukha duhkha, raagadveshas, shubhastubhhas being jitendriyaas and of sarvocchya jeevanashithi murtis.

Stanza One:

*Atha yoginaam parama hamsaanaam koyam maargastheshaam kaa sthitaariti Naarado bhagavantarupagatyovaccha/ Tam bhagavaanah/Yoyam Paramahamsa maargo loke durlabhataro na tu baahulyo yadyeko bhavati sa eva nitya puutasthah sa eva veda purusha iti vidusho manyante mahaa purush yacchhitam tatsarvadaa mayyevaavatishthate tasmaadaham cha tasminneva*
Once Narada Maharshi approached Brahma bhagavan and asked: ‘Among the yogi purushaas as of Parama Hamsaas, what might be the ‘sthiti’ or the state of affairs and their ‘maarga’. Then the Bhagavan replied: In this jagat, the path of parama hamsa sanyaasis be of ‘ati durlabhyata’ and almost extremely rare as they are ever be in the ati pavitra bhaavana. Such Parama Hamsaas are veda purushaas to be reckoned as maha purushaas and vidvajjaaas. Such Maha Purushas would have renounced their sons, friends, wife, and relations, and so on having done away with the Shikha, the yagjnopaveeta, swadhyaya and of ‘samasta kaarya karmaa parityaaga.’ For the sake of the baahya prapancha that mahatma be retaining th koupeena, danda and upavastraachchaadana dhaarana maatra.

The moksha, staff, and just enough clothes, be for the bare maintenance of the body, and for the good of all. And that is not final. If it is asked what this final is, it is as follows:

Stanza Two:

Na dandam na shikhaam na yagnopaveetam na chaacchhadanam charatoi parama hamso na sheetam na choshnam na sukham na duhkham na maanavamaanecha shadurmivarjyam nindaa
garvamatsaradambharpachchaadwesha sukha duhka kaama krodha lobhamiha harshaasuya-
akhamaaraaadeemscha hitvaa swavapuh kunapamiva drishyate yatastadvipuradhvamstam samshaya
vapareeta midhyaajnaanaaam yo hetustanena nitya nivrittastannitya bodhastavayamevaa
-sshitastam shantamachalamadvayaananda chidghana evaasmi/ Tadeva mam paramhaama tadeva
shikhaa cha tadevapaveetam cha/Paramaatmnoaekdandiyo hamaanaaandaa taye bhadam eva vibahghnam saa
sandhyaa/

The Paramahamsa carries neither the staff, nor the hair-tuft, nor the holy thread nor any covering. He feels neither cold, nor heat, neither happiness nor misery, neither honour, nor contempt etc. It is meet that he should be beyond the reach of the six billows of this world-ocean. Having given up all thought of calumny, conceit, jealousy, ostentation, arrogance, attachment or antipathy to objects, joy and sorrow, lust, anger, covetousness, self-delusion, elation, envy, egoism, and the like, he regards his body as a corpse, as he has thoroughly destroyed the body-idea. Being eternally free from the cause of doubt, and of misconceived and false knowledge, realising the Eternal Brahman, he lives in that himself, with the consciousness ‘I myself am He, I am That which is ever calm, immutable, undivided, of the essence of knowledge-bliss, That alone is my real nature.’ That ‘Jnana’ alone is his Shikha. That ‘Jnana’ alone is his holy thread. Through the knowledge of the unity of the Jivatman with the Paramatman, the distinction between them is wholly gone too. This unification is his Sandhya vandana ceremony.

Stanza Three:

Sarvaankaamaan pariyajya advaite parame sthitih/ jnaana dando dhruto yena ekadandee sa
uchyate/ Kaashta dando dhrito yena sarvaashee jnaana varjitah/ Titeekshaajnaanaavaraagya
shamaadi guna varjitah/ Bhiksha maatrena yo jeevetsa paapee yati vrittihaa/ Sa yaati
naraadghoraan mahaa rourava sagnyakaan/ Idamantaram jnaatvaa sa parama hamsah/

That Parama Hamsa who be relinquishing all desires has ‘advaita sthitapragjnatva’ his supreme rest in the One without a second, and who holds the staff of knowledge, is the true Ekadandi. He who carries a mere wooden staff, who takes to all sorts of sense-objects, and is devoid of Jnana- titeeksha-
vairagaaya shamadamaadi guna rahiyya, goes to horrible hells known as the Maharauravas; no doubt there could be timely praayaschitchthaas

**Knowing the distinction between these two, he becomes a Paramahamsa.**

[Vishleshana on Narakas and possibility of retribution from a) Brahma Purana and b) Parashara Smriti]

a) Narakas are: Rourava, Shoukara, Rodha, Taana, Vishasana, Mahajjwaala, Tapta kumbha, Mahalobha, Varnohana, Rutiraandha, Vasaatapta, Kurmeesha, Krumibhojana, Asipatrvana, Laalabakhshyana, Puyavbaha, Vahniijwala, Adhahshira, Samdamsha, Krishna sutra, tama, Swabhojana, Apratishta, Avichi and so on. All these are under the control of Yama Dharna Raja and these hells are highly frightening as they administer sharp weapons, fire and poison and send shivers in the veins of the targeted sinners. Providing false evidences, speaking with partiality and blatant lies are liable to reach Rourava Naraka. Bhruna Hatya (killing an unborn child while in Garbha), Guru Hatya (killing one’s own Preacher), killing a cow and terminating a person by obstructing breathing would attract ‘Ghora Rourava Naraka’; drunkards, Brahma hatya, stealing gold, and keeping company of such sinners are consigned to Shoukara Naraka. Murdering Kshatriyas and Vyashyas, and killing Rajaduta or Messenger of royalty would attract Tapta kumbha Naraka; selling contraband like hot drinks and intoxicants and deserting ones’ own followers would consign the sinners to Saptaloha Naraka. A person who insults or uses harsh language the Guru or Gurujana, insulting and criticizing Vedas, or selling Vedas and Scriptures, enticing and taking advantage of destitutes, the helpless or the mentally unsound are banished to Shabala Naraka; thieves and those who perform character-assassination of others are destined to Vimohara Naraka; those who display dislike to Devas, Brahmanas and parents are directed to Kumbhshakshya Naraka; Persons who consume food even before Naivedya to Devas, Pitras and Guests are shunted to Lalabhakhshyana; those who manufacture arrows and devices to kill are destined to Vedha Naraka, while who produce Khagdas and Ayudhas (swords and weaponry) are sent away to Vishaana; Brahmanas who accept daanaas in connection with evil-oriented tasks, say to appease ‘Kshudra Devatas’ or those who encourage ineligible persons to perform and those who make a profession of misleading astrology to cheat gullible persons go straight to Adhomukha Naraka. Brahmanas by birth practice dealing in the trade of meat, lac, ‘til’ or black sesame seed, salt and intoxicants are sent to Krumipuya; also those Brahmanas in the trade of cats, chicken, goats, dogs, birds and pigs are banished to the same Krumipuya naraka. Such Brahmanas who are in the profession of theater / acting / drama / dance / boating; eat the food of fallen women; carriers of contraband material, accept bribes; maintain cows, buffalos and similar animals to eke livelihood; go to bed with wives especially on Sacred days; put other’s houses on fire and involve in the murders of friends are all diverted to Rudhirandha Naraka. Those human beings who resort to the murder of brothers are thrown into Vaitarini River.

b) In case, prayaschittas are not already executed in one’s life time in lieu of Maha Patakas and Upa patakas perpetrated on earth in the previous birth, the accumulated sins of dreadful nature would entail much more severe penalties and retributions.

The retributions are on account of non-performance of ‘Vihita Karmas’ or prescribed duties and perpetrating ‘nishiddha karmas’ or prohibited acts. For example, avoiding Garahana Snanas involves attacks of leprosy for seven births. Committing ‘Brahma hatya paataka’ and such grave sins and not resorting to prayaschitta would definitely lead to payback reprisal like being pushed down from mountains of high altitudes or being consigned to engulfing poisonous flames mercilessly. Persons who are normally susceptible to continuous attacks by ‘Arishad Vargas’ viz. Kama-Krodha-Lobha-Moha- Mada-Matsaras viz. Deep desires, terrible anger, passionate possessiveness, excessive attachments, incorrugible arrogance and unpardonable jealousy; one’s misdoings of serious nature are therefore sure to lead them to Ati Pataka, Maha Pataka, Anupataka Upa, Paataka, Upa pataka, Jaati bhramsha types of retributions as also Sankarikaran, Apaatri karana, Malavaha, and so on. Matri -Putrika-Swashesu-Sunsha gamana are considered as Atipatakas and Brahma Hatya-Suraapa Brahma Dhanar-harana- steya or stealing-guru bharya gamana are Maha patakas. Rajaswala-Garbhini-Asphuta bual gamana and Sharanagata Shatravadha are as dreadful as Brahma hatya; providing wrong or misleading evidences and murder of friends are as heinous as Suraa Paana; Para
daaraa gamana especially with closely related women is stated to be as appalling as Guru Bharya gamana; ‘Sharanaagata stree gamana’ is stated as Anupataka or as deplorable as Maha Pataka. Go Vadha, Para Stree vikraya, Matru/Pitru dushana and bahishkarana, Brahmana Vidhi parityajana, Vrata parityaga, Kanya dushana and nastiyyata are of the rank of Upapaata dosha. Para ninda, Madyaadi vikraya, Neecha sahavaasa and such other traits demand Jaati bhramsha. Pashu samhara and Heena vritti demand sankarikarana. Asatya sambhaashana, nishkarana nindaaropana, kriki keeta pakkshi jalachara vadha are considered as Malaa vaha; heena jaati seva, nindita dhanaarjana and such acts of depravity including Urbandhana maranas or forced deaths and anti-social activities are called prakeerna-avikeerna paapas. Among the Atipatakas are listed Matru-Putrika-Sahodari gamana or with such other blood relations both knowingly or ignobly, the Prayaschitta is Shishna-chedana and three Kruccha prayaschitta and three chandrayana vratas. Para stree gamana demands a series of Chandrayana Vratas like Rishi Chandrayana-eating three fistful havishaanna a day for a month] 

Stanza Four

Aaashaambaro na namaskaaro na swaahaakaaro na swadhaakaaro na ninda na stutiryadviicchhaka bhaved bhikshuh/ Naavaahanam na visarjanam na mantram na dhyaaam nopaasanamcha/Na lakshyaam naalakshyam na pruthangam naaprutthagaham na, na tatvam na sarvam chaaniiketasthiramitireva sa bhikshuh souvarnadeenaam naiva parigrahetra lokanam naavalokanam cha baadhakah ka iti chedbaadhakostyeva/ Yasmaadbhikshur hiranyam rasenagrahyam chetaa aatmahaa bhavettasnaadbhikshur hiriyam rasenadriishtam cha grahyam cha/ Sarve kaamaa manogataa vyayaavartaante/ Duhkhe noddvigah sukhe na spruhaa tyaga raage sarvatra shubhaashubhayaroraabhisneho na dveshi ma modam cha/ Sarveshaamindriyaanaam gati ruparamate ya aatmanyavaashteeaye/ Tatpurnaanandaika bodhasthadbrahmaivaahamasmeet kritakrityo bhavati/

That maha yogi as of digambara bereft of namaskaara, swaahaakaara, swadhaakaara, nindaa, stuti, dhyaaana, and such be totally free be recognised s sweechha purvaka bhikshu. That person is freed from aavaahana-visarjana-mantra-dhyana-upaasana-lakshya- alakshya-and so on. That person has no feeling of mine and thine and not even of srava bhaava even. That person has no place to stay never being of a ‘sthira nivaasa’ much less of ‘sthiramati’ even. Neither a vastu nor a person be of ‘aakarshana’ nor of ‘anaakarshana’. Such parama hamsa bhikshu has little attraction for kaantaakanakaas either. Charur varnaas of the Society and of a chandaala are neutral to the paraahamsa. So be the sukha dhukhaas, raaga dweshaas, shubhaashubhaas but be replete with atma tatva.

Explained in other words, the quarters are his clothing, he prostrates himself before none, he offers no oblation to the Pitris or manes, blames none, praises none - the Sannyasin is ever of independent will. For him there is no invocation to God, no valedictory ceremony to him; no Mantra, no meditation, no worship; to him is neither the phenomenal world nor That which is unknowable; he sees neither duality nor does he perceive unity. He sees neither ‘I’ nor ‘thou’, nor all this. The Sannyasin has no home. He should not accept anything made of gold or the like, he should not have a body of disciples, or accept wealth. If it be asked what harm there is in accepting them, the reply is: yes, there is harm in doing so. Because if the Sannyasin looks at gold with longing, he makes himself a killer of Brahman; because if the Sannyasin touches gold with longing, he becomes degraded into a Chandala; because if he takes gold with longing, he makes himself a killer of the Atman. Therefore, the Sannyasin must neither look at, nor touch nor take gold, with longing. All desires of the mind cease to exist, and consequently he is not agitated by grief, and has no longing for happiness; renunciation of attachment to sense-pleasures comes, and he is everywhere unattached in good or evil, consequently he neither hates nor is elated. The outgoing tendency of all the sense-organs subsides in him who rests in the Atman alone. Realising ‘I am that Brahman who is the One Infinite Knowledge and Bliss’.
Once in the remote past, the sakala loka pitaamaha Brahma approached Shri Naaraayana and enquired of what could be the tureeyaateeta avadhuta maarga. Bhagavan Naaraayana nodded His head across and stated that it could be almost impossible unless one who remains in the path of the Avadhuta in the universe and such parama jnaanis are almost the rarest. If one were to become an Avadhuta be ever pure, indeed the embodiment of dispassion; indeed the visible form of wisdom and the personification of the Veda as the Vedapurusha, be a truly an outstanding personality and as the total mindsetting be pure and unreachable and unrealisable. The word ‘Ava’ denotes ‘evil materials’ and ‘dhuta’ denotes ‘washed away’ thus meaning that he washed away all shocking things. Such a Person is stated to be of Pure consciousness in human form carrying Chatur Vedas. The three ‘Gunas’ of Rajasik, Satvik and Tamasik nature; Three Stages of Consciousness viz. waking, dreaming and dreamless Sushupti; and the Three Time Capsules of Past, Present and Future. An avadhita, is picturised as seated in meditation to ‘Trayambake’ by the aid of ‘Ashtanga Yoga’ and accomplished Self-Realisation. The main Principles are Self-Realisation of the Unique Unknown in one’s own Inner Self as the Jeevatma/ Paramatma. Hence the concepts of Inter-relation of the Avyakta- the Vyakta Prapancha- Overcoming Ego by Yoga and Renunciation, and Jnaana by Pravritti- Nivritti Margaas- the Para -Apaastra Vidyaaanaas and the Grand Enlightenment of ‘AhaaBrahmaasmi’! In other words, the Three ‘Gunas’ of Rajasik, Satvik and Tamasik nature; Three Stages of Consciousness viz. waking, dreaming and dreamless Sushupti; and the Three Time Capsules of Past, Present and Future, picturised as seated in meditation and accomplished Self-Realisation.

[Vishleshana on total immunity from normal human weaknesses and the so called swabhaavaas-Pages seven approx.

1. Taptrapayas:

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 Tapattrayas 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 Tapasas are either due to ‘Shaaririka’ (physical) ailments or ‘Manasika’ (psychological) imbalances. Shaaririka Tapasas include deseases 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 Tapasas are related to Kama, Krodha, Bhaya, Dwesha, lobha, Moha, Vishada, Shoka, Asuya, Apamana, Irshya, Matsara etc. Adhi Bhoutika Tapasas 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 Tapasas 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.

2. 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.

3. 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-Stithi-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 quarrelsome. 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. 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!

4. Trividha Kankshaas or three Natural Aspirations:

Kanta, Kanaka and Keerti or Physical -Material-Fame

5. Tryagnis: The fires are of Kama /Lust, Krodha or Anger, Kshudha or Hunger

6. Trikalpa Kaalamanaa: The concept of Kaalamaa 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 Paramanu 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 kshita or eight seconds; fifteen kashitas 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 Julion 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).

7. Chaturaatmaas: Stated to possess four types of Antahkarana or Inner Consciousness viz. Manas-Buddhi-Ahamkara- Chitta;

8. Chaturashramas: Brahmacharya- Grihastha-Vanaprastha- Sanyasa. A Brahmacari moves to his Guru’s residence and follows a disciplined routine like ‘Swadhyaya’ (Study the self), ‘Agni Susrusha’, ‘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 ‘Grihasthram’ 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 YagnasViz. 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).

9. 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.

10. Chatur Bhavah or Four Aspirations of Life viz. Dharma-Artha-Kaama- Moksha

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


13. 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

14. 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.

15. Chaturvidha Jeeva / Vaishvanara Sthiti: Mandukyopanishad elaborates four states of Prototype Human existence viz. Jaagrita-Swapa-Supta-Turiva: Jaagrata sthaano bahispragjnah saptaanga ekovimshati mukhah sthula bhug Vaishvaaanarah prathama paadah/ ((The first quarter is of Vaishvaanara whose sphere of activity is in the Jaagarita sthaana or the State of Wakefulness. He enjoys the Bahirprajna or the awareness of the happenings around in relation to the objects on the open Society as he is equipped with saptaangas or seven limbs to see, hear, smell and breathe, move about, feel, generate and clear out and above all think. Chhandogya Upanishad vide V.xviii.2 explains about the consciousness of the objects outside as indeed that of an imagery of Agnihotra or Vaishvanara Sacrifice as in the case of Vaishvanara Self: ‘ Heaven as head, Surya as the eyes, Air as Praana, Sky as the middle portion of the body, water as the bladder, Earth as the two feet, sacrificial altar as the chest, kusha grass as his hair; Garhapatyagni as his heart; Aavaahaarya Pachana Agni as the mind, and Aavaneeya Agni or that into food as oblation as his mouth. Thus He the Vaishvanara Self is possessed of Saptangaas. Now, He is also possessive of ekonavimshati mukhah or nineteen mouths-viz. ‘pancha jnanendriyas’ or five senses of perception and ‘pancha karmendriyas’ or five organs of action, besides ‘pancha praanas’ of ‘prana-apaana-udaana-vyaana-samaana’ as also the mind again comprising the faculty of thinking- intellect-ego and wisdom or what one calls as judgment. Thus Vaishvanara is known as ‘Vishva’ or the enjoyer of what all the Universe is capable of offering by way of pleasures and experiences and ‘Nara’ or the leader of the organs and mind backed up by the Vital Forces! Now the Self Consciousness, or the Composite Self in short, is the Virat Svarupa or the composite form of all the gross bodies and the Unique Symbol of
what all Universe is made of - maintained by and - periodically destroyed too, giving way to another cycle of the Time capsule. Indeed the Virat Svarupa is a designation of self manifestation and the self-prescribed, even as the Supreme remains yet unknown! Svapna sthaanontah prajnah saptaanga ekonavimshati mukhah pravivikta bhuk tajaso dviteeya paadah/ (‘Taijasa’ is the second quarter and its sphere of activity is the dream state or sub-consciousness. Its consciousness is in-rooted or inward bound and looking within; it is possessed of seven body limbs and nineteen mouths, and is capable of experiencing the joy of subtle objects. This Taijasa which is essentially stationed in ‘svapna sthana’ is no doubt active otherwise too but since there are direct means of awareness by way of mental vibrations, it is dormant excepting in the dream stage when it gets activised. Brihadaranyaka Upanishad aptly explains vide IV.iii.9 : An individual possesses two places of stay viz. his present birth and the next birth, while there is a dream stage which is an interval of the two. Now, over and above the waking and dream states there are two worlds between which the individual-self bears resemblance to knowledge or awareness in the unbroken series of deaths and births. In the waking state the individual self gets mixed up with the purpose of body organs and their functions, awareness or intelligence, the mind and thoughts and the extraneous influences as also the action-recation syndrome. But in the dream stage the organs and senses remain inoperative and the self gets disintegrated except with the mind. Actual sufferings and of joys are experienced in reality of the wakeful state while in the dream state such experiences are merely imagined due to the activity of mind. During the sleep, the Self takes along the material of the everhappening experiences of the world and tears himself apart to build his own world of ‘so called’ reality since existence itself is unreal. One might however wonder after all the sense objects are experienced in dreams just as in the case of waking state then how could one deduce that the organs do not function too! In the next stanza the reply is given: In the dream stage, the individual self creates his own world, puts his body aside and creates himself with chariots, horses, highways for the chariots. In actuality, he might not have pleasures, enjoyments, fame and name, material prosperity, swimming pools, tanks and rivers or whatever unfulfilled desires; contrarily at the same time, he might imagine fears and failures, defeats and even deaths. After all, the individual is the agent of making unreal things real; his wishes as horses and apprehensions as possibilities. It is through the light of the Self that he sits, moves about, works and and returns. The Pure Intelligence termed as the light of the Self would thus illuminate that body and its organs through the mind and allows the acts to function accordingly as per the latter’s dictates, since the Self is but an Agent! Thus returning to the concept of ‘Taijasa’, the mind assumes Antah prajna or sub-consciousness becoming aware of the internal objects and these appear as real.) Yatra supto na kam chana kaamam kaamayate na kam chana svapnam pashyati tat sushuptam, sushupta sthaana ekeebhutah prajnaa ghana evaanandamayo hi ananda bhuk cheeto mukhah praajnaa ghana eavaanadamayo hi ananda bhuk cheto mukhah praajnaa triteeya paadah/ (The state of ‘Sushupti’ is of dense and deep sleep as differentiated from mere slumber in a state that is neither normal nor of dreams, desires, fears, feelings. This is the fulfledged state of ‘praajna’ being the third sphere of the Self when awareness is overpowered and unable to differentiate things, happenings and ‘realities’. In this dreamless sleep, the person concerned becomes undivided as of a Prajnaana ghana or of an undifferentiated mass of over all consciousness and as - ekeebhutah - since he is the specific host of duality as of the states of waking, dream, and other states of mental vibrations. This state verges on being ananda bhuk or of bliss. In Brihadaranyaka Upanishad vide IV.iii.32, Maharshi Yajnyavalkya explains to Emperor Janaka: ‘That person becomes transparent like the flow of water as the Seeker has no duality what so ever. There is indeed no witness but a single witness of the Self becoming the Supreme being free from the limiting attachments or appendages of body, organs, and senses that is Braman Itself without a second! That is its highest accomplishment, this is the Supreme Bliss! Indeed, just one particle of that Bliss keeps the Universe ticking! Thus having achieved the outstanding bliss, the person in ‘sushupta’ state becomes cheeto mukha experiencing the experimental and experiential status even during ‘praajna’ or at the two way door of consciousness and deep sleep.) Esha sarveshvarah esha sarvajnaaah, eshontaryaami, esha yonih sarvasya prabhavaapayau
Most certainly, this Prajnata even in normalcy is embedded in the Experiencer of Sushupti as he is now called Sarveswara or the Unique Lord of all. He is then the Supreme Brahman Himself! He is the Omni-scient, Omni present and Omni potent of all as the Creator-Sustainer-Destroyer of the Universe. Chhandogya Upanishad vide VI.vii-1&2 in reference to the conversation of Uddalaka Aaruni teaches his son Svetaketu: the latter should learn from him about deep sleep; he would then be considered that his mind entered his individual consciousness or Soul as though the person entered into a mirror in the form of a reflection, or like the reflection of Sun in water. It is in that state, his individual self is identical with his mind and the thought process gets adjusted to varying situations, besides all his actions like hearing, seeing, talking, running, enjoying or lamenting, singing, crying, becoming jealous or liberal etc. are all enacted as per the dictates of his dreams. In that dream situation, the mind flies in various directions as though a bird or even a kite is tied to a string which indeed is like the Praana the vital force! Mind is what surpasses the Praana but is deeply rooted into it! Having thus explained, the Prajna Svarupa is manifested as the Inner Controller and Regulator, the Singular Source of Creation and Dissolution)

16. Pancha Jeeva Pravahas or Five Flows of Life:

Panchashrotombunn panachayoni ugra vakraam pancha praanormim pancha buddhyaadi moolam panchaavartam pancha duhkaahuga vegam pancha shad bhedaaam pancha parvam adheemah/ (The ephemeral Universal Existence and the Ultimate Truth and Reality of Parameshvara are realised by way of five some means viz the Five Flows or streams of Life from five sources which are too swift to control and overwhelming. The powerful currents of the waves or the Pancha Praanas or the Five Vital Energies of Praana-Apaaana-Vyaana-Udaana-Samanaas with defined functions dominating the very existence of each Being. The roots of the functions are five perceptions that each of the physical organs emanate. The ‘panchaavartam’ or the five currents of mighty force tend to impact ‘pancha duhkaahuga vegam’ or five intense and swifty floods of painful twinges which are spread out as fifty magnified forms of severity and sharpness with five branches of perceptions experienced! These are stated to be Ignorance, pride, fear of life and constant fear).
(Source: Svetaashvatara Upanishad)

17. 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

18.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.

19. PanchaVigjnaana:

Panchasvadhikaraneshu adhilokamadhi jyautishama adhividhyam adhi prajam adhyaatmaan, eta mahaasasahitaa ityaachakshate, athaadhilokam, prithivi purva rupam, dyour uttararupam, aakaashah sandihih/ (May we be blessed with 'brahma varchas' or spiritual brightness enabling us to meditate the 'Panchashru adhikaranaas' or five means of Vigjnaana or knowledge viz. 180
‘adhilokam’ or Tri Lokas, ‘adhi jyautisham’ or about the degree of splendour of each of the Worlds, ‘adhividyam’ or the distinctive knowledge of each of the Lokas and their Unifying Spirit, ‘adhiprapjam’ or about the Spiritual patterns of the inhabitants of the Lokas and ‘adhyatmam’ or of physical strengths and weaknesses. Normally three categories are mentioned as ‘Adhibhoutikam’ or External Body based, ‘Adhyatmikam’ or inner psychological based features and ‘Adhi Daivikam’ or God made blessings or problems affecting individuals; but in this case, reference is made to five factors referring to the totality of the Universe! Hence the expression above is ‘purva param’ and ‘uttaraa param’ or the expressions related to an individual or in the Universal context. Hence the word ‘Athaadhilokam’ or the totality of Univeres is referred to! In this Uttara rupam, mention is made first to ‘dyuah-aakasha and sandhi’ or heaven, sky and the Intermediate Region of ‘Sandhiih’. (Source: Taittiriya Upanishad)

20. 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
  Arishad vargas: or Shat Gunas: Kaama or Desire, Krodha or Anger, Lobha or Avarice, Moha or Infatuation, Mada or Ego, Matsara or Jealousy.

21. Shat Chakras:
  Moolaadhara, Swadhishthana, Manipura, Anaahita, Visuddha, Agjnaa from bottom to top of backbone;[and Sahasaraa 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 35,000 Nadis in human body(Ayurveda) mentioned 7,50,000 Nadis) but the principal nadis are fourteen viz.Sushumna, Ida, Pingala,Gandhari, Hastaijha, 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 Sahasarara Chakra. Normally, Sushumna is inactive except when pranayama is performed. ‘Ida’ nadi is to the left of Sushumna, representing moon providing nectar like energy and ‘Pingala’ nadi is to the right side of Sushumna providing male like power. There is a cobweb like formation in the innermost area of Sushumna, called Vichitra or Chitrini Bhulinga Nadi, the centre of which is the seat of Ichha Shakti ( Energy of Desire), ‘Jnana Shakti’ (Energy of Knoweldge) and ‘Kriya Shakti’ (Energy of Action). The middle portion of the Bhulinga nadi has the luminosity of several Suns, above which is the Maya Bijatma representing the sound like ‘Ha’. Thereabove is ‘Kula Kundalini’ representing Serpent Fire of red colour. Outside the Kundalini is the ‘Adhara Nilaya’ of yellow lotus colour denoting four letters viz. Va, Saa, Sa, Sa; this is the base or Moola Adhara supported by six lotus formations. Beyond the Moola Adhara is the Manipura Chakra of cloud lightning colour comprising ten lotus petals representing ten letters da, dha, na, ta, tha, da, dha, na, pa, pha. This Mani Padma is the dwelling spot of Vishnu. Beyond the Mani Padma is ‘Anahata Padma’ with twelve petals representing Kha, Ga, Gha, ma, cha, chha, ja, jha, lya, ta, tha. In the middle is Banalingam, giving out the sound of Sabda Brahma. Thereafter is Rudra Chakra which represents, sixteen letters: a, a’, i, i’, u, u’, ri, ri’, li, lri, e, ai, o, ar, am, ah. It is in this place that ‘Jeevatma’ gets purified into ‘Paramatma’ and hence known as ‘Visuddha Chakra’. Further beyond is ‘Ajna Chakra’ in between the two eyebrows where the ‘self’
resides representing two letters ha, and ksha, one commanding another or Paramatma commanding Jeevatma. Even above is the ‘Kailasa Chakra’ which Yogis call as Rodhini Chakra the central point is the ‘Bindu Shan’. 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 ChakratharalakshthaRudragrandhi vibhedini/ Sahasraambujarudha/ Sudha Sarabhi Varshini / Tatillatha Samaruchih Shatchakropathi Samsthitia / Mahasaktih 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, Pranayama, Pratyahara, Dharana, Dhyana Samadhi)

22. Shat Karma:
Shat karmaabhirou nityam Devaatithi pujakah, Huta sheshaantu bhungagno Brahmano naavaseedati/ Sandhya snaanam japo homo Devataanamch a pujanam, Vishwa Devaatihi yaamcha shat karmaanani dince 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 Smrarana; prathama darshana of Shrotrias, cows, Agni, and avoidance of sinners, digambaras, and beggars; Ablutions with yagnopa-veeta worn around the left ear; praatah snaan 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.

23. 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.

24. 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]

Further explanation:
In due order, having been first a hut-dwelling ascetic as a ‘Kutichaka’-reaches the stage of a mendicant monk as ‘Bahudaka’; the mendicant monk attains to the stage of a ‘Hamsa’ the ascetic; the Hamsa ascetic then ought to become the highest kind of ascetic ‘Paramahamsa’. In this stage by introspection he realizes the entire world as non-different from his Self; renouncing all personal possessions in a reservoir of waters, such things as his emblematic staff, water pot, waist band, loincloth that covers or his privete parts and all ritualistic duties enjoined on him in a previous stage;
becoming unclad to the minimum most; abandoning even the acceptance of a discoloured, worn out bark garment or deer skin; behaving thereafter after the stage of the Paramahamsa as one subject to no mantraps or performing no rituals and gives up shaving, oil bath, the perpendicular mark of sandal paste on the forehead, etc.

He is one terminating all religious and secular duties; free of religious merit or otherwise in all situations; giving up both knowledge and ignorance; conquering the influence of cold and heat, happiness and misery, honour and dishonour; having burnt up in advance, with the latent influence (vasana) of the body, etc.; censure, praise, pride, rivalry, ostentation, haughtiness, desire, hatred, love, anger, covetousness, delusion, joy, intolerance, envy, clinging to life, etc.; viewing his body as a corpse, as it were; becoming equanimous effortlessly and unrestrainedly in gain or loss; sustaining his life with food placed in the mouth like a cow; satisfied with food as it comes without ardently longing for it; reducing to ashes the host of learning and scholarship; guarding his conduct without bragging his noble way of life; disowning the superiority or inferiority of any one; firmly established in non-duality of the Self and the Supreme as of Aham Brahmasmi which is the highest principle of all and which comprises all within itself; cherishing the conviction, 'There is nought else distinct from me'; absorbing in the Self the conceptual fuel other than the secret known only by the Devaas; untouched by sorrow; unresponsive to worldly happiness; free of desire for affection; unattached everywhere to the auspicious or the inauspicious; with the functioning of all senses at standstill; unmindful of the superiority of his conduct, learning and moral merit or dharma acquired in the previous stages of his life; giving up the conduct befitting caste and stage of life of Vanaprastha; dreamless, as night and day are the same to him; ever on the move everywhere; remaining with the body alone left to him; his water-pot being the watering-place only; ever sensible but wandering alone as though he were a child, madman or ghost; always observing silence and deeply meditating on his Self, he has for his support the propless Brahman; forgetting everything else in consonance with the absorption in his Self; this Turiyatita sage reaching the state of the Avadhuta ascetic and completely absorbed in non-duality of the Atman and finally gives up his body as he has become one with Om the Pranava: such an ascetic is an Avadhuta; he has accomplished his life's purpose. Thus ends the Turiyatitavadhutopanishad.

Yaajnavalkyopanishad

As of Shuka Yajurveda, the Yagjnyavalkyopanishad details the Brahmashi Yajinyavalkya and Rajarshi Janaka’s ‘samvaada’ on the varnaashrama as from Brahmachari-Grihastha-Vaanaprastha and the sanyaasa krama and the yagjnopaveeta dhaarana be changing. Then the Brahmarshi replied that omkaara be only the true commonality of the varnaashramaas; sanyaasa grahanaanantara, the shikhaa-yagjopaveeta dharana be the casualties. How indeed a dwija be bereft of shikha and yagjopaveeta! Then the Brahmarshi replied: AUM kaara be the singular yagjnapaveeta of a Sanyaasi. Be that as that may, Sanyaasi gunaas, aachaara vyavakaaraas be described in detail somewhat in this Upanishad. There side by side sanyaasi gunaaas- aachaara vyavahaaraas be detailed. Further, from the sanyaasi path’s vichalita kaarana stree gunaaas too be described. Santaana -tadvividha sukha duhikhaads, the arishad varga kaaranaas too be discussed and finally the hitendriyatva and the singular ‘lakshya’ of Parabrahma chintana-manana and moksha prapti of ‘aham brahnaasmi’.

[Preface on Janaka and Yaginavalkya’s deep session on proven Identity of Self and Supreme as mutual reflections vide Brihadaaranyaka Upanishad IV.iii.1-19]

IV.iii.1) In the past, when Maharshi Yaginavalkya approached the Janaka the Emperor of Videha seeking riches and wealth, he was impressed by the knowledge of Agnihotra - the daily offering of oblations in the Sacred Fire-that the Emperor displayed and gave a boon to Janaka that the latter could ask any question that Janaka wished. Now taking advantage of that boon, Janaka initiated questioning
the Maharshi; the topic centered about the Individual Self and his connection with Brahman; indeed this was in apt continuation of the previous Brahmana in which the Individual Self has been described as ‘Not This, Not This’! At the same time the significance of the Individual Self present within all the Beings as identical with the Supreme was emphasised. Hence the Emperor’s queries in the forthcoming stanzas would indeed be relevant; the depth of the questions that Janaka poses is fully reflective of his knowledge and capacity to mislead while the replies given by the Maharshi would be far more of a match to analyse and convince!). IV.iii.2) Maharshi! What is the use of the light of a man or the Agnihotra that one lights and offers oblations in the Sacred Fire daily! The Maharshi’s reply was equally clever as it stated that as long as the day light lasted and Sun was present, one could enjoy the light in which one could sit, move about, work around and return to his abode! Thus the misleading question was followed by a literal reply without jumping to state that after all the subtle religious and spiritual connotation was deliberately left unspecified) IV.iii.3) The Emperor continued his knotty query that when the Sun set, what exactly might serve as the light to facilitate the actions of humans during the night. Pat came the Maharshi’s reply that Moon Light would serve the purpose of sitting, moving, working and returning home) IV.iii.4) What would serve a human being as the light when both Sun and Moon were not present; the reply was that Agni would serve as the substitute of Sun and Moon. Even at this stage that the clever Maharshi did not mention of the religious connotation of Agni but merely described about the mundane context) IV.iii.5) ‘When the Sun and Moon have set and the Fire has gone out, Maharshi! how would human beings manage their chores’! The reply of the Maharshi gave a twist of reality and said that the mundane actions would still not be hampered and the Speech of one’s own tongue would come to rescue and replace ‘Chakshu’ to ‘Shravana’ or light to sound or vision to hearing! In other words, human actions would by themselves get replaced from one faculty to another! IV.iii.6) If Sun, Moon, Fire and Speech are non existent, then how would human beings manage their actions! The reply is that the Self serves as his light that would enable the human to sit, go about, work and return to his home! Thus the light is within the body itself yet indeed different from it; the awareness or the Consciousness is distinct from the organs and senses! This the conclusion would be that there is light which is other than the body, yet within it and that is the Self!) IV.iii.7) Now the Emperor comes to brasstacks or the nitty gritty of the bare essentials and enquires of the Maharshi: ‘what is the Self’! The Maharshi’s elucidation is as follows: The person called self comprises of awareness or knowledge of the senses of vision, hearing, touch, smell etc all directed to and emerging from his own heart and the light within. Even being steady and stable, he remains where he exists and yet wanders by way of imagination, or in a dream state of mind. He exists here yet imagines a non-real phase of mind by sheer ignorance and flight of fantasy. Being thus identified, he loses hold over his subconscious thoughts and his imaginary deeds; indeed this dream state is one form of death or non-reality! In other words, death too is like a dream state of the Self which is indeed eternal except the situation of varied sets of body, organs and senses; put in another way, the so called realities of this and next existence are two and dreams are of a third existence!) IV.iii.8) This individual at the time of birth assumes a body and organs along with senses of seeing, hearing, touching, digesting food intake, capacity of procreating, thinking and so on and as such becomes the victim of evils with or without awareness of ‘paapa- punyas’ or merits or demerits. When death envelops him, he discards the home of the evils viz. his body while of course retaining whatever virtue he might have left behind) IV.iii.9) This individual possesses two places of stay viz. his present birth and the next birth, while there is a dream state which is the interval of the two. Now over and above the waking and dream states, there are two worlds between which the individual self bears a resemblance to knowledge or awareness in the unbroken series of deaths and births. In the waking state, the individual Self is mixed up with the purpose of body organs and their functions, awareness or intellect, the mind and thoughts, and the extraneous influences as also the action- reaction syndrome. But in the dream stage, the organs and senses remain inoperative and the self gets disintegrated except with the mind. Actual sufferings and of joys are experienced in reality of the wakeful state while in the dream state such experiences are merely imagined due to the activity
of mind. During the sleep, the Self takes along the material of the ever-happening experiences of the world and tears himself apart to build his own world of the ‘so called’ reality since existence itself is unreal! One might however wonder that after all the sense objects are experienced in dreams just as in the case of the waking state then how could one deduce that the organs do not function too? The reply lies in the next stanza! IV.iii. 10) In the dream state, the Individual self creates his own world, puts his body aside and creates himself with chariots, horses, highways for the chariots. In actuality, he might not have pleasures, enjoyments, fame and name, material prosperity, swimming pools, tanks and rivers or what ever unfilled desires; contrarily at the same time, he might imagine fears and failures, defeats and even deaths. After all the Individual is the agent of making unreal things real; his wishes as horses and apprehensions as possibilities! It is through the light of the Self that he sits, moves about, works and returns as elucidated vide IV.iii. 7! The Pure Intelligence termed as the light of the Self, would thus illuminate that body and organs through the mind and allows the acts to function accordingly is per the latter’s dictates, since the Self is but an Agent! IV.iii.11) Following are the relevant Stanzas on this context: Indeed deep sleep provides relief from monotony of human existence and is a healthy sign of sound health and balance of mind; in that state one averts fears and apprehensions as also yearnings and unfulfilled ambitions which are all the reflections of mind and wishful thinking. In that stage the Self is remotely related to divinity and mysticism and tends to associate with the consciousness of the sense organs. Thus the Individual Self assumes the non-reality to transform itself to reality and from dreams to the state of actuality! In other words, the Self seeks to associate himself with that kind of consciousness of the sense-organs and identify himself with Hiranmaya Purusha, or the Golden Person or the lonely Swan or the Parama Hamsa surfet with pure intelligence! ) IV.iii.12) Indeed the Immortal ‘Hiranmaya Purusha’ or the Golden Personality can and always does freely around all over, yet guards and preserves this repulsive and disgusting nest viz. the body with the consciousness of the sense organs, with the help of the Vital Force that has five fold functions of Praana-Apaana-Vyaana-Udaana and Samana; indeed the Self would fly free from this ugly nest and roam free again. Indeed, this Golden Bird has little connection with it, nor of the ether in the body, but even as He is free to leave and roam, it is his play to stay a while and collect impressions and good fun, acting as if an able bodied adult pretends and plays innocence with an ignorant child and then hops over at myriad such nests at once simultaneously! IV.iii.13) Yagnyavalkya continued to explain to the Emperor that in the ‘Swapnaavastha’ or in the context of dreams, innumerable forms were displayed attaining the higher and lower states such as of Devas or say of animals and birds. Notwithstanding these variations and impressions in the profile of Creation, Bhagavan always rejoiced at once, be it in the company of fair sex, laughing away with friends and companions, or viewing horrible sights of cruel animals or poisonous species.) IV.iii.14) Indeed this is His sport comprising villages and towns, women, eatables and endless variety of things of interest or aversion, but none whatsoever could see Him, hear Him and feel Him, let alone comprehend Him! The Vedas state that the Individual Self centering right with organs and senses is distinct yet unimaginable to guess what that is all about! That is why, Physicians say ‘do not wake Him up suddenly from sleep in a dream state!; this is because if the appropriate organ is not diagnosed, the result could be more of a cure than otherwise! Hence one should be woken up gradually as the senses are recovered from the dream state to the waking state; but to say that the organs and senses are isolated from the body or ceased to function in the dream state would be fallacy as these are only rested then and as such the body light is quite in position even then. Thus Maharshi Yagjnyavalkya proved that the Self moved from the waking and dream states with the same facility as of moving from one life to another after death! If however death is not the nature of a particular Self, then that would mean, liberation would indeed be possible! That was why Janaka offered thousand cows and requested the Maharshi to teach him the wherewith-all to seek Liberation!) IV.iii.15) Being in the ‘Samprasaada’ or in unique status of composure, the Individual Self in a dream stage of profound sleep, returns to his former condition. In the dream state, he is described as being beyond the desairs of his heart; he roams freely in imagination quite untouched by the pluses and minuses of the state of
wakefulness; however he returns in the reverse order to the former condition with all the pleasures or pangs. Indeed he was unaffected by his erstwhile experiences and of an elevated status of detachment. Having so stated, the Emperor again made his earlier offer to the Maharshi to teach him the path of that kind of detachment leading to Self-Liberation! IV.iii.16) Indeed, the Self is unattached in the dream state and on return from it reverts to the erstwhile status of being on the waking state. Non attachment of the Self is not due to inactivity of the Self for he enjoys or is troubled by imagined happenings as the Self is in profound sleep and then recovers from that state to normalcy). IV.iii.17) After experiencing the joy or sorrow during the dream status, the Self is untouched by whatever he would experience in the wakeful stage since the Infinity is detached and having gone back from the dreams to the former state the Infinity is unattached again!In other words, Brahman is neutral and absolutely detached irrespective of the Individual Self is in dreams or wakefulness or even in death!) IV. iii.18) The Self is different from the body and organs irrespective the two States of Existence viz. the wakefulness and the dream state. As a fish swims alternately on the eastern or the western banks of a river, the Self has no difference in either of the states of existence viz. wakefulness or of dreams. Indeed, the fish is not overpowered by either of the force of the currents of water. In other words, the body and organs along with the motivating causes, desires and actions are only the attributes of the non Self, as the Self is distinct from these. Thus the Self is by nature is free to act on its own, fully independent, enlightened and Pure) IV.iii.19) Just as a hawk or a swifter falcon flying a lot and roaming quite a bit would get exhausted by stretching its wings quite a lot, and would desire to return to its nest, the Self too would like to experience a break, rest and fall asleep. The Self so connected with the results of acts performed by the contact of body and organs in the waking state would then have neither desires nor even dreams and a thick cover of ignorance which is the root cause of evil deeds is enveloped over him.]

Stanza One

Atha janako ha Vaideho Yaaginavalkyamupasametyo vaacha Bhagavan sanyaasamanubraheeti/ So ho vaacha Yaaginnyvalkyo brahmacharyam samaapya grihee bhavet/ Grihee bhutvaa vanee bhavet Vanee bhutvaa pravrajet/ Yadi vetarathaa brahmachaaryaadeva parivrajeed grihaadvaa vanaadva/va/ Atha punarvateevaavritee vaa snataako vaasnatako vaa utsamaagnikoo vaa yadhahereva virajethadahereva pravrajet/

King Janaka of the Videhas respectfully approached the Brahmarshi Yajnavalkya and queried: Bhagavan! Could you kindly explain to me the nuances of Sanyasi Dharmas 'Revered Sir, expound to me renunciation'. Yajnavalkya replied: Having completed the stage of 'Brahmachaarya' or the celibate student one may become a 'Grihastha' or a house-holder with putra kalatraadi sukha bhogaas. From the stage of the house-holder he may become a forest-dweller 'Vanaprastha' and then renounce.

[Manu Smriti quotes: ‘The Vaanaprastha stage of life’ should pursue the Vidhis or principles of dharma with determination and ‘indriya nigrah’, while aging with wrinkles and white hair as per the practice of generations after generation. He might even discard cultivation entrusting him to sons and retire into forests with his wife but retaining his duty of the daily ‘agni karyas’ along with the required implements being prepared for eating fruits and roots, and wearing old yet clean clothes and unshaven beards or hairs yet with bathings in mornings and evenings ensuring ‘baahyaantara shuchi’. He should offer ‘bali’ to share his food with creatures and insects, give away charities and perform ‘atithi seva’ as per his ability, as also daily vedaadhyayana. Vaitaanikam cha juhuyaadagnihotram yathaavidhi, darshamanskandayan parva paurnaa -maasam cha yogatah/Riksheshtyaagrayanaam chaiva chaatturnaa -syani chaaharet, turayaanam cha kramasho dakshasyaanameva cha/ Vaitaanikaagni is called the merger of Aahavaneeya and Dakshinaagi and thus performing the Vaitagni as prescribed is what is expected of dwija during the vaanapratashastrama stage of life ]
Then the Jitendriya be moving forward to the Sanyaasa Maarga as a mendicant monk from the stage of a celibate student or a house-holder or a forest-dweller. There is also the provision that a person may renounce worldly life that very day on which distaste for it dawns on him, whether he is not observing vows before the stage of renunciation or observes them, whether he has undergone the prescribed ablation on completing the disciplined studentship or not, whether he is one who has discontinued maintaining ritual fire at the death of his wife viz. ‘Utsanngni’ or one who does not maintain the ritual fire viz. ‘Anagnika’.

[Dharma Sindhu quotes: Sanyaasi Dharmas: Following the early morning Japa of Brahmanaspatey, observance of extreme clealiness in ablutions by four times more than in the case of others, Aachamana, Dantadhavana with Pranava excepting on Dwadasis, Mrittikaa Snaana without Jala Tarpana, Vastra Dharana, Keshavaadi naama smarana, tarpana with Bhustarpayama, Bhuvasstarpayami etc. and dwikaala Vishnu Puja. Then the Sanyasi should visit well after Aparahna either five or seven houses for Bhiksha after the Grihastis should have by then eaten their food; the Yati who seeks Atma gyna has necessarily to secure Maadhukara Bhiksha. It is stated that even of he is quite unconcerned of Danda Vastras, he has to necessarily care for Bhiksha Paatra. Having thus secured the Bhiksha, he should do prakshana with Bhusswadaanaamah along with the Samasta Vyahrutis, offer portions of the Bhiksha toSuryadi Devas, some to Bhumi, some to Vishnu, perform nivedana to Chandi-Vinayakaas, consume the rest, do Achamana and finally resort to sixteen Pranayamas. It is said: Yati hastey jalam dadyaacchi -kshaam dadyaatpunarjalam, Bhaiksham Parvata maatram syaatajalam Saagaropamam/ (If the Grihastis offer Bhiksha then that should be deemed as it were a mountain and the water that is provided by the Grihasti be compared to Maha Sagara!). Eka raatram VasedgraameyNagarey Pancha Raatramak, Varshaabhyo nyatra Varshaasu Maasaamstu Chaturobvasdet/ Ashtamaasa anvihaara -syaadya teenaam Sanyaatmanaaam, Mahaa Kshetra pravishtaanaam Vihaarasu na Vidyaaloy/ (Excepting the ‘Chaatur maasaas’ or the four months of the monsoon season, the Yati is required to tour eight months a year; while on the Sanchara, he could stay overnight in a Village, five nights in a town, and as many days as he wishes in a Kshetra. )Bhikshaatanam Japa Snaanam Dhyaanam Shoucham Suraarchanam, Kartavyaani shadeyaantri sarvadhah Kshetra Prasukaat/ Manchakam Shukla Vastra Vrata Vaseeyataam kathaa loulyamevacha, Divaaswaapasha yaanam cha Yateenaam patamaanisha/ Vridhaa jalpam Paarta lobham sanchayam Sishya sangraham, Havyyam Kavyam tathaamaanancha varjayeeccha Sadau Yatith/ (Bhikshaatana, Japa, Snaana, Dhyana, Shudhi and Devarchana are the six major duties by Law. But Shayaa nidra, Shuddha vastraas, Streel related matters, storing of materials, sleep during the day time and travel by vehicles are the causes of a Sanyasi’s downfall. Also, Vridha Sambhashana, Parta lobha, Dravya Sanchayana, Sishya Sangrahana and Havyya-Kavya Bhojana are forbidden. Yati patraani mridwenu darvalaa bhumayaanicha, Na Tirtha Vaasi Nityamsyaanopavaasa paroyath/ Nachaa dhyaa –yana sheelasyaanavyakhyaaena porbhavet/ (Yatis are to retain wooden or earthen vessels only; they should always observe Tirtha Nivasa, Deergha kaala Upavasaas and engage themselves in the studies of Vedartha Granthas and related discussions only ). ]

Stanza Two

Tadeke Praajaapatyamevishitsit kurvanti/ Athavaa nakuryaadagnyyaaneeva kuryaat/ Agnih praanah/ Praanamevaitayaa karoti/ Traidahtaveeyameva kuryaat/Agnih praanah/ Pranamevatayaa karoti/ Traidahtaveeyameva kuryaat/ Aita yaiva trayo dhaatvo yadut satvam rajastama iti/ yam te yoni ritvijo yato jaato arochahathaa/ Tam jnaanannagna aarohaathaa no vardhayaa rahiniotyena mantrenaagminaajighet/ Ehavaa agnerthoniryah praanam gacchha swaahaa Yati patraani mridwenu darvalaa bhumayaanicha, Na Tirtha Vaasi Nityamsyaanopavaasa paroyath/ Nachaa dhyaa –yana sheelasyaanavyakhyaaena porbhavet/ (Yatis are to retain wooden or earthen vessels only; they should always observe Tirtha Nivasa, Deergha kaala Upavasaas and engage themselves in the studies of Vedartha Granthas and related discussions only ). ]
Thereafter some senior law givers prescribe the Prajapatyā Yajña of which Brahma Deva is the presiding deity, prior to a twice-born embracing renunciation. But though thus prescribed, the sanyaasin might not so perform but only perform the ‘Agneyi’ whose presiding deity is Agni. For Agni is the vital breath or ‘Prāna’. Thereby the sanyaasin helps to strengthens the vital breath. Then the Sanyaasin would perform the ‘Traidhataviya Yajña’ whose presiding deity is Indra Deva. By this sacrifice the three vital fluids become strong like Agni, namely the ‘Sattva’ as of the semen, ‘Rajas’ as of blood and ‘Tamas’ the dark one. Having performed the Yajña’ in the prescribed manner he shall smell the holy fire, reciting the following mantra: Agni Deva! By which the ‘moolā kaarāna’ be for which the ‘praadurbhuta prakaasha’ or vital breath- is your source; as you are born at the proper time of the year, you put on effulgence. Knowing the Atman, your ultimate source may you merge with the Prana, your source. May you increase our wealth of transcendent knowledge’. So reciting the mantra he shall smell the fire. This is the source of fire, this vital air. May you go unto fire as of praana pratishtha: by stating ‘Śvaha’ while reciting the mantra.

Here is a detail of ‘Agni kaarya prashasti’ as from Maha Naaraayana .2 Kathopnidhads and araashara Smriti’ 3. Select Views of Maharshis.

1. Maha Naryanopanishad:

‘Vedas prescribe Agni Karyas besides daily Agni performances twice for Salvation

Agnayo vai trayee vidyaa Devayaanah pandhha garhapatyaa Rik Prithivi rthantaram aavaahaarya pachanah Yajurantariksham Varmanavayam aahavaneeyah Saamam Siivargo loko brihat tasmaad agneen paramam vadanti/Agnihotraya saayam pratigrhaanaam nishkritih svishthah suhrutram yaginā kratunam pravayanah suvargasya lokasya jyothi tasmaat agnihotram paramam pavitra/ Yagjna iti yajinohi Devaanam yoginē hi Deva Divam gataa yaginēna asuraan apaanudanta yaginēna dwishanto mitraa bhavanti yajine sarva pratishhthitam tasmaad yaginam paramam vadanti/
The Sacred Agni Karyas surely pave the path of Liberation. Rig Veda commends Garhapatyaagni, Yajur Veda the Anvaahaaraya -pachana in the midregion of Agni; and Saama Veda addresses Bhu Devi with Rathantara Saama, and with Ahavaneeya to Bhuv-Suvar Lokas. Brihat Saama too is addressed to all celestial lokas. Indeed these Sacred Agnis lay the high paths to Salvation. Agnihotra performances twice at dawn and dusk is stated as a daily duty to offset the blemishes and sins of every householder, besides frequent homa karyas, yaginas and kratus to forward radiant signals to celestial bodies. Yagas offer appropriate food substances to Devatas as ‘nishkaama karmas’ or without strings meant for ‘Loka Shanti’ or public welfare. Homa karyas or oblations with food substances into the Sacred Flames. Yaginas involve seven sacrifices with offerings called agnaadheya, agnihotra, darshapurnamaasa, aagrayana, chaaturnaasya, nirudhapshubandha, and soutraamani. Kratu denotes somayaaga in which a yupa or sacrificial post is installed. Kratus are seven ‘somamasthaas’ viz. Agnishoma, Atyagnishoma, Ukttha, Shodashi, Vaajapeya, Atiraatra, and Aptoryami. It is being stressed that among the means of attaining Salvation, Vedas provide pride of place to Agni Karyas as that is ever commended by Devas as they are readily gladdened. Besides frightening and driving away the evil energies, even certain unfriendly quarters of Devas get pacified and initiate their blessings. Indeed Sacred Agni karyas always tend to win over the ‘homa kartas’.

Oblations by way of Vaishvadeva - Svishta Rites, besides Svishtakrit to Gaarhapatyaagni

1) Agnaye swaah, Vishyebhoy Devebhyyah swaah, Dhruvaaya Bhumaaya swaah, Dhuvakhitaye swaah, Achyutakshitye swaah, Agnaye swishatkrite swaah, Dharmaya swaah, Adhramaaya swaah, Adhyahyah swaah, Aoshadhivanaspatibhya swaah, RakshoDevajanmeya swaah, Grihyaabhyyah swaah, Avasaanabhyyah swaah, Avasaanapatibhya swaah, Sarvahutheabhyyah swaah, Kaamaaya swaah, Antarik -shaaya swaah, Yadejati Jagati yaccha cheshthati naamnobhaagoyam naamne swaah,
Prithivyai swaah, Antarikshaaya swaah, Dive swaah, Suryaaya swaah, Chandramase swaah, Nakshatrebhyah swaah, Indraaya swaah, Brihaspataye swaah, Prajapatey swaah, Brahmane swaah, Suvadhaya swadhaastu, Bhutebhyo namah, Manusyebhyo hantaa, Prajaapataye swaah, Parameshthine swaah/

The following thirty six oblations are addressed to Agni, the totality of Devas, Dhruta, Dhruta Kshetra, Achyuta Kshita or the Eternal Abode, Agni sacrifice as rightly offered, Dharma, Adharma, Jala Devata, Aoushadhi Vanaspata, Gruhya or household deities, Avasaana or Deities in the outskirts of one’s house, Avasaanapati or the Chief of outskirt Devatas, Sarva Bhutas, Kaama or the Lord of Desire, Antariksha , Dive or Swarga, Surya, Chandra, Nakshatra, Indra, Brihaspati, Prajapati, Brahma, Pitrugana or the Departed Souls, Bhutas or a wide range of Devataa samaana Swarupas, Manushyas, Prajapati, Parameshthi or Brahma the Chaturmukha.

2. Kathopanishad

Details of Five Fires and deeds of virtue, need for control of body organs and senses and Identity of Inner- Consciousness and the Supreme

I.iii.1) Ritam pibantau sukrutasya lokugehaam pravishtau parame paraadhye, Chaayaa tapau brahmavido vadanti panchaagnayo ye chatrinaachiketaah/

(Both the Self and the Supreme are stated to be encased in the secret cavity of one’s own heart as the two shades of illumination: one who enjoys of good ‘Karma’ or the fruits of acts of virtue and another the Supreme himself! Those seekers worship the Panchaagnis or Five Fires viz. Garhapatya, Aahavaneeya, Dakshinaagni, Sabha and Aayasatya representing Heaven, Cloud, Earth, Man and Woman, as also perform the Naachiketa Sacrifice thrice; they also enjoy the resultant fruits of deeds.These two kinds of entities who do or do not do so are well defined: those who drink the juice of Truth as flown from ‘Sukruta’or works of virtue and the others who do not; these are the ‘chhatriah yaanti’ or those distinguished under the regal symbols of Umbrellas!Now, the Supreme is encased in the heart’s cavity as also as Omnipresent all over the length and breadth of the Universe; that is ‘Parame paramadhe’ or the Uniqueness Beyond!)

Agni homa kaala is at the Sun set and before Sun rise; at the Sun Rise the homa prakriya be completed before Sangava and in the evening, nine ghadis after Sunset.) Eligible samidhaas for the homa are : Palaasha khadira ashvattham shamyudumbarajaa samia, Apaamaargaarka durvaascha kusha chettyyapare vidhu/ (The homa samidhas are Palaasha, Khadira, Ashvattha, Shami, Umbataja, Apaamarga, Arka Durvaasa, and Kusha). Tulasi wood is stated to be excellent bestowing immense returns. Katyayana Maharshi further describes: Havistu trividham jneyam kritam chaiva kritaakritam, Akritam cha ktramaadeshaam lakshanam samyagyuchyate/ Kritamodanasa -katvaadi tandulaadi kritaakritam, Vreehyaadi chaakeritam proktam iti havyam tridhaa budhaah/ ( The Havis or the material for the homa karya is mainly classified as Krita, Kritaakrita, Akrita; Cooked and beaten Rice is of the Krita variety; raw rice and such other material is of the kritaakrita while akrita is paddy.)

Apastamba states: Payasaapashukaamasya, jaahuyaat dadhrendriya kaamasya, yavaagyaa graama kaamasya, ohanena annaadyah kaamasya, tandulai rojas kaamasya balakamaayeke/ Maamsena yashakaamasya, somena brahma varchasa kaamasya, Aajyena tejaskamaasya, payasonityasnaaina satikaamo phalavachanam/ ( Those who desire to attain cattle wealth would perfom the homa with milk, for good physique with curd, lot of graama sampada with Yava dhanya, plenty of food with cooked rice for achieving youth with raw rice, for great name and fame homa with meat, for Brahma teja with ghee and one desirous of wife should perform with milk always!) Vyasa Maharshi opines: Kapilayaastu payasaayegnishraastraanupapsate, Aditya mandalam bhitaayaant Brahma sanataanam/ Yena saayam juhuyaat tena praatah/ ( A person who worships Agni Deva with the milk of Kapila Cow would break into Surya mandala and gets absorbed in Sanatana Brahma himself! As he performs the homa in the evenings be also done in the morning too.) ‘Smrityartha saara’ gives a
detailed account of the homa vidhana: 

Shaalishyaamaaka neevaara vreehi godhuma yaavakaah,  
Teshaam tandulaa homyaah yavanaalaah priyam gavah/ Neevaaraah shaalayaishaiva 
godhumaavreehayoh yavaah, Svaruopenaiva graaavyaavoshadhyah -narmeavavaa, na graahyam 
sarvadhaa maashavara kodaarkodravam/nPrasthadhaanyam chatuh – shashtheraahutateh 
parikeettiam, Tilaajnaantu tadardham syaattardham syaad ghrutasyatu/Shaaali or rice, 
shyaamaaka, nevaara, vreehi or red dhanya, wheat, yavaadi be offerd in the Homa. Neevara, rice, 
wheat, vreehi, yava, and tilas be offered as they are without being husked or cooked. Drava padardhas 
like ghee be offered with ‘sruva’ or ladle. The main ‘homa dravyas’ are ten viz. milk, curd, yava, 
mustard, cooked rice, raw rice, soma rasa, oils and water. There is an ‘Agni samskaara’ without 
mantras viz. offering meat after three times of prokshana or sprinkling of water. In case milk is not 
available, vreehi- yava and such other seeds could be used, but maasha, vara, kodaara be avoided. 

There must in all be sixteen ‘ahutis’or offerings to Agni with ghee, tila of thirty two offerings, and 
sixty four ahutis of dhaanya, measured as a large quantity of a ‘prastha’). Bodhaayana Maharshi 
provides further details: 

Vreehaanaam vaayavaanaam vaa shatamaahutiripyate, Odanodviguno 
graahyo mayuraadakritisthatha, Kukkutaandam pramaanastu pinda ityabhidheyeyate, Angushtha 
parpa maatram syaadvada daanam tato chi, Jyaayah svishtrakradaadyantu chaturangula sammitam//

Angulyagrairnahotavyam sa krivaanguli bhedanam, Angulyuttara paashvena hotavyamitii smritih/

Uttaaenatuu hastenaanguli paanistu vaagyaho -juhuyaadvijah/ Vastrenavaatha parnenavaa 
paanirupavadhidaarubhii, Vyaajanaaggni madhanam na kuryaadithi smritih/ Dhamani mantare

krivaattrinam vaa kaahtameveavaa, Mukhaadagnim samiteetaa mukhaadagnirajaayata/ Bahu 
shuskendhano chaagnouv susamiddee hutaanane, Vidhume lenihane cha hotavyam karmaiddhaye/

(Aahutis to Agni are of vreehi, yava, and odana or cooked rice in double the quantities and some two 
hundred pinda pramanas or of the thumb size egg like quantities. The Ahuti karya should not be done 
by the finger tops but with all the fingers and thumb together towards the northern side. The ahutis be 
done in silence with raised right hand making a fistful quantitypressed by all the fingers. It is 
cautioned that Agni in the fire pit should not be quickened to flame up by fanning with cloths, dried 
leaves, wooden pieces or hand fans. Using small pieces of wood or dried grass, the fire be installed 
and using the mouth air through a metal tube enabled to flame up. The tongue be stretched out and 
enable dried leaves and small figs to gradually raise the fire.) Apastamba suggests that the homa karya 
be executed according to one’s own ‘Vamsaachaara’ and carry with him the ‘nithya mandhana’ 
material or fetch from the house of a co-shrotriya. He also states: Chaturatramahutognih sumpadyate/ 
(In case Shrotriyas do not perform homa in their homes for four nights, then it becomes 
Lokaagni! ) Shounaka Muni states: 

Agnaavanughate yatra homa kaaladvayam vrajet, Ubhayorvi 
pravaasecha lokaagnirvidhheyate/ (As per the timing of the morning and evening homa prakriya, a 
Shrotriya should plan the daily programme; in the event of Anugataagni and Dhaaraagni are missed 
then lokaagni be initiated and enflamed). Bodhayana Muni explains the seriatum of failures of Agni 
Karyas and prayaschittas: Arvaaktri raatraadayasegnaye syaattatah param Tantumateechankaaryaa, 
Aaa Sapta raatraan manase cha hutaav/Aadvaadhaaahat punaraadadhee ta/ Dvadasha dina 
paryantam Agnyanugati praayaschitta me voktam Naagni sandhaanam atra yadhaa saavghriyaam 
vyaavasthaa/(For three nights of discontinuing the regular daily Agni Karyas for what ever reason, 
there exists iron Agni; to revive the Grihagni again the process called ‘tantumati’ be followed; for a 
week’s absence of Agni, the person concerned should execute homa in one’s own mind and revive the 
Agni on the twelfth day; then thereafter a Prayaschitta programe be taken up as per the domestic 
custom. Bodhayana also describes three ways of Samaropana or revival: Ekaagneh trividha 
samaaropanam Atmasyaarayorvaa samitsuvaav/ The three ways are as follows viz. repentance in one’s 
own mind and heart, performing homa prakriya again in forests and with Samidhas. Maharshi Veda
Vyasa cautions: Snaasyato Varunasshobhaam juhvatognih shriyam haret, Bhojane Mrityumaapnoti tasmaanmounam trishu smritim/ Conversation while bathing is disliked Varuna Deva and in the course of Homa prakriya the God of Agni detests it just as while taking food Mrityu Deva is annoyed; hence during these three acts of snana-homa-bhojana, silence needs to be observed strictly.) Angira Maharshi exclaims: Yo dadyaa kanchanam Merum Prithveemvaa sa Sararararumar, Tatsaayam pratathomasya tulyam bhavati vaanava/(Could unparalleled charities of golden Meru parvata and entire Earth along with the Oceans equate the returns of Homa Karyas in the morning and evening daily!) Manu Shashtra describes similarly: Agnou praastaaahuth samyak Adityamupatisithhate, Adityaajaayate vbrishtih Vrishternannam tatata praajaa, Daivekarmani yukto hi bibhartedam charaachar am. / (The ‘ahutis’ offered to Agni as would reach Surya Deva, the latter is pleased and help bestow optimal rains on earth which in turn provides plentiful food and prosperity to one and all; thus indeed the Daiva Karmas set the cycle of blessings to humanity!)

3. Parashara Smriti

Agni Karyas: Brahmanas are required to perform Shat Karmas viz. Sandhya Vandana, Snaana that precedes ‘Bahyaantara Shuchi’ or Cleanliness of the body and mind, Japa, Homa, Devaarchana or Deva Puja, Atithi Seva. As a part of the Shat Karmas- to be observed, homa vidhi is the other significant duty of Brahmanas. Just as there are time restrictions to perform Sandhya Vandana, timings for nitya homa are suggested as possibly in continuation of Pratah Sandhya as also after Saayam Sandhya. However, the tradition of Nitya homa is kept flexible as per family traditions. There could be dispensations of combining Saayam-Praatah kaala homas done together too. If not possible at all, proxies could be appointed like sons or Sishyas or Brahmanas on one’s behalf. However proxy homas are effective in yielding far less phala than by one self! As regards Homa Dravyas, the dictum states kritam akritam kritaakritam/ that is the Homa material is of three kinds: Annam or cooked rice or wheat flour are Kritam; akritas are ‘dhaanya’ or non husked cereals and ‘kritaaakritas’ include tilas, yavas, milk, curd, ghee etc. Samidhas include unkinned twigs of Arka, Palasha, Apamarga, Peepul, Gular, Shami, Durva, Bel, Vata and such other trees of normally ten to twelve inches long. Infringements or interruptions of Nitya Homa karyas need to be revived with appropriate ‘prayaschittas’ or self imposed punishments by way of purifications. In any case, dictates of one’s own conscience are the best judges, especially depending on the Desha-Kaala exigencies. In any case, the suggested outline of the procedure of homa is as follows:

Agni Mukham: The Homa Kunda or the Fire Pit is to be a cubic meter square size and before use the raised platform of sand is dressed with white rice flour. All acts inside the platform are to be performed from left to right in respect of devas and from right to left in respect of Pitrur Devatas. Kunda rekhas or lines on the surface of the platform are drawn from west to east with a spoon handle bisecting the lines from south to north. The platform is sprinkled with water, twigs are arranged at the center of it and fire is kindled with camphor in a copper plate circling thrice on the twigs by way of Agni Sthapana reciting the mantra: Chandramaa manaso jaatah, Chakshus Suryo ajaayata, Mukhad Indraschaagnischa praanaad Vayur ajaayata/ (Chandra is created from Almighty’s mind, Surya from His eye; Indra is born from His mouth and so is Agni while Vayu is created by His breath). Om bhur bhuvassuvah---Agnim sthaapayaami/ (Thus Fire is installed). Then ‘Agnim Prajvalanam’ is done by adding twigs. Darbha paristarana: Darbha grass is laid and spread in 3 or 5 layers around fire as the grass ends are kept in east with points to north, in the south with points to east, in the west pointing to north and north with points to east. Paatra saadhanam: To the north of Agni on a layer of darbha grass, pairs of vessels to be used in the homa are to be arranged: spoons, ajya patra or ghee vessel and prokshani patra or the vessel with which water is sprinkled. Brahma varanam or the priest is to be seated to the south of Agni. In his absence, a kurga or the bundle of darbhas or a flower is placed on his seat. Prokshani paatra saadhanam or the vessel to sprinkling water is filled in again and again.

‘Parishinchana’ is taken up with Om Aditenumanyaswa/ ( to South), Anumatenu manyaswa ( to
west), Saraswatenu manyaswa (to north) and finally to all sides. Then Deva savitah prasuva to all sides. After ‘parishechanam’ meaning ‘May earth be pleased to bestow me the kingdom, may the wives of Devas bestow me what all I desire, may the Goddess of speech, intellect and knowledge grant me what I ask for, may Devi Saraswati fulfill all my wishes for excellent speech and knowledge and may Devi Savita impel us to fructify our sacrifices and oblations’. With these parishachanas, Agya samskaras follows as in respect of Nityagni by Brahmacharis or Grihastas as also various other Agni Karyas. Incidentally, besides the Brahmachari homas or Grihasta homas performed ondaily basis, these Karyas are also preceded by various other Samkaras: These Samskara Agnis are called: Yojaka for Vivahas, sikhī for chaturthis, marutah for garbha daana, Chandra/ pavamana for pumsavana, paarthiva for naama karana, Shuchi for anna praashana, sabhya for chala samskara, Surya for godaana and Kshaya for samvarthana.

Brahmachari Dwija homa vidhana: After purifying Homa Kunda with cow dung and waters of Sacred rivers like Ganga, be seated near the Kunda as ‘purvaabhimukha’ or facing the east, sprinkle water and molten cow’s ghee for the purpose of the homa, perform tri-achamana and Anga nyasa, Ganapati Dhyana, ‘Praanaaayaama’ with Pranava Mantra and Sankalpa assuming the ordain of Maha Vishnu by reciting the Shubha Muhurtas of Dwiteeya Parathath, Kali Yuga Prathamata Paada, Jambu Dwipa, Bharata Varsha, Bharata Khandha, Meroh dakshina dik bhaaga, specified Pradesha, specified disha, in the august presence of the Sacred feet of Samasta devataas, Brahmans, Gurus and others at specified Samvatsara-Maasa-Paksha-Tithi-Vaara-Nakshatra and so on and declare the Praatah/ Sayam Homa. After the Sankalpa, initiate the Homa by repeat tri-achamana: Om Amritopastarana masi swaha (the first) - Om Amritaapadhaanamasi swaha (the second) - Om satyam yashah Shrirmayi shrih shrayataam swaha (the third); this shall be followed by the sprinkling of water and touch the body parts with: Om Gangmayacsam yasti (face), Om nasome praanestu (both the eyes), Om akshorme chakshurastu (both the eyes), Om karnayorme shrotarastu (both the ears), Om uruvomme ojostu (both the thighs) and Arishtaani mekaangaani tanustanvaa me saha santu/ Thereafter perform Agnayaadhana brought on a plate, use camphor to sustain the fire kindled with wooden figs with the following mantra: Om bhurbhuvah swadyorivam bhummna Prithiveeyam vyarinmama, Tasyaamste Prithivi Deva Yagjaani pushtegni mantradaa maatraadya dadhe/ While inflaming the following mantra is rendered: Om udhhamam budhyasyaagne pratim jaagruthi twaaishthaas- purti swayam srujeta mayat cha, Asmin samidhasye addhyuttaasrmin Vaishvha deva yajamaanascha seedata/ (Yajur Veda). Agni prarthana: Paritwaa Agne parimirjuama aayushaa cha dhanaena cha, Suprajaaahaa prajayaa bhuyaasagum suveero veeraihi suvachrahaa varchasaa suposhah poshaih sugruho gruhais supatihi patvaa sumedhaya su brahmabrahmacharibhih/ Then ‘parishanchana’or sprinkling water around the homa kunda in clock wise direction stating the Mantras: Adienu manyaswaa, anumatemy manyaswaa, Saraswatenu manyaswaa, Deva savitah prasuva/ where after ‘Samidadhana’or offering Samidhas to Agni reciting ‘Swaha’ each time as follows twelve times after each Mantra:

1) Agnaye samidha-maadharsaah bhratatah jatavedase, yathaa twagrame samidha samidhayasa evam mamayushaa varchasaa sanyaa medhaayaa prajayaa pashubhih brahmavarchasena annaadyena samedhayaa swaahaa/ 2) Yaedho asi yaedhishheemahi swaahaa/ 3) Samidasi samedhishhemahi swaahaa/ 4) Tejo asitejo mayi dhehi swaahaa/ 5) Apy adyaavachaarishagum resena samarsukhamayi payasswaaumagnaa aagamam tammiaagasruja varchasaa swaahaa/ 6) Sam maa agnaye swaahaa prajayaa cha dhanaena cha asmin samidhayaa swaahaa/ 7) Vidyunmaya asya devaa Indro vidata sahasrshibhih swaahaa/ 8) Agnaye bhrataahaa naakaayaa swaahaa/ 9) Ayagaaehaa bhrataahaa naakaayaa swaahaa/ 10) Dyaas Prithivi bhyaswaa ahumaam tayaa ahaam sryaahaa swaahaa/ 11) Yo maagne bhaaginagum samantathaa bhagam chikeeushaati, Abhagamnetam kuru maamasnae bhaaginam kuru swaahaa/ 12) Samidhaamadhaayaaagnaa sarva vratoh bhyasaagum swaahaa/
The ‘samidhaana homa’ concludes with ‘parishachana’ or circling water sprinkling around the homa kunda in clockwise direction with the Mantras: 

\[ \text{Aditenu manyaswaa, Deva savitenu manyuswaa, Saraswatenu manyswaa, Deva savitah praasaaveeh/} \]

This would be followed by the mantra: 

\[ \text{Agnerupasthaanaam karishye/} \]

Following the ‘Upasthaana’, supplication mantra to Agni Deva to be recited in standing position as follows: 

\[ \text{Yatte agnae tejastenaaham tejasvi bhuyaasam, yatte agnae varchastenaaham varchsvae bhuyaasam/ Yatte agnae harastenaaham haraswi bhuyaasam, Mayi medhaam mayi praajaam tejo dadhatu/ Mayi medhaam mayi praajaam maeeendrah indriyam dadhatu, mayi medhaam mayipraajaam mayi Suryo bhraojo dadhatu/ Agnaayae namah/Finally the Kshamaa Prarthana would be as follows: Mantra heenam kriyaan heenam bhakti heenam hutaashana, Yaddhutam tu mayaa Deva paripurnam tadastute/ Prayasychittaani asheshanai tapah karmatmikaani vai, Yaani teshaan asheshenaam Parameshwara manusmaranam/ Maha Deva Maheshwaram/} \]

**Grihasti Brahmana homa vidhaana:** Connected with Agni Mukham detailed after the Section of Brahmachari Dwija homa above including the Sankalpa therin, the rest of the following be continued as Grihasti Brahmana homa vidhi. (This is as per Apastamba Prayoga)

Sankalpa: 

\[ \text{Om poorvokta guna visheshena visishthaam asyaam shubha tithou bhagavad aagjnayaa bhagavad preetaartham rupena praatar/ saayam aoupaasaa homam karishye/} \]

This is followed by periodicaham: 

Agni Dhyaana: 

\[ \text{Om ram Agnaye namah/ Meshaaroodham cha vakraangam Jaataveda samanvayam, Dwi seershham sapta hastam tri paadam sapta jihvikam, Varadam shakti paani cha bibhraanaam sru sruvav tathaa/ Abheetidam charisma dharma vaame-chaaiyai-dharam kare/ (I contemplate Agni Deva who rides a ram whose limbs are twisted, who has two heads, and seven arms, three feet and seven tongues. He displays the gesture of munificence, bears a Shakti weapon, two ladles, shows the signal of protection and carries a vessel full of ghee). Chatvari shriya shraysya paada dwe sirshe sapta hastaasosya, Tridhaa baddho vrishahbo rorraaveti maho devo martyagum aaviveshaa/ Eeshaa hi devaah pradishhonu sarvaah purvo hi jaatassa u garbhe antaah, sa vijaayamaanassaa janishyamaanaahaa prayttaan mukhaa stishhati Vishvato mukhaaha/ Hey Agne praan mukho Deva maamaabhimukho bhava/} (The illustrious Agni has come down to men and is attended by sacrifices; He has four Vedas as his horns, three swaraas as his feet, Brahmodana and Pravargya are his two heads and seven Vedic meters as his hands. Heis regulated by Mantra, Kalpa and Brahmana; he is the bestowere of fortune. He is sung with and without music by the hymns of Rig, Yajur and Saama Vedas by the sacrificial priests such as the Hota. The Unique Paramatma realized by the Wise having been present in all quarters was born as Hiranyakartha at the beginning of Creation. Indeed He is the same Hiranyakartha who will be born as such in future too.He is the indweller of thehearts of all the beings, the witness to all and the inciter of action. Agni Deva of divine magnificence! Do kindly be seated in the eastern direction and be well disposed to us).} \]

Now, akshatas and flowers are to be offered to ‘Ashta dishas’ or in eight directions as follows: 

East: 

\[ \text{Om Agnaye namah/} \]

South East: 

\[ \text{Om jaatavedhase namah/} \]

South: 

\[ \text{Om sahojase namah/} \]

South West: 

\[ \text{Om Ajiraa-prabhave namah/} \]

West: 

\[ \text{Om Vaishwaanaraaya namah/} \]

North: 

\[ \text{Om naryaapase namah/} \]

North East: 

\[ \text{Ishaanaaya namah/} \]

This would be followed by 

\[ \text{Samidhaa daanam:/} \]

Karta stands and faces the Brahmana saying the following and tendering the bundle of Samidhas in his hands for further placing on Agni: 

\[ \text{Asmin homa karmayai Brahman idhman aadhaasye/ Aadhatswaa!/} \]

Then ‘Aaghaara’ is followed as the Karta meditates Agni Deva silently and offers Ayja/ ghee in streams from North East to South East and recites: 

\[ \text{Om Prajaapataye swaahaa, Prajaapataye idam na} \]
Then offers Ajya again to Indra from South West to North East reciting: *Om Indraayaa Svaaahaa, Indraaya idam na mama/

Aajya bhaagam: Karta then makes two oblations, one to Agni and another to Soma: *Om Agnaye svaaahaa, Agnaye idam na mama, Om Somaaya svaaahaa, Somaaya idam na mama/

Vyahrity homa is continued: Towards South: *Om bhuvassvaaahaa, Agnaye idam na mama/ Towards North: *Om Bhuvasvaaahaa, Vaayave idam na mama/ At the center: *Om Suvasvaaahaa, Suryaya idam na mama/

Prayaschitta homa sankalpa: Asmin----homa karmani sankalpa prabhririti etat kshana paryantam madhye sambhaavita samasta dosha prayaschitthartham sarva prayaschittam hoshyaami/ *Om bhur bhuvas swaaahaa—Prajaapaaye idam na mama/

Pradhana homa: Now proceed with main oblations: [Refer to the next section of Aoupaasana homa]

Uttaraangam or conclusion: *Prajaapate na tvad etaaanyano vishvaa jaataani pari taahabhubva, yat kaamas te jhumas tanno astu vaayagum svaaama patayo rayenaagum swaaahaa/ Prajaapataya idam na mama/ (Prajapati the Lord of Beings, you alone comprehend all these created forms and nobody else. Do grant us our heart felt desires as we invoke you; may we become the chiefs of rich possessions)

Paridhi pariharam: Paridhis or boundaries of the homa kunda are offered to Agni the ghee dipped samidhas commencing from the middle one first to the rest. Samsraava homa: Sruva or the sacrificial ladles are filled up with ghee flow offering to Agni covering the ladles reciting *Swaahaa, Vasubhyo Rudrebhya aaditebhyah samsraava bhaagebhyah idam na mama/ (Whatever that has been done that is superficial or deficient in this sacrifice be please accepted as complete, Agni swistakrita!)

Praayaschitta or atonement: Sankalpa-*Om poorvokta guna vishesena visishtaaayaam asyaam shubha tithou bhagavadaajnaayaa bhagavad kainkarya rupena asmin----homa karmaani avijnaata praayaschitta aadeeni karishye/ (May I make the atonement offerings in this ---rite as to be specified-on this day of auspiciousness signified with astrological qualifications, with the approval by and in service to Almighty). *Anaagjaatam yad agjaasya kriyate mithu, Agne tadasya kalpayaa twagum hi vetta yathaa tathagass swaahaa/ Agnayedam na mama/ (May there be glory to Ashtaaavaus, Ekaadasha Rudras and Dwadasha Aditya Devas as these oblations are offered to them through Agni Deva);

*Prajaapate na tvad etaaanyano vishvaa jaataani pari taahabhubva, yat kaamas te jhumas tanno astu vaayagum svaaama patayo rayenaagum swaaahaa/ Prajaapataya idam na mama/ (Prajapati the Lord of Creation as a testimony of physical-mental-spiritual realms)

Praayaschitta or atonement: Sankalpa-*Om poorvokta guna vishesena visishtaaayaam asyaam shubha tithou bhagavadaajnaayaa bhagavad kainkarya rupena asmin----homa karmaani avijnaata praayaschitta aadeeni karishye/ (May I make the atonement offerings in this ---rite as to be specified-on this day of auspiciousness signified with astrological qualifications, with the approval by and in service to Almighty). *Anaagjaatam yad agjaasya kriyate mithu, Agne tadasya kalpayaa twagum hi vetta yathaa tathagass swaahaa/ Agnayedam na mama/ (May there be glory to Ashtaaavaus, Ekaadasha Rudras and Dwadasha Aditya Devas as these oblations are offered to them through Agni Deva);

Purnaahuti or the Final Offering: Sankalpa: *Om Purvokta guna vishesena visishtaaayaam asyaam Shubhatrithou bhagavad aaginayaa bhagavad kainkarya rupena asmin----homa karmani saampurna phala praayartham---naamagnou purnaahutim hoshyaami/ tadantararam saangata siddhartham vaasordharam hoshyaami/ (Our final oblations conclude herewith; Totality is the Final Oblation; through that everything is obtained. Hence may this final obation and worship now be firmly established).
4. Select views by Maharshis

Tena dravyaanya sheshaani prokshyaacharya punargruhe, Tatkar karmaani kurveeta satkriyaascha 
dvijottama/(Pulastya Muni prescribes that a noble dwija when fetches material from outside must first 
sprinkle water and get ready to take up acts of virtue; he should first perform ‘achamanama’ and then 
proceed to execute the deeds) Upasyavidhivatsandhyaam upaasthaaya Divaakaram, Saayam 
Pratart -apaseeta Vivaahaagnim dvijottama/(Having formally completed ‘sandhyopaashana’, the 
Dvija should then proceed with the rekindling of ‘Vivaahaaagni’ both in the mornings and evenings.) 
ApastamaMuni prescribes: Saayam Pratartata urtvam hastenaiva aahutee tandalairyavairauvaau 
huyaat, Shtaalipaakavaddevatam Souri purnaahutih praatarityeke udbhayatah parishechham 
yathapurastaat/ Yatraakvachanaagnimupasamaadhaayan, Tatra praacheerudeees cha tisro rekhaa 
likhitvaadbiravo - kshya Agnimupasamindhyaadu tischtaiamudakamuttarena purvena 
vaanyadupaddhyaat/ (Both in the mornings and evenings, the ‘aahutis’ of offerings to Fire God 
need to be performed with one’s hands either with rice or yavaas and as one does for ‘Sthaalipaaka’, 
the ‘aahuti’ or offeig be made in favour of Surya Deva and then follow up with ‘parishechana’ or 
water sprinkling. After drawing three lines each in the eastern and northern sides from the place of 
where Agni is to be installed at the centre of the Fire Place, Agni be deposited and while standing 
sprinkle water towards East/North)

smaartamoupaasane kuryaat shrotam vaitaanikegrugi, Loukeke vidhuraaan tu vidhiresha 
puratanah/ Bahavoyatra hotaarah Shantike poushhtike tathaa, Loukaagnou tathaa kuryaat 
ghihaagnouna kadaachhana/ Shrotam karma nache -chhaktah kartum smaartam samaacharet, 
Atraapya shaktascha karane sadachaaaram labhed buddhah 
Vishnu Maharshi explains that smaarta karma be executed in ‘Auopaasanaagni’ and ‘shrouutakarma’ in 
’yagina shalaas’. A widower nomally performs in the Lokikaagni. Those who are desirous of 
exeucting homa prakiya when there is a gathering witnessing the homa, then they should do so in 
Shantika, Poushhtika and Lokaagnis but not in the ‘Gruhyaagni’. In case Sroutha Karma is not possible 
to perform, then Smarta Karma be executed; if even that is not possible, then ‘Sadaachara’ be done.) 
Home mukyho yajamaanah patni putrascha Kanyakaa, Ritvik shishyo Guru bhraataa 
bhaagineyaassutaapatih/Etareva hutam yatthu tadhutam svayamevatu, Paryukshanamvinaa patni 
juhuyaat kanyakaapiva/ (In any homa, one yajaman or masterof ceremony is essential; now, his 
wife and daughter too might perform with a proxy in their absence.)

Garga Muni states: Krita daraarona vaitsiththetbksanamavyayagnaavisaa, Tishtheta ched vijovraayaya 
tathaa chapatetito bhavet/(A person who is much married with his wife alive should never leave Agni 
Karya, as he might be even known as a Brahmana without Samskaras like Upanayana ) Yohitvaa 
vivaahaagnim grihastha iti manyate, Annatasvayam bhoktayvam vridhaa paakohisasvitah/ (Vysa 
declares that in case a person feels that he is a Grihasthi or a sincere house holder then he should not 
leave the habit of Vivahaagni and his eating food is a mere waste.)

Katyayana Maharshi prescribes atonement of non executing Aoupaasanaagni for as many years as he 
should have performed after his wedding, then a compensation of sixty measures of a ‘Prastha’of rice 
and three prasthas of ghee be given away as charity for as so many years: Shashthi prasthamitam 
dhaanyam triprsthavitam ghritam, Aoupaasaasanaagnou nashthetu vatsarasaya vidheeyeay/ 
Alternatively, nonperformance of Griha Agni by a householder as prescribed attracts a penalty of 
Dravya Daana to a good Brahmana in the measure of the non performance: Yaavakaala 
mahahomeeysaat tavaaddravyam tvashaahatah, taddhaanam chaiva viprebhyah yatha 
homastadhaivataat/ Further, Brihaspati suggests that if a Brahmana is unable to perform Shraddda due 
to Sutaka or Ashuchi of any kind, no proxy is allowed to perform Agni Karya on his behalf.

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Homa Kaala and Homa Dravya: Adhi ruksha Surye Avisṣuryevaa, Anasṭamiti Aadiyate saayamagnih praadushkarana manudite praatah/ Praatarhome sangavaantah kaalasrudita hominah, Saayamastamite homa kaalastu nava naaidikah/ (Shroutaagni needs to be kindled at the timings of Sun Rise and Sun Set; Agni homa kaala is at the Sun set and before Sun rise; at the Sun Rise the homa prakriya be completed before Sanga and in the evening, nine ghads after Sunset.) Eligible samidhas for the homa are: Palaasha khadira ashvatham shamyudumbarajaa samia, Apaamaaragaaarka durvaascha kusha chettyapare vidhuh/ (The homa samidhas are Palaasha, Khadira, Ashvattha, Shami, Umbataja, Apaamarga, Arka Durvaasa, and Kusha). Tulasi wood is stated to be bestowing best immense returns.

Katyayana Maharshi further describes: Havistu trividham jneyam kritam chaiva kritaakritam, Akritam cha kriramaadeshaam lakshanam samyaguchyate/ Kritamodanasa -kata vaadi tandulaadi kritaakritam, Vreehyadi chaakeritam proktam iti havyam tridhaa budhaih/ (The Havis or the material for the homa karya is mainly classified as Krita, Kritaakrita, Akrita; Cooked and beaten Rice is of the Krita variety; raw rice and such other material is of the kritaakrita while akrita is paddy.)

Apastamba states: Payasaapashukaamasya, jaahuyaat dadhrendriya kaamasya, yavaagyaa graama kaamasya, odaanena annaadayah kaamasya, tandulai rojas kaamasya balakaamaseyek/ Maamsena yashakaamasya, somena brahma varchasa kaamasya, Aajyena jeaskaaamasya, payasonityasaina satikaamo phalavachanam/ (Those who desire to attain cattle wealth would perform the homa with milk, for good physique with curd, lot of graama sampada with Yava dhanya, plenty of food with cooked rice, for achieving youth with raw rice, for great name and fame homa with meat, for Brahma teja with ghee and one desirous of wife should perform with milk always!)

Vyasa Maharshi opines: Kapilaayaastu payasaayegnihotraanyupaasate, Aditya mandalam bhitvaayaanti Brahma sanaatanam/ Yena saayam juhuyaat tena praatah/ (A person who worships Agni Deva with the milk of Kapila Cow would break into Surya mandala and gets absorbed in Sanatana Brahma himself! As he performs the homa in the evenings be also done in the morning too.) ‘Smrityarthaa saara’ gives a detailed account of the homa vidhana: Shaali or rice, shyaamaaka, nevaaara, vreehi or red dhanya, wheat, yavaadi be offerd in the Homa. Neevara, rice, wheat, vreehi, yava, and tilas be offered as they are without being husked or cooked. Drava padardhas like ghee be offered with ‘sruva’ or ladle. The main ‘homa dravyas’ are ten viz. milk, curd, yava, mustard, cooked rice, raw rice, soma rasa, oils and water. There is an ‘Agni samskaara’ without mantras viz. offering meat after three times of prokshana or sprinkling of water. In case milk is not available, vreehi- yava and such other seeds could be used, but maasha, vara, kodaara be avoided. There must in all be sixteen ‘ahutis’or offerings to Agni with ghee, tila of thirty two offerings, and sixty four ahutis of dhaanya, measured as a large quantity of a ‘prastha’.

Bodhaayana Maharshi provides further details: Vreehaanaam vaayavaanaam vaa shatamaahutiripyaat, Odanadviguno graahyo mayuraaadbhugighaasthatha, Kukkutaandam pramaanaastu pinda ityabhidheeaye, Angushta parva maatram syadava daanam tatopi cha, Jyaayah svishakridaadayantu chaturangula sammitam// Angulyagrairmahotavyam sa kritaanguli bhedanam, Angulyuttara paashhvena hotavyamiti smritih/ Uttaanenatu hastenaanguli paanistu vaagyaho -juhuyadvijah/ Vastrenavaatha parnenavaa

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Aahutis to Agni are of vreehi, yava, and odana or cooked rice in double the quantities and some two hundred pinda pramanas or of the thumb size egg like quantities. The Ahuti karya should not be done by the finger tops but with all the fingers and thumb together towards the northern side. The ahutis be done in silence with raised right hand making a fistful quantity presented by all the fingers. It is cautioned that Agni in the fire pit should not be quickened to flame up by fanning with cloths, dried leaves, wooden pieces or hand fans. Using small pieces of wood or dried grass, the fire be installed and using the mouth air through a metal tube enabled to flame up. The tongue be stretched out and enable dried leaves and small figs to gradually raise the fire.

Apastramba suggests that the homa karya be executed according to one’s own ‘Vamsaachaara’ and carry with him the ‘nithya mandhana’ material or fetch from the house of a co-shrotriya. He also states: 

**Chaturatramahutognih loukikah sampadyate/** (In case Shrotriyas do not perform homa in their homes for four nights, then it becomes Lokaagni!)

Shounaka Muni states:

**Agnaavanughate yatra homa kaaladvayam vrajet, Ubhayorvi pravaasecha lokaagnirvidhheyate/** (As per the timing of the morning and evening homa prakriya, a Shrotriya should plan the daily programme; in the event of Anugataagni and Dhaaraagni are missed then lokaagni be initiated and enflamed).

Bodhayana Muni explains the seriatum of failures of Agni Karyas and prayaschittas: 

**Arvaaktri raatraadayasegnaye syaattatah param Tantumateechankaaryaa, Aaa Sapta raatraan manase cha hutvaa/ Advadashaahaat punaraadadhee ta/ Dvadasha dina paryantam Agnyanugati praayaschitta (For three nights of discontinuing the regular daily Agni Karyas for what ever reason, there exists iron Agni; to revive the Grihagni again the process called ‘tantumati’ be followed; for a week’s absence of Agni, the person concerned should execute homa in one’s own mind and revive the Agni on the twelfth day; then thereafter a Prayaschitta programe be taken up as per the domestic custom. Bodhayana also describes three ways of Samaropana or revival: Ekaagneh trividha samaaropanam Atmasyaarayorvaa samitsuvaa/ The three ways are as follows viz. repentance in one’s own mind and heart, performing homa prakriya again in forests and with Samidhas.**

Maharshi Veda Vyasa cautions: 

**Snaasyato Varunasshobhaam juhvatognih shriyam haret, Bhojane mrityumaapnoti tasmaanmounam trishu smritam/** Conversation while bathing is disliked Varuna Deva and in the course of Homa prakriya the God of Agni detests it just as while taking food Mrityu Deva is annoyed; hence during these three acts of snaana-homa-bhojana, silence needs to be observed strictly.)

Angira Maharshi exclaims:

**Yo dadyaa kanchanam Merum Prithveemvaa sa Saararaam, Tatsaayam pratathomasya tulyam bhavati vaanava/ (Could unparalleled charities of golden Meru parvata and entire Earth along with the Oceans equate the returns of Homa Karyas in the morning and evening daily!) Manu Shstra describes similarly: Agnou praastaahutih samyak Adityamupatishthate, Adityaajjaayate vbrishtih Vrishterannam tatata prajaa, Daivekarmani yukto hi bhibhortedam charaachar am,/ (The ‘ahutis’ offered to Agni as would reach Surya Deva, the latter is pleased and help bestow optimal rains on earth which in turn provides plentiful food and prosperity to one and all; thus indeed the Daiva Karmas set the cycle of blessings to humanity!)

Brahma Yagna / Swaadhyaya: 

**Brahma yagnena yakshyamaanah praachyaamdishi graamaada cchadiddarsha, Udabhyaaam praagudeechhyaam vodita Aditye/** (A person desirous of performing
Brahma Yagna, should proceed far from his house towards east, or north or north east and select a clean place for the purpose. Kaala Darsha instructs as follows: *Pratarmadhyandine vaapi Brahma Yagno vidheeyate prataryadi tadaa praraahutyaah parato bhavet, Madhyaahne chettarpanaat praagvaishva devaat parutravaa/ (Brahma Yagna could be executed in the morning or afternoon. If planned for the morning then this should be followed by the morning ahutis and if planned in the afternoon then it should precede Tarpanas or follow Vaishvadeva) Paithinasi states: *Swa shastraadhyayanam yattat Brahma yagnam prachakshate, Brahma yagna paro Vipro Brahma loke maheeyate/(Swashastra-adhyayana is considered as Brahma Yagna; a Vipra who practises Brahma Yagna achieves Brahma loka)

Harita Maharshi states: *Darbhaaseenah darbhapaanirbrahma yagna vidhatatah, Braahmano Brahma yagnantu kuryantu kuryaquachchadraa samanvitah/(Brahmanas should perform Brahma yagna by seated on darbhas and holding darbhas and formally practise Brahma Yagna.) Brahma yagne japetsuktam Pourusham chintayan Harim, Sa sarvaan japate Vedaan sangopaangaan vidhanataah/ (Brahma yagna be executed by reciting Purusha Sukta and Vedopanagas) Yagnyavalkya instructs as follows: *Hutvaagneen Surya daivatyaan japedamantraan samahitah, Vedardhaanadhitaccheccha Shastraani vividhaanicha/ Tulasyamrita sambhute sadaa Keshava priye, Kehavaardham lunaami tvam varaddaa bhava shobhaane/ Moshaika heto dharani prabhute Vishnoh samastasva guroh praveetye, Araadhhaanadham Purushottamasyalunaami patram tulasi kshamasva/ Praseeda mama Deveshi praseeda Harivallabhe, Sheeroda madhanodhbhute Tulasi tvam praseeame/Aaravaare Shukrechaa Manvaadishu yugaadishucha, Naahaherettulasipartam madhyaahnaat paratohani /Samkraanyaam pakshyorrante Dvaadashaahyaaam nishisanyayoh, Tulasim ye vichinvanti krudantte Hareh shirah/ (While rendering ‘ahutis’ to Agni, one should recite Surya deva related mantras and absorb their essence, besides improving the knowledge of Veda-Shastras. Then plucking the leaves of Sacred Tulasi, address her with salutations as Amrita Sambhuta, Sada Keshava Priya, Shobhana, I am plucking these leaves with the express desire of worshipping Vishnu! Even as you are born to Bhu Devi, you are the beloved of Vishnu as generated at the time of Samudra Mathana. Do consider my salutations. Tulasi leaves should not be plucked on Tuesdays and Fridays as also in the afternoons, and Tulasi Vrata should not be performed in the ‘Manvaadis’ and ‘Yugadis’. The leaves of Tulasi should not , repeat not, be plucked on Sankrantis, Amavasyas, Dvadashi nights, and Sandhyaa times as that would tantamount to plucking Hari’s head!)]

Stanza Three:

Graamaadagnimaahyatya poortvavadignimaajighnet/ Yadagnim na videdapsu juhuyaadaapo vair sarvaa devataah sarvaabhiyo Devataabhiyo juhomi swaaheti hitvodyatya praashreeyaat saajyam haniraammayam/ Moksaa mantristrayeervam veda tad Brahma tadupaasitavyam/ Shikhaam yagnopaveetam echivaa samnyastam mayeit trivaaramucchharet evavaitahagavaanniti vai yajnyavalkyah/

Having procured the Agnihotra from the house of a well-versed Vedic scholar in the village one be directed to smell the Agni. If one might get the ritual fire he may offer oblations in the waters. For water is presided over by sarva devas. Reciting 'I offer the oblation to all the gods, Svaha', he should tender the oblations and picking up a small portion of the offered oblation which is mixed with ghee, he shall eat it, as this is beneficial. (Before eating the offered oblation he shall recite the mantra of liberation -namely Om- which he shall realize as the essence of the Chatur Vedas. He shall adore Brahman – the Existence, Knowledge and of Bliss as that connoted by Om. Cutting off the tuft of hair and sacred thread he shall recite thric 'I have renounced'. The Rajarshi Janaka accepted this elucidation by saying: 'Indeed, so it is, revered Yajnavalkya'.

Stanza Four
Then Yagnyavkyka enquired of Atri Maharshi: How indeed a dwija, especially a Brahmana be ever existent indeed! ThenYagnyavkyka annotated further that AUM Kaara be the Yagjnopapeeta for a sanyaasi as that indeed be the Antaratma. The Brahmana could then ceremoniously sip water thrice with the AUM kaara mantra, and state ‘Svaha’, having previously discarded his tuft and sacred thread. This is the method to be adopted by those who renounce the world. Indeed the Aumkaara mantra is exclaimed by the chatur vedas.

[ Explanations of ‘A’ kaara- ‘U’ kaara - ‘M’ kaara-Naada, Bindu- Kalaas


U’ Kaara: Loka as Bhuvur or Antariksha- Yajur Veda- Devatas as Rudra or Ekaadasha Rudras viz. Mahan, Mahatma, Matimaan, Bhishana, Bhayankara, Rudthwaja, Urthvakesha, Pingalaksha, Rucha, Shuchi and Kaulagni.- Chhanda as Trishthubh- Agni as Daakshnaayan Avastha as of Swapna-Guna as of Satra or rajras- Dik as pradeechhi; ritu as greeshma

‘M’ kaara: Loka as dyuloka- Saama Veda- Devatas as Vishnu or Dwaadasha Adityas viz. . Indra, Dhata, Parjanya, Pusha, Twashta, Aryama, Bhaag, Vivishwan, Amshu, Vishnu, Varuna and Mitra-Chhanda as Jagati- Agni as of Ahavayaneeya- Avastha as Shushupti- Gunma as Taamasa Dik as udeechi / paschima and ritu as varsha.

Naada-Bindu- Kalaas viz. Aakaashabhaavaaapanna manorupak shahti is Naada-Ahamaatmika Vimarsha rupa shahti is Bindu and Praana manogata vaasanaa chitt is denoted as Kala.’

Stanza Five

Atha vaas Parivraangvivarnavaaasaa mundukoparigrarah shuchdrohee bhakshamaano brahma bhuyaaya bhavati/Esha panthaah parivraajakaanaam veeraadhvaane vaa naashake vaapaam praveshe vaagnipravesha vaa maha prasthaane vaa/ Esha panthaa brahmanaa haanuvittasteneti sa sanyaasee brahmaviditi/ Evamevaivaisha bhagavanniti vai Yajnyavalkyya/

In this manner, the goura vastra dhaarana yukta sanyaasi being mundanayukta, aparigrahi, pavitraayukta, irshya-dwesha-droha viruddha, bhikshacharana yukta -brahmapada praaipi yogya – brahma swarpura praaipi samardhiha be the described. That be the reason why the sanyaasi maarga vidhi. Jala praveshe agni praneshe,veeragati, mahaprathaana as of mrityu moksha be the nirdhita maarga for the sanyaasi, as explained to the Rajarshi Janaka.

In other words, in the case of those entitled to renunciation, the mendicant monk wearing ochre coloured garment, with shaven head, accepting nothing except food for bare sustenance, pure, injuring none in thought, word and deed, austerely living on alms, becomes fit for realizing Brahman. This is the path of the mendicant monks. In the case of the Kshatriyas and others not entitled to renunciation, they may seek liberation by the path of the brave by courting death in the battle-field, or fast unto death as a discipline, or enter into water to rise no more, or enter fire or undertake the great journey (-in which they collapse by exhaustion. For those entitled to renunciation this way has been prescribed by Brahma; the ascetic who has renounced the world Sannyasin following this path realizes Brahman. Thus it is stated in the Vedanta.'Thus indeed it is, revered Sir, Yajnavalkya', as appreciated the Rajarshi Janaka.
Sanyasa Grahana Vidhi: Uttaraayana is stated to be the preferred time for initiating into Sanyasa, especially for those who have Grihyaagni. Having located a Sadguru who possesses Shanti and Danti or Placidity and Self Restraint, the aspirant Sanyasi should learn Sanyasi Dharmas from the tutelage and keep on practising Gayatri Japa, Rudra Japa and Kushmanda Homa for three months and after attaining Bahyaantara Shuchii on one Rikta Tithi make the Sankalpa: Amukasya Mama karishya -maana Sanyasaseneydhikaaraartham Chatuuh krucchaatmakam praayashchittam Pratikruchcham tatprachyanmayaika Gotishkriyadwaarahaa maacharishya Krucchaprtyaanmayaaa Gotishkraya drvayam Viprebhio daatumahamsrtsruje/ Thus having given Go-Pratyaamnaya,commence series of Shraaddhas on Ekadashi or Dwadashi at Brahma Ratri. Ashramasastha has to perform ChatuuhKruchcha followed by Ashtha Shraaddhas; Aapastambhas and Hiranyakeshyias follow the Saankalpa Vidhi without Agnoukarana Pindaas and by Sankalpa Vidhi only. But Ashwalaayanaadis follow Sapinda Paravana Prayoga; in this in Savya position they perform Shraaddhaangaa Tarpana with Yava mshra jala in rivers and waterflows stating: Brahmanam Tarpayaami, Vishnum--; Maheshwaram--; Devarsheen--; Brahmarsheen--;Kshatrarshieen--; Vasoons--;Rudraaen--;Adityaan--; Sanakam--;Sanandanam--; Sanaatanam--;Pancha Maha Bhutaani--; Chakshuraadi Karanaani--;Bhutagraaamam--; Pitaram--;Pitaamaham--;Prapitaamaham--; Aatmaanam--; Having returned home the Karta would then announce Desha Kaalaadi and make the Sankalpa: Karishyamaana Sanyaasaasangatvey noushtaa shraadhhani paarvana vidhinaannenaameynavaa karishyey/ This would be like Naandi Shraaddha and hence in Savya position itself by using yavaas in place of Tilas. The opening Shraaddha is meant for Satya Vasu Sanjnika Vishwa Devas involving two Naandi Mukha Brahmanaas and naming (Vaana) of one of them to organise the Eight Shraaddhas. In the Prathama Deva Shraaddha, the ‘Ucchhaarana’ or recital would be Brahna Vishnu Maheshwaraa Naandi Mukhaah Sthaanekshhanah priyataam/ The second one is Rishi Shraaddha with the Uccharana of Deveshi Brahmarshri Kshatrarshi yo naandii – mukhaah Sthaanekshhanah priyataam/ The third one is Divya Shraaddha addressed to Vasu Rudraa-ditya Rupaa naandii mukhaaya--/ The fourth one is Manushya Shraaddha to Sanaka Sanandana Sanaatanaadi----; the fifth one is Bhuta Shraaddha to Pritviyvianda pancha Mahaa bhutaan – yekaadasha chakshuraadi karaanadi chaturvidha bhutagraaamaa naandi mukha; the sixth one is Pitra Shraaddha to Pitra Pitaamahaa Prapitaamahi naandi mukha----; the seventh one is directed to Maattru Pitaamahai Prapitaamahyo naandi mukha----; and finally the Eighth Shraaddha being Atma Shraaddha and the Uccharana is: Atmaaaratraatma Paramaataamnaah Naandi mukha----. After the Naandimukha, Padya is given to Vishwa Devas with the Mantra : Sanyaasaartha maham Shraadham kurvey bruta Dwijottamaah, Anugnaam praayapa ushmaaamkam Siddhim praayapaami shavateem/ Then one Vishwa Deva Patra and Ashtha Patras for are arranged for Deva-Rishi-Divya-Manushya-Bhuta-Pitra-Maattru-Atma to provide Aasana-Gandhaadi Ahutis are offered. This method is by way of Sankalpa in the case of Apastambaas but Ashvaayanas perform with ‘Arghyaataatraasadana’. Pinda-daanaadikas also are not applicable to Apastambaas. After the Ashtha Shraaddha on the first day, the Sanyasa Karmans on the following day include kesha khandana , Nadi Snaana, koupeena dharana, danda dharana, kamandalu dharana, Achhadana Vastra dhaaraanadi karmas. Then the Sanyasa Grahanaa Karya is followed by the Maha Sankalpa : Asesha dukhka nivrutti niritishaya -ananda praaptti rupa Parama Purushaarthaa praaptye Parama Hansaa Sanyaasa grahanam karishey/ Tadangatayaa Ganapati pujana punyaahvachaa Maattrukaa pujana Naandhi Shraadhdhnaa karishey/ The procedure is as follows: Recite the Mantra viz. Brahmam carvaamah, Vishnavi namah, Rudraay narhnam, Suryaa, Somaay, Atmaney, Antaratmaney, Aghnaeeylee, Ishetvijetawaa, Agna Aayaahi Shannodevi etc.; take three fistfuls of ‘Satthu Pisha’ or mix of cereals, millets and pulses, eat the Sattu thrice and touch the naabhi ; recite again the Mantra: Atmaney swaha Antaratmaney swaha Paramatmaney Praajapitaye swaha; eat the mix of milk-curd-ghee-water
by the Mantras of trivridasi, pravridasi twice, divrudas thrice, then drink water saying Aapah punantu and finally state: Upavaasam kariyhe/

Savitri Pravesha: The Karta would recite: Om Bhu Savitrim pravishaami; Om Tat Savatuvanvayam Om Bhuvah Savitrim pravishaami; Bhargodevasya dheemahi; Om Swaha Savitrim pravishaami; Dhiyoyonah prachodayat Om Bhurbhuvaswah Savitrim praveshayaami; Tatsavatv varenym Bhargo Devasya dheemahi dhiyoyonah prachodayat/ Before Suryastamaya, the Karta would secure ‘Prajyvaltaagni’ or fully blown up Agni and perform Brahma-Anvaadhaana with the Sankalpa: Sanyaasam kartum Brahmaan- vaadhaanam karishyhe/ Brahmaanvaadhaana’s procedure is to invoke Agni first, perform Ajya Samskaara, take ‘sruk’/ladle-fuls of Ajya four times, carry out the Homa with Om Swaahaa Paramatmaney idam and do the ‘Agni Parishechanadi’. Then follows Sayam Sandhya homa, Vaishvha Deva and Ratri Jaagarana. Next morning, the Karta would resume Nitya Homa, Vaishvha Deva, Sthaalipaaka, Agni Dhyaana with Chakshu- Aajyena and Pradhaana Homa. Thus concluding the Homas, the Karta would do japa with taratsamnadi and perform Sanaana with ‘Suvarna Rajita Kusha-Yukta jala’ or water with gold, silver and Kushas. Then he would perform the Sankalpa: Sanyaasaanga bhutam Praanaadi homam Purusha Sukta homam Virajaamu homam cha tantrena karishyhe/ Before the Sankalpa and Anvaadhaana, Pancha Praana Devatas are pleased with Samidha-Charu-Ghrita Homa; Purusha Suktaanvitha shodasha Samidhaadi homa, and Viraja Mantranvita Prajapati homa with special ‘drayvas’ were also executed. This is followed by hundred and eight Mouna(Silent) Homas with Aajya, perform Praanaaya Swahaadi Pancha Prana Homa and conclude with Sahasra Sirsha Purushaadi sixteen Ruchas utilising distinct three materials in the homa stating Purushaayedam na maka at the end.

Viraja Homa: This is a highlight Homa in the context of Sanyasa Grahana Vidhana and is more or less the conclusive component of the Vidhana. Viraja Mantra: It is with this Mantra that forty climactic Ahutis to Agnideva are executed with a wide variety of Dravyas: Praanaapaana vyaanodaana samaamaayee shudhyantaam jyotiraham Virajjaa Vipaasmaa Bhuyaasam sswaaha-Praanaadibhyaa idam/ Vaagmanaschakshussstrotra jihvaa ghrahaareto buddhyaa kuti sankalpaamey shudhyantaam jyotiraham swaaha-Vaagaadibhyaa idam/ Twakcharma Maamsa ruddharmado majjaa snaayavostheenimey shudhyantaam jyotiraham swaahaa-Shira Aadibhyaa idam/ Uttishta Purusha harita pingala lohitaaksha dehi dehidadaapayitaamey shudhyam, Purushaadibhyaa idam/ Prithivyaaapatejo vaayu raakaasho shudhytaam swaha-Prithivyaaadi idam/ Shabda sprasha rupa rasa gandhamaeysshudhytaam swaha- Shabdaa –dibhya idam/ Mano vaakkayaa karnaami mey Shudhyantaam jyotiraham swaahaa- Mana Adi Karmabhya idam/ Aayaka bhaavairakhankaair jyotiraham swaahaa- Ayyaktaadibhyaa idam/ Aatmaamey shudhyantaam swaaha-Antaraatmana idam/ Paramaatmaamey shudhyantaam swaaha-Paramatmanaa idam/ Kshudey swaaha-Kshuda idam/ Kshutpipasaya swaaha-Kshut pipasaayedam/ Vinidyaay swaaha-Vinidyaadi idam/ Rukvidhaaanayaa karshotkaaya swaaha/ Kshut-pipasaamaalaaam Jyesthaamalaamalakshim naashahamaamyaham, Abhitmasamriddhimcha Sarvaam nirnudamey paapmaanam swaaha-Agnayaa yaat/ Annamaay Praamamaay Manomona Vignaana mayaanamadamaay Aatmaamey Shudhyantaam swaaha-Annamaadibhyaa idam/ After the forty Aajyaahutis thus, the Karta would offer the final Ahuti to Prajapati: Prajapapatoo tanmanasi juhomi Mukhoham Deva kilbishaat swaaha-Prajapataa idam/; recite Purusha Sukta; perform ‘swishtakrut’ to the Homa Sesha; give awaytheLoha Patraas to Guru; burn the six patraas that have been the aids in the Grihaagni Homas; donate Go hiranya vastraadi to Brahmans; pray to Guhaagni; do Agni Samaropa, recite the Yajus thrice: Yaatey Agney yajniyaa tanustayeyaaorokatmaanaa/; consume by his mouth the Agni Jwaala; bless the sons family members stating: Sarvey bhavantuVedaadyaa –ssarvye bhavantu Somapaah, Sarvey Putra mukham druhtwwaaSarvey bhavantu bhiksukuah/; reach a water-body for handful of Jalagrahana with the ‘Abhimantrana’ by the Sukta of Aashushishana/; and leave the water in the Flow saying: Sarvaabhhyo Devataaabhyyah Swaahaa/
Sarva Tyaaga Vidhi: Total Renunciation starts with the recital of the Maasa-Tithi-kaalas by the Karta as he would leave three handfuls of water in a Jalaashaya: Aparoksha Brahmaavaaptaye Sanyasaam Karomi--Yeshahavaa Agnissuryayah praanaam gacchasa, Om swaamyoningagacha swaaha/

Putreyyahaa Viteshannaav Lokeshanna Sarveshanna mayaatyaktaa/ Abhayam Sarvatebhyo matta swaaha/

This would follow the Karta’s Vachana to all concerned as a Final Expression of Acknowledgement:

Yatkinchidgrandhanam Karmkiritimaganaa to mayaa, Pramaadaalasya doshotham tatasvam santyajaamyaham/ Tyakta sarvo Vishuddhatma gata sneha shubhashubhah, Esha twajaamyaham Sarvam Kaama Bhoga Sukhaadikam/ Rosham Tosham Vivaadam cha Gandhi maayaanulepanam, Bhushanam Nartanam geyam daanaamaadaanaamevacha/ Namaskaaram Japam homam yaascha nityaah kriyaa mama, Nityam Naimittiikam kaamyam Varnadharmarthaschaschamaas-chaye, Sarvameva Parityajya dadaamabhyaya dakshinaam/ Padbhyaam Karyaabhyayaam viharnaamah Vaakkaaya maanasaith, Karishye Praanimaam peedam raaninah santu nirbhaayaah/ (I now leave behind all my Karma Bandhas or the shackles of my previous actions performed by ignorance, or accidents or carelessness or even with full conscious. Having repudiated my erstwhile actions of blemish totally, I now resolve with my Conscience that here-onward I shall leave all comforts and luxuries, disengage from controversies, quarrels, and questionable actions; Gandha Maalya Chandanaadi Alankaras and Ornamentations, Nritya-Gaana- Daana- Sweekaaraa-Namaskaraas; Jala-Homa-Nitya Naimittiaka Kamiyaa Karman, Varnashrama Dharmabhimaanayas and soon. I shall provide refuge to the weak and disabled beings including animals and other beings and offer help by way of physical, mental, vocal and heartfelt actions) Having announced the resolve by swearing before Suryaadi Devataas and keeping Vipras and others as witnesses, the Sanyasi would then descend into waters navel-deep with East face and enter Savitri Pravesha and leave waters with the resolve:

Putreyyahaa Viteshannaav Lokeshannaaschascha vyutthitoham bhikshaacharyam charaami/

Praishocchaara: The terminal acts of Sanyasa Vidhaana of Praishocchaara of the new Sanyasi are as follows: First with leaving water in the Flow with the Mantras thrice in three tones of low-medium and loud voice:

Om Bhuh Samnyastam mayaa, Om Bhuvah Samnyastam mayaa, Om Swaha Samnyastam mayaa, Om Bhurbhuvvaswah Samnyastam mayaa/ Then the Shikha is unfurled and cut; the Yagnopaveeta is taken out by the raise of his hands above the shoulders and kept in his hands reciting the Mantra:

Aapovai Sarva Devataah Sarvaabhyo juhomi swaayaa, Om Bhu Swaahaah/ Then he should offer both the Shikha and Yagnopaveeta to the waterflow as though the Samidhajayaas are provided to Agni in a homa. Subsequently, the new Sanyasi would pray to Purushottama: Traahimaam Sarva Lokeshaa Vaasudevaa Sdanaatana, Sanyastam mey Jagadyyone Yaduaditaakshaa Mokshada/ Ushmaccharana maapannam traahi maam Purushottama! So saying he should walk five steps in complete nakedness. Then as he greets the Acharya requesting the latter to bestow Atma Gyaana to him, the Acharya would provide a Koupeena and a Up Vastra . The latter also donates a Danda to the Nava Sanyasi with the instruction that the latter should never ever leave the Sacred Danda as a Grand and Unique Symbol of Purity, Piety and Integrity. The Sanyasi would accept the Isignia saying:

Om Indrasya Vajrosi sakhemaam Gopaaya/ The Acharya futher bestows a Kamandalu stating:Vaartaghaa Sharmamey bhavayatpaapam tannivaaraya/ As the Sanyasi squats on the ground before the Acharya with folded knees and hands, he requests the Acharya to teach the intricacies and nuances of Vedanta and Traayasyawabho Jagannatha Guro Samsaarva vahmina, Dagdham maam Kalaadashtam cha twa maham Shranam gataah/ Yo Brahmanam Vidadhaatipurvam yo vai Vedaamscha Prahinoti tasmai, Tam ha Devamatma Buddh prakaashaam Mamukshurva sharana maham prapadye/ The Acharya would keep his hand on the Sanyasi’s head , recites Purusha Sukta stating: Mama vratey hridayamatey dadhaami/ and bestows his Upadesha into the ears of Pranava, its Panchaekaraana followed by Pragnaanam Brahmaa, Ayamatma Brahma, Tatvamasi, Akham Brahmasmi and so on as well as the ‘Goodhaarthaas’ or the Concealed Meaning and Implications! ]
Stanza Six

Tatra parama Hamsaa naama Samvartakaarunidhetaketu Durvaasa Ribhu, Nidaagha, Dattaateya, Shuka, Vaama Deva, Haareetaka prabhtutayavyaktalingaavyaktacharaa anumattaa unmatthavadaacharantah/

There are the well known sages called Paramahamsas as of Samvartaka, Aruni, Svetaketu, Durvasas, Ribhu, Nidagha, Dattatreya, Suka, Vanamadeva, Harita and others, wearing no distinguishing marks, with conduct beyond of worldly people and who behaved as though bereft of their senses though indeed perfectly sane. [Note visleshana on 1) Samvartaka 2) Aruni 3) Shvetaketu 4) Jadabhara 5) Dattaareya 6) Raikya 7) Shukadeva and 8) Vaamadeva vide Bhikshupanishad above.]

Stanza Seven

Parastreepurapuraangmukhaastridandam kamanalum bhuktapaatram jalapavitram shikhaam yajnopaveetam bahirantaschetyetatat sarvam bhuh svahaetyamsu parityajyaatmaanamavicchhet/

A sanyasi is required not to stare at para strees, stay not at the same place for long, carry tridanda, kamandalu, bhukta paatra or bhojana paatra, and be averse to the tuft and the sacred thread, internally as well as externally reciting 'Bhuh, Svaha', and seek the Atman.

Stanza Eight

Yathaa jaata rupadharaa nirdwandaa niishparigrahaastatva brahma maarge samyaksampannaaah shuddhha maanasaaah praanasadharmaartha yathoktakaale vimukto bhaikshamaachaaneeruudara paatrena laabhaalaahbou samou bhuutvaa karapaaatrena vaa kamadaaludakapo bhaikshamaachararrn udara maatra sangrahah paatraantara shunyo jalasthalaka mandalurbhaadharakarah sthala niketano laabhaalaahbou samou bhuuttvaa shuunyaagaaraa devagriitrinaaktuva valmeekavrikshamoolakula shaalaagnhotra shaalaanadeepulinaagiri kuharatokara kand nirijara thaandi leshvaniketa nivaasasya prayatnah shiubhaashubha karma nrimoolana parah sanyaasen dehatyaagam karoti sa paramahamse naamet/

Being a digambara, sheetoshna,sukha duhkhaadi dwanda rahita, brahma rupa tatva shuddhha hridaya, bhiksha dwaara udara purti kara, laabha -haani chintaa nishkaaranakara, in an abode which is free from disturbance and is solitary such as an unoccupied house, a temple, a clump of grass or hay stack, an ant-hill, the shade of a tree, a potter's hut, a hut where ritual fire is kept, the sandy bank of a river, a mountain thicket, a cave, a hollow in a tree, the vicinity of a water fall or a piece of clean ground, without residing in a fixed abode; making no efforts for gainful activity and deeply intent on the uprooting of good and bad actions - such a sage who finally gives up his body in the state of renunciation is indeed a Paramahamsa. Thus it has been declared.

Stanzas Nine-Ten-Eleven-Twelve

Aashambaro na namaskaaro na daara putaabhilaashee lakshyaalakshya nirvartakah parivraat paramesvaro bhavanti/ Yo bhavet poorva sanyaaistulyo vaidharmato yadi/ lasmai pramaamah kartavyo etaraaya kadaachana/ Pramaadino bahirchintaah pishnaah kaahotsukaah/ Sanyaasinopi drishyante veda sanduushitaasahayaah/ Naamaadhibhyah pare bhumi swaalaraajye chetisthī -todwaye/ Pranametkam tadaatmagino na kaaryam karmanaa tadaa

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Vastraadi rahita, eka maatra brahma rupa sahita, stree purushaadi aasakti rahita, lakshaalakshya dwandva bhaava nirvartaka thyaga murti sanyaasi be the parameshvara only. To those type of sanyasis who are seen as popular but are careless, whose minds are in outward phenomenal things, are tale-bearers, eager to quarrel are condemned by the Vedas. Beyond one’s naamadaama-kaama-avasthaas and also be of shreshtha sthaana pratishthitaas, then to whom shall he, the knower of the Atman, pay obeisance? Then the activity of bowing ought not to be done.

Stanzas Thirteen-Fourteen-Fifteen-Sixteen-Seventeen

Ishvaro jeevakalyaya pravishto bhagavaniti/
Pranameddhandavadbhutmaavaschandaalagokharam/
Maamsapaanjalikaaayastu yantra lokengapanjare,
Snaayathyavya'sthigranthishaalinyaah striyaah kimiva shobhanam/
Tvakmaamsa raktamaashya prithakritvaa virochane/
Samaalokya ramyam chetvikam mudhaa parimuyasi/
Merushringatatollaasi gangaajalarayopamaa/
rishtaa yasminmune muktaaharryollaasashakitaas/
Shamshaaneshu diganteshu sa eva lalanaastanah/
Shvabhirasaavadyate kjaale laghupida ivaandhasah/

If a truthful sanyaasi be adequately equipped, let alone convinced, with atma jnaana of the Self as the Supreme or ‘Thou art Thou’, then such a Sanyaasi or the one to be defined as of ‘Sat-Nyaasa’, then he might as well fully prostrate on the ground before dog, outcaste, cow or donkey.

What possibly is charming in a woman who is a doll made of flesh, in a cage of limbs which is moved by machinery and who is a conglomerate of tendons bones and joints?

Are the feminine eyes charming when the so called sanyaasi look at them after dissection into skin, flesh, blood and tears? Why then do you get infatuated in vain?

Similarly, Oh so called Sanyaasi, if were to be seen of a pearl necklace which shines bright adoring the breasts of a charming female as of the onrush of the Ganga water down the shining slopes of the Meru mountain!

Do you not realise that the breasts of a dead woman are eaten as of small morsels by dogs and other animals of in due course in cemeteries situated in remote places!

Stanzas Eighteen-Nineteen-Twenty-Twenty one-Twenty Two -Twenty three- Twenty Four-Twenty Five-Twenty Six

Keshakajjaladhaarinyo duhsparshaa lochana priyaah/ Dushkkritaagni shikhaa naaryo dahanti unavatram/
Jvalitaa atiduuropi sarasaa api nerasaaah/ strito hi narakaagneaaminthidham chaaru daarunam/
Kaamanaamnaa kiraatena vikeernaa mughdhchetasah/ Naaryo naravihanaaamanga bandhanavaa -guraah/
Jannmapallamatsyaanaam chittakardamachaarinaam/ Pumsaam durvaasanaarajjur naaree bandishapiipindakaa/
Sarveshaam dosharatnaanaam susamudrikayaanayaa/ Dukkha shrinkhalayaa nityamalamastu mama striyaah/
Yasya stree tasya bhihechha nihstreekasya kka bhgabhu, striyam tvaktvaa jagatyaktam jagat tatvaa sukhee bhavet/
Alabhymaanamaanasanayah pitarou kleshayecchiram/ Labhdo hi garbhapaatena praanena cha baadhate/
Jaatasyamanudvaahascha griha rogaadi kumaarasya cha dhurtataa upaneetepya vidyaatvaatva –
manudvaahascha pandite/
Yunascha paradaaraadi daaridryam chakutumbinah/ Putra duhkhasya naastyanto dhanee
chenmriyate tadaa/

Sundara kesha suvyavastha, netra kaajala, sparshaannda, netra priyatva and such are indeed
irresistible as of prajjvalitaagni as the males are as of the flames of the fire of sin and they burn men
as though they were straw.

Strees are even from a near distance be able to turn the atyanta rasayukta to rasa heena as of the
narakaagni be enflamed by the dry wood in agni jwaalaas. In otherwords, women are pleasing and
cruel, as of the fuel for the hell-fires, that enflame even at a distance and though juicy yet being
devoid of moisture and flavour.

Kaamadeva rupi hunters could easily entangle the male birds by way of attractive female birds and
spread an irresstible jaal or net ; likewise to entangle the bodies of men in the form of birds.

Woman is the bait stuck in the fish-hook at the string of evil propensity to catch men in the form of
fish that are in the pond of worldly life and that are active in the mud of the mind.

Enough of women to me, forever, who are the strong caskets to preserve all gems of evil and are the
chains of misery.

He who has a woman with him has desire for enjoyment; where is the scope for enjoyment to one
who is without woman? Discarding woman is discarding worldly life; one shall be happy after
abandoning worldly life.

A son unborn worries the would be parents for long; when obtained in the womb he gives trouble due
to miscarriage or the pangs of child-birth.

When the boy is born there is the worry of evil planes, illness, etc., and then his propensity to evil
ways. When invested with the sacred thread he does not become learned and if he becomes wise he
refuses marriage.

In youth he takes to adultery, etc., and has the curse of poverty when he has a family. There is no end
of worry due to a son and if he is rich he suddenly may die.

[ Explanation vide (1)Yaginvalkya Smriti on Streesangrahana and (2) Vyaasa Smriti on
Vyabhichaarinis

(1)
Stree sangrahana/ Prakeernaka Prakaranas- stanzas 283-294 / 295-307 respectively

Pumaansagrahane graahyah keshakeshi parastiyaav, sadyovaa kaamjaihchihnaa pratipattou
dvayostatha/ Neevestananpraavaranasaktihkeshaavamarshananam, adeshakaalasambhaasham
sahaikaasaramevacha/ Stree nishedhe shatamdadyadvishatam tu damam pumaa,pratishedhe
One could easily note and seize a vyabhichaarin as a male holding her hairs caressingly, mutual nail cuttings and so on being the preliminary beginnings of ‘kaama kreedas’. Touching and rubbing her breasts, thighs and so on, getting seated with whispers are sure indications that the couple should be confiscated. Display of intimate signs as above to one’s own male relatives would call for a fine of hundred ‘panaas’, while such acts with ‘para purushas’ would demand for a fine of two hundred panaas of punishment. Actual act of ‘samgrahana’ be decided as per chaturvarnaas. Sajaateeya vyabhichaara would be called ‘uttama saahas danda’ as the fine be hunderd ‘panaas’, while parvarna sangrahana demands two hundred panaas of punishment; ‘varnaanusaara dandana’ was thus prescribed by the kingship. Similarly as ‘vivaahaalankrita kanyaapaharana’ demands the lower kind of punishment or of ‘uttama saahasa’. As per the chaturvarna vyavastha, the seniority be maintaned as low class ‘apaharanas’ from the top class kanyas would demand death to that of the lowest. However, the kanya be infatuated with a low class male, then the punishment by the minimum of ‘uttama saahas’. If kanyas involved be of venereal, tuberculosis and such diseses then the punisment fine be of hundred panaas. Pashu maithuna-heena varga maithuna by of ‘madhyaama saahas’ or of medium dereliction. Daasi-mithuna and balapurvaka sambhoga would attract 24 panaas of danda for each time. Chandaali sambhoga is stated as the concerned chandaala’s vadha nirnaya.

2. Characterless vyabhicharinies from Vyasa Smititi

Vyabhichaarena dushtaanam pateenaam darshanaadrite, dhikkritaayaamavaachyaayaamanntra vaasayet pathi/ Punastaamaartavastaanam purvavad vyavahaarayet,dhurtaancha dharmakaama -ghneema putraam deergha rogineem/ Sudushtaam vyasaanaasaktamaahitaamadhivaasayet, adhivinnaampi vibhuh streenaantu samataamiyaat/ Vavarnaam deenavadanaa deha samshaara varjitaat, pativrataa niraahaaraa shoshyte proshhte patou/ Mritam bhaktaarimaadaaya brahmanee
Shame indeed on such maha paapinis darkened of the whole generation as disowned by the vamsha and existing aloof. Repetitive punah rajasvala vyavahaaras would terminate the vamsha nishkramana and tend to disqualify for dharmaathas, yagjna karyas, suputra yoga, longevity and so on. Eventually repetitive remarriages too would perpetuate disasters. Further the sanctity of the Institution of Vivaahaas would soon fade out and so do the concepts of grihini- pativrata-samskaaraas- sukha santoshas -vamsa vriddhi getting sustained ever. A so called ‘brahmani’ would then carry the series of husbands to agni and attain widowhood or ‘punah mangalya’ yet again! In the thrividha streetva of shaishava-youvana-vardhakya, the evel lasting axim of the responsibilities of a female as of father before wedding, husband in the youth and a son in varthakya gets negated! Thus Srishti would get jeopardised with the collapse of the Institution of Sacred Union of Streetva-Purushatva and of Wife and Husband, and the vital link of Pancha Bhutas of the Universe of ‘Prithivi - Aapas- Tejas- Vaayu and Aakaasha’ rolled by Paramaatma and Parama Shakti.]

Stanzas Twenty Seven- Twenty Eight-Twenty Nine- Thirty-Thirty one-Thirty Two-Thirty Three

The so called sanyaasi’s hands, feet, eyes and voice are realisable and be not of fickleness and unsteadiness, then be the essential qualification then only the brahma charya palana be possible at all.
Oh wise one, the prince among the Yogins, is in deep sleep. Be convinced that there is consciousness here, that all this is consciousness alone and is pervaded by consciousness, that you are consciousness and I am consciousness, and all these worlds are of consciousness.

Ascetics should accept this, the highest position of being a Paramahamsa. Oh best of sages, there is nothing higher than this. Thus ends the Yagnyavakopanishad.

Krishna Yajur Veda Upanishads:


Akshyupanishad

Maharshi Saamkriti and Pratyakshra Bhaskara’s prashnottara madyha be dealing with Chakshumati vidya and Yoga Vidya be explained. In the Prathama Khandha the Chakshusmati Vidya is explained-while in the Dwiteeya Khandha the Brahma Vidya prapti. While referring to Saadhaka Yoga Vidya there are seven bhumikaas and then the brahma saakshaatkaara sthiti be accomplished. By the conclusion be explained about the Omkaara Brahma Vivechana Sthiti prapti saadhana and ‘vyaktigata brahmaananda-pragjnaandaghana sthiti paalana’ as of Aham Brahmasmi.

Prathama Khandha

Atha ha saankrutir bhagavanaadutyā lokam jajaama/ Tama adityam natvaa chaakshusmati vidyayaa tamastuvat/ Om namo bhagavate shree suryaakhitejase namah/ Om khecharaaya namah/ Om mahasenaaya namah/ Om tamaase namah/ Om rajase namah/ Om satvaaya namah/ Om asatema sadgamaya/ Om tamasomaa  jyotirgamaya/ Mrityormaamritam gamaya/ Hamso

Once Maharshi Saamkriti visited Aditya Loka and secured Chahshusmati Vidya.

[Chakshushma Vidya Mantra Recitation to cure and perfect one’s eye sight: this praardhana is address to Bhagavan Surya:]

Om taschaakshushee vidyaa ahirbandhyu rishihi, gayatri cchhandah, Suryaa devataa, chakshuroga nivrittaye jape vinyogah/ Om chakshush chakshus tejah, sthio bhava, maam paahi paahi, Twaritam chakshhurogena shamaya shamaya, mama jaatarupam tejo darshaye darshaye, Yathaa aham andho nasyaama tathaa kalpaka kalpaya, kalyaanam kuru kuru, Yaani mama poorvaham andho nasyaam tathaa kalpaya kalpaya, kalyaanam kuru kuru,
Thus having visited Maharshi Samkriti to Surya Loka and accomplished Chakshusmani Vidya had made archana to the Pratyakshara Bhaskra thus: ‘Netrendriya prakaashaka Bhagavan Surya Deva, my namaskaaraas-aakaasha vicharana sheela Surya Deva my namaskaaraas-sahasra kirana vishaala sena samyuta Surya Deva, my namaskaaraas-tamoguna rupa Bhagavan Surya my pranaama-Rajoguna rupa Bhagavan Surya Deva, my pranaams-Satvaguna rupa Surya Naraayana, my pranaams.May we be transformed from ‘asat’ to ‘sat’- hence ‘asatomaasad gamaya’; ‘Satyameva Jayate’ or Truth triumphs and never the Untruth. The subtle Self hidden by the sensory organs is only attainable clearly by the vision within. From andhakaara to prakaasa, is Bhagavan Surya all about . From Mrityu to Amrita as of ‘Mrityormaamritam gamaya’.Of the essence of Purity, the blessed One scorches the sins of the sinful. The blessed Swan, of the essence of Purity, is the Prototype of the bound soul, the Jiva. Here rises the Sun, thousand-rayed, existent in myriad ways, the life of all animate beings. I meditate on Him who is omni form, compassionate, omniscient, ambrosial, of the essence of light, the Scorcher.Om, Salutation to the blessed Lord, the Sun, the Offspring of the Infinite, the Power of the eye. The flood of days! Thus glorified by means of the science of the Wise the-Lord-in-the-form-of-the-Sun was highly gratified. He said: Whichever Brahmana studies without break this science of the Wise never contracts any eye-disease. None is born blind in his family. Teaching this to eight Brahmanas one becomes perfect in this science. Whosoever knows this is magnified.

[Visleshanaas (1) Aditya Hridayam (2) Surya Argha Vidhi (3) Surya Namaskaara Vidhi]
namonamah, Namah Padma Prabhodaya Marthaandaya namah / Brahmeshanaachuteshaya
Suryaaditya varchase, Bhaaswate Sarva bhakshaya Roudraya Vapushe namah / Tamoghnya
Himaghnya Shatrughnya amithatmane, Krithaghya hanyaya Devaya Jyotishampathaye namah/
Taptachaamika rakhyaya Haraye Vishvakharmane, Namasthamo bhignaya Ruchaye Loka Saakshiney/
Naasayenesha vibhutam tha Deva srujatih Prabhuhi, Payatyesha Tapayenesha varshatyeshya
gabhasitih/ Esha Supteshu Jaagarti Bhuteshu parinishthithah, Esha evagnihothramcha phalam
chaitvagnihothranam / Vedantha krutavaschiva Kratunanm Phalamevacha, Yani krutvani lokeshu Sarva
esha Ravi Prabhuhi/ Yena maapathy su krushchey rakthi kathare srujaneva bhayeshucha, kirthayan Purusha
kaschinchhinasedhathai Raghave/ Pujasvinamekagro Deva Devam Jagatpan, ethah Trugunitham jatva
Yuddhesh vijaishyasi/ Asmin kshane Maha Baddho Ravanam tvam Vadhishyasi, Evamukta Agasthyo
jagam yadagathath/ Edhat shrutwa Maha Teja nashtha shoka abhavat tada, Dharayamasa Supreeto
Raghava prayathimaavan/ Adithya preksha japtwa thu pavan Harsha mavaapitavan, Thrahachamya
Suchirbhuthva dhanuraadhaaya Viryavan/ Ravanam preshya hrushtatma yuddhaya samupagamat,
Sarva yathna Mahata vadhetasva dhruvo bhavat/ Adhaaraveera vadha nireekshya Ramam,
Muditamana paramam prahurshyaman/ Nisiccharapathi Samakshyam vidhitwa, Suragano madhya
vachastwethi/

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

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2) Surya Argya Vidhi

Following is the suggested procedure especially to assuage the Surya Graha Peeda:

Pursuant to ‘Bahyaantara Shuchi’ or Pavitra Snana and internal purification, take up a copper or brass be filled in with clean water and Chandana / red sanders powder, red flowers, akshatas and milk, be ‘abhimukha’ or face Surya Deva and offer the ‘arghya’ stating: Surya Deva! sahasraamsho tejoraashi jagapate, karunakara mey Deva grihanaarghya namostute/ This should basically suffice, yet if one is fastidious, the arghya be offered pronouncing Om Ghrinih Suryah Adityom: hreem ham sa om Ghrinih Suryah Adityah/ This may be followed by Gayatri Mantra thrice with jalanjali uttering the following: Surya mandalasthaayai Nitya chaitanyaayoditaayai Surya Devataayai namah/

On concluding the above, the morning ‘mantra anusaara’ kartavyas’ be concluded and on taking to ‘shuddhaasana’, offer ‘arghya pradaana’ reciting the ‘shaanti paatha’:

Harih Om: Swasti na Indro Vrddhashraavaah swasti na Pushaa Vishvavedaah, swasti Nastaakshhourarishhtanemii, swasti no Brihaspatiradhaatu/ This recitation be following by ‘aachamana’ and ‘praanayaama’ as followed by ‘sankalpa’ with the vessel with ‘shuddhodaka’ and akshatas on the right palm stating: Om Vishnuh Vishnuh Vishnuh asmin jagatpate vishvanaha namah praveshanah prajaayai vishvavedaam prabhaantah iva athah padamaan dashamaan karishye/ The jagnya mandapa out side one’s interior place of actual area of residence be smeared with cow dung and the mandala be constructed. Being seated on the ‘kushaasana’ preferably and then state: Om aadhaha shakti kamalaasanaaya namah; be seated east faced, perform ‘punaraachamana’ and praanayaama, then make punah sankalpa: Om hree hree sah-desha kaalou smritvaa Shru Surya Devata preetaye arghyadaanam karishye/ Viniyogah: Asya Shri Surya mantraasraya Brahmaa Rishih, Gayatri cchandah Suryo Devataa nyoos evam viniyogah/ Om Brahmaa Rishayah namah shirasi, om Suryaaaya namah sarvaangeshuh/ Karanyaasa: Om Raam angusuhthaabhyaaam namah-ridaye; Om Reem tarjantibhyaaam namah; Om Room Sharase swaaha; Om Ram shikhaaaya vouchat; Om Rain netratrayayaaya vouchat; Om Rah asraayaaya phat/ Dhyeyah: Sadaa Savitru mandala madhya vartee Narayanah sarasijaaasanaaasamnavistah/ Keyuravaan makara kondalamaan kireetee haaree Hiranmaya vaap dhrit shankha chakrah/ This would be followed by ‘maanasopachaara pujaam karishye’: Om ‘lam’ Prithivyaaptakam gandham saparpayaami: Suryaya namah/ Om ‘ham’ aakaashatmakam pushpam samarpayaami Suryaya namah/ Om ‘yam’ vaayavvyaaktakam dhupam samarpayaami Suryaya namah/ Om ‘ram’ jaanaaktakam deepam samarpayaami Suryaya namah/ Om ‘am’ amritatmakam naivedyam samarpayaami, Suryaya namah/ Om ‘saum’ shaktyaarthakam samarpayaami Suryaya namah/ There after perform Trikona Chaturatmaka Mandala Puja:

Surya Puja: Om Adityaaya namah, Om Ravaye namah, Bhanave namah, Om Brihaspatyai namah, Om Shukraayai namah, Om Shanaishchharaayai namah, Bhaskaraayai namah. Then puja in theAgnikona: Om prajaayai namah, Om Umaayai namah, Om Prabhayaayai namah, Om Sadhyaayai namah. Evam purvaadhi Ashtaadikshuh: Om Brahmaayai namah, Om Maheshwaryai namah, Om Koumaryai namah, Om Shukraayai namah, Om Vaasishvai namah, Om Vaarasahaa namah, Om Aindrayai namah, Om Aindrayai namah, Om Brahmaayai namah, Om Shanaishchharaayai namah, Om Raahaye namah, Om Ketaye namah/Tad Bahi: Om Ravaye namah, Om Smaaya namah, Om Bhoomaya namah, Om Shukraayai namah, Om Shanaishchharaayai namah, Om Raahaye namah, Om Ketaye namah/Tato Indraaadinia Vajradaisha pujayet: Om Indrayai namah, Om Agnaye namah, Om Yamaayai namah, Om Nirrutaye namah, Om Varunaya namah, Om Vaayaye namah, Om Kubrraya namah, Om Ishaaya namah, Om Brahmaye namah, Om Anantaraya namah/ OmVajrayai namah, Om Shaktey namah, Om Dandaayai namah, Om Khadgaayai namah, Om paashaayai namah,
Om Ankushaya namah, Om Gadaayai namah, Om Trishulaayai namah, Om Abjaaya namah, Om Chakruaya namah/

Dhupa with dhupa mudra presenting jalayukta taamra paatra in the left hand and hold the bent right, reciting: Om ‘sam’- Suryaaya namah reciting 28 or atleast 8 times keepng the vessel on head seated on knees meditating Surya Deva and then reciting the following on the same position: Om ‘aa’ krishnena rajasaa vartamaana niveshayantamritam martyam cha, hiranyayena Savitaa ratheha Devoyaati bhuvanaani pashyan: Reciting : Shri Surya esha te arghyah swaaah- offering red sander chandana at the Mandala while greeting and refilling water in the copper vessel and repeat the same action. Om ‘rah’ dwaaraarghyam Saadhayaami namah/ Place ‘akshatas’ and gandha at the center of ‘ashtadala madhya trikona’. Then recite: Om Asdhaara Shaktaye namah; then keep a bigger arghya paatra and perform ‘prakshalana’ or cleaning it up stating Om phut; then fill in clean water reciting Om reem. Then assuming an ‘amkusha mudra’, perform ‘avaaahana’ or invocation of ‘pavitra nadi jalaas’ or the waters of Saced Rivers: Om Gangecha Yamune chaiva Godaavari Sarasvati, Narmadaa Sindhu Kaveri jalousmin sannidhim kuru/ There after assume ‘dhenu mudra’ reciting the following: Om ‘sam’ Suryaaya namah’ eight times and perform worship by way of ‘jala prokshana’ with chandanadis and recite astraaya phut/

Thereafter perform puja to following Deities in that order:Urdhva shaakhaayaam: Om 'Gam' Ganeshaya namah- Dakshinashakhaayaam: Om ‘Mam’ Mahalakshmyai namah-Yaama shaakhaayaam: Om ‘Sam’ Sarasvatyai namah-Dakshine: Om ‘vam’ Vighnaraaajaaya namah- Om ‘gam’ Gangaaya namah- Om ‘yam’ Yamunaayai namah- Om ‘ksham’ Kshetrapalaya namah- punah dakshine Dhaatre namah, Vidhaare namah, Dakshe nava nidhaye namah, Vidhaatre namah, Dakshe nava nidhayhe namah/ Vaame shta Maha Siddhaye namah- adhah Aoudumbaradheyalalai namah; Yajjnetu purva dwaare Om Nandaaya namah, Om Sunandaaya namah/ Then Dakshina dwaare: Om Balaaaya namah, Om Prabalaaya namah. Then uttara dwaare:Om Bhadraya namah, Om Subhadraaya namah/Then the Karta turns to the west dwaar while the Acharya would perform ‘prokshana’ of white mustard seeds while reciting the pouranika shlokas as under: Om rakshoham vyalagahanam vaishnaveem idam aham twamlagamuktiraiyami nishlyoyamayaat yonichaswaaneda mahantam vyalaga mukt karaami yamme sabandhr yama sambandhr nichaswaani damahantam vyalagamukitra miyamme sajaato yamajaato nichaswaanet kriyanga karaami/ Rakshohano vyala gahanam prokshaami vaishnavaan rakshohano vyolah gahanovanayaami vaishnavaan rakshohanyovvalagalaghohagustunaami vaishnavaan rakshohanouvluam vaishnavaan upadadhama vaishnaveerashohanou vaam vyalagahanoupuryhaam vaishnvi vyashanaavamasi vyoshnavaasth/ Rakshasaam bhagosti nirastrath rakshaidamahartha, rakshobhitishthaameed maharthat rakshodaumkramantaemyam/ Ghritena dyavaaprirvithvipapronvaatham vyaya vyyai stokaanaamagnir aajjyasya vyotu swaaha swaahaakritre urdhvanibhasam maaraatangacchatham/ Rakshohaa virashvacharshaniribhayoni mayo ite/Dronosadhashthymaam satad/ Pouranika shlokas further: Yadatra samshhitam bhutam sthanamahashritya sarvadaa, sthanam tyaktwaa tu tatrastvam yatrasathm tatra gacchata/ Apasarpantu te bhutaa ye bhutaa bhumisamsthitaa ye bhutaa vighna kartaaraste nashyantu Shivajanayaa/ Upakramantu bhutaani pishhaaacha sarvotidsham sarveshaam virodhena yaginaksara samaarambe/ Bhutaani raakshhasaa vaapi yte raakshhath kshayathaa chanah, te aaryaayapravyawgacchante Surya yaagam karomyaham/ The Karta then addresses: Bho Brahman Yagina mandapam/ Brahma is assumed to confirm; then the conclusion: Om aapo hishthaa mayobhuvasthaana urje dadhaatana, Maharaanaya chakshhase/ Om yo vah Shivatamoras tasya bhaajayate hanah, ushiteeriva maatarah/ Om tasmaa arangaa maamavo yasya kshaayaaya janvathaa aapojanayathaa chanah/

(3).
Vedic references on Surya Namaskara Vidhi:

Om yo Devabhya aatapati yo Devaanaam purihitah, Purvo yo Devabhyo jaato namo
Ruchaaya Braahmye/ Krishna Yajurveda -31/20
Om yasya Suryaschakshushchandramaashcha punarvavah, Agnim yashchakra aasyam tasmai
jyesthaaya Brahma naaah/ Atharva Veda 10-7-33
Om Vishvaani Deva Savitarduritaani paraasuva, yad bhadram tanna aa suva/ Shukla Yajur
Veda 30/3

Surya Namaskara Vidhana:

Why: Advantages: yields Vitamin D strengthening body bones- clears eye vision- blood circulation
stabilises and high-low pressures rectified- maintains mental equilibrium without irritations and quick
reactions-avoids stomach disorders and maintans weight as per body height-prevents hair loss and
premature whiteness- controls anger- prevents / cures skin problems- strengthens artilleries of heart
and breathing- heart related issues avoided and their impact controlled- hands and legs fortified-
mental application and concentration enhanced-digestive energy enhanced- balances the body
grandhis or glands like pitutary,thyroid, parathyroid, adrenal, lever, ovaries etc. prevention of vaata-
pitta-kapha tridoshas and innumerable such physical-mental-psychological disorders of varying
degrees. In sum the shortcomings related to the disorders are cured by Surya namaskaras. These
disorders are due to a) Pancha Karmendriyes of upastha / creative, paayu or excretionary, paada or
feet, paani or hands, and vaak; b) Pancha Jnaanendriyas of ghraana or of nose; rasana-tongue for
taste; chakshu-eyes and vision;twak or skin and touch; and shrotra for ears and hearing.; and c) of
antahkaranas or the three vital internal organs of manas/mind; buddhi/ intellect; ahankaara or ego
connected with objectivity; prakriti or Nature. Thus Surya Namaskaras practised daily bestow the
Cure All Wellness!

When: Arise at Brahma Muhurta : Pancha pancha Ushah kaalah Saptapancha -arunodayah, Ashta
Pancha bhavet praatastatah Suryodayah smrutah/ Then after ablutions, Snaana- Aachamana-Sandhya
Vandana / Gayatri Upasana, the ideal time for Suryopaasana-Surya Namaskaara should follow.

Procedure of Surya Namaskaaras: There is perfect coordination of the physical movements and
exercises involved in Surya Namaskaras and the Shat Chakras. Step I- Anahata Chakra: Stand erect
ready to perform Surya Namaskara. Exhale the breathing. Step II: Bending backwards as much as
possible both the hands thrown behind and streached involving inhaling coincidides withVishuddhi
Chakra. Step III is to bend deep down to touch the respective feet’s thumb toes invoving exhaling
coincides the Mulaadhara Chakra. Step IV is to rest both the legs on the ground in semi-prostration
position while the higher body be lifted and bent back while resting both the hands and respective
wrists too streched on the ground with chin up while inhaling coincides with agjna chakra. Step V
involves semi prostration holding the total weight of the body resting on both the hands erect with
sraight chin up is the Vishuddhi Chakra Pose as breathing is to be retained. Step VI: Total prostration
of one’s body as the weight resting on both the palms totally streched on the ground is named as
sadhishtthaana involving exhaling. Step VII position is of ‘Mulaadhaara’ as like a streched snake
resting the body with hood up on the ground and bending back as much as possible with overstreched
palms while inhaling. Step VIII is that of Vishuddhi chakra position like a dome like body with hips
up as the body weight rests on feet and hand palms while exhaling the breath. Step IX position
describes resting the body flat with the left leg while closing the right leg up to the raised knee thus
bending and resting both the palms while the chin is up while inhaling is designated as Agjna Chakra.
Step X position is to keep the closed legs straight up and bend right down together touching the feet
and that position while exhaling is known as Muladhara chakra. Step XI position named Vishuddhi chakra is to bend right back as much as possible with closed legs and hips while both hands are stretched right back involving inhaling the breath. Step XII is the original position as at Step I viz. the Anahita Chakra while exhaling. Briefly such is the ‘samanvaya’ or coordination of the physical Surya Namaskaras activating the endocrine system of the human body releasing and channelising the vital energy the Praana and provide vitality and flexibility.

It is suggested that the initial practitioners perform one set of namaskaras and gradually increase 2,3,6, 12 sets. After each of the Steps as above the following Taittiriya Aranyaka Mantras be recited:


The Shat Chakras of the human body are: Moolaadhara, Swadhishthana, Manipura, Anaahita, Visuddha, Agjnaa from bottom to top of backbone;[and Sahasraara there beyond].

\textbf{Dwiteeya Khandha}

\textbf{Stanza 1}

\textit{Atha ha Saamkritiraadityam papracchha Bhagavan Brahma vidyaam me bruuheeti/ Tamaaditya ho vaacha/ Samkrito shrunu vakshyaami tarvajnaam sudurlubham/ Yena vigjnaata maatrena jeevan mukto bhavishyasi/}

As Saamsriti Rishi addressed Surya Deva entreating to teach Brahma Vidya as the latter agreed stating that the ati durlabha tatva jnaana vivechana of panchendriyaas, pancha tanmaatraas or light, sound, taste,smell of consciousness, panchaantahkaranaas of mind, buddhi and so on and jeevan mukti vidhaana.

\textbf{Stanzas 2-3-4-5-6-7-8-9-10-11}

\textit{Sarvamekamajam shaantamanantam  dhruvamavyayam/ Pashyanbhutaartha chidrupam shaanta aavsva yathaasakham/ Avedanam viduryogam chittskshayamakrkritimam yogastham kuru karmaani neeraso vaatha maa kuru/ Viragamupayatyantarvaasanaaswanuvaasaram/ kriyaasuddura ruuaasu kramate modatenvaham/ Graamyaaasu jadcheshtaasu satatam vichikitsate/ Nodaahharati marmaani punyakarmaani sevatate/ Ananyodvegakaaaroni mridukarmaani sevate/ paappadvibhethi satatam na cha bhogamapekhate/ Sneha pranaya garbhaana peshalaanyuchitaanicha/ Deshakaalopaptraaanaa vachanaanyabhi bhaashate/ Manasaa karnanaa vaachaa saajanaanupasevate/ Yatah kritaaschadaaneeya nityam shaastraanveyakshate/ Tadaasou prathamamaamkaam praapto bhavati bhumikaam/ Evam vichaaraanaanyah syaatsasaarottaranam prati/}
May you be born initially as of sarva praanimaatra, adviteeya, ajanma, shanta, ananta, dhruva, avyaya, tavajnaana, shanti rupa, and sarva sukha purvaka. Indeed, these are the yoga sthita lakshanaas and of chita kshaya nirgunatvaas. Hence may you not be gradually adapted neerasata and viraktataṣ All is one, unborn, tranquil, endless, certain, immutable. See Reality as Spirit; be tranquil and at ease.

The adepts know ‘avedana yoga- to be the non-knowing of plurality, the spontaneous attrition of the object-seeking mind. Rooted in Yoga, perform actions, or, averse to all actions, perform them not at all.

Aversion is felt everyday to inborn tendencies (to act); nevertheless, one tends to plunge into noble actions with gusto.

Always one hesitates as regards the instinctive actions of the unregenerate; one never refers to what may compromise others, but attends to their righteous deeds. One does gentle deeds that pain none; always dreads sin and avoids all forms of sense-gratification.

Such a one's speech is informed by affection and love; it is lovely and fit, with due regard to time and place.

With proper thought, act and speech, one waits upon the virtuous. Getting them from all conceivable sources, one studies the Shastras.

Then one attains the first stage of Yoga. Whoever entertains such thoughts as regards the crossing of transmigratory life is said to have attained a state of Yoga. The rest are said to be just the aryas or of nobility.

Coming to the next stage of Yoga, called ‘Vichaara or Analysis’, the sadhaka resorts to the foremost scholars, well-known for their serious interpretations of Sruti and Smriti, Sadaachaara or good conduct, fixed attention, contemplation and activities. They ought to observe and protect Sadaachaara Pravartana as those without it would neither have ‘Iham’ / the contentment of current life or ‘Param’of post-life; to those who neglect the principles of Sadaachaara are not eligible to the fruits of Yagna-Daana-Tapas. In other words, ‘Dharmacharana’or practice of Virtue has to be an under-current in the Samsaara Sagara in all the phases of life, especially in the last quarter of life. Care must be taken that each of the ‘Purusharthas’should not be contradictory to each other. In other words, Dharma should propel such Artha that should not inhibit Dharma; Kaama should not defeat the aspect of Dharma and Artha and likewise Moksha has to be a logical conclusion of the preceding Purusharthas.

Stanzas 12-13-14

Pararthapravi pravibhaagajnah kaaryaakaaryavirginirnayam/ Janaatyadhigataachaanyo griham grthapatirthayaa/
Madaabhimaanamaatsaryaolbhohatishkaayitaam/ Bahirpyaashtitaameeshatyaajtayahiriva twacham/ Eetyambhutamatih shaasta gurusajanasavayaa/ Sarahasyamashena yathaavidhiacchhatai/
As a house-holder knows his homestead, so, having mastered all that has to be learned, the sadhaka comes to know the categories, and the doctrines, vis-à-vis what has to be done and avoided.

As a snake sheds its Slough, so sheds he even a slight attachment to external objects when intensified by pride, conceit, intolerance, greed and delusion.

With a mind disciplined through devotion to the Shastras, teacher, and the company of the virtuous, he truthfully masters the entire body of knowledge including the secret doctrines.

Stanzas 15-16-17-18-19

Asamsargaabhidhaamanyaam truteeyaam yogabhumikaam/ Yatah patatyasou kaantah pushpa
-shayyaamivaamalaam/
Yathaavacchhastravaakyaarthe matimaadhaaya nishchalaam/ Taasaashramavisrantairadhyaatmaka
kathanakramatath/
Shilaashhayaasanaaseanaaseeno jarayatyayuraatatatam/ Vanaavanivhaarenaka hittopashama
shobhinai/
Asanga sukha soukhyena kaalam nayati neetimaan/ Abhaasaataadhushaastraanaam karanaat-
punyakarmanaam/
Jantoryathaavadeveyam vastu drishthih praseedati/ Triteeyaam bhumikaam praapya
buddhhonubhavati swayam/

Just as a lover repairs to a spotless bed of flowers, from the second, he (the sadhaka) proceeds to the third state styled Non-attachment.

Fixing his steady mind on the truthful import of the Shastras and busy with the recitation of spiritual texts proper to the hermitages of the ascetics, he expends his long life, seated on a bed of stone or a slab, diverting himself with ramblings in the forest, made beautiful by his placid mind.

As a result of his meritorious actions, the righteous (sadhaka) passes his time in the delights of detachment, repeatedly studying the positive Shastras. One's perception of reality becomes clear only in due course. The enlightened one, reaching the third stage, experiences this for himself.

Stanzas 20-21-22-23-24

Dwiprakaaramasargam tasya bhedanimam shrunu/ Dwividhoyamasamsargam saamaanyak sreshtha
evacha cha/
Naaham kartaa na bhoktaa cha na baadhya nacha baadhakah / Itya samjanamartreshhu
saamaanyaasanganaamakam/
Praakkarmanirmitam sarvameeshvaradhaanmeva vaa/ Sukham vaa yadivaa duhkham kaivaanna
mama kartruta/
Bhogaabhogaa mahaarogaah sampadaah paramaapadah/ Viyogaayaiva samyoga aadhayo
yaaadhayodhiyaam/
Kaalascha kalanodyuktah sarva bhaavaamanaara -tam/ Anaahthayeti bhavanaam yaddhavanamaan
-taram/ Vakyartha labhamanasah saamaanyosaavasangamah/

There are differences of asamsarga- as of saamaanya-shreshtha. This may be explained: ‘I am neither karta nor bhokta; neither baadhya nor baadhaka’. In this manner ‘vishayopa bhogaasakti rahtita bhavana’ is of ‘saamaanya asamsarga’which would need to be explained further. Poorva janma krita karma prati phala be as of sukha duhka kaaranaas of samyoga-viyoga kaaranaas Maanasiikha chintana be due to agjana grasta kaaranaas and hence known as of attachments and detachments. Non-
attachment is of two kinds: listen to the distinction as it is being drawn. This non-attachment is of two-kinds; one general and the other, superior. The general non-attachment is non-involvement in objects, based on the perception as of: 'I am neither agent nor enjoyer, neither the sublater nor the sublated'. 'Everything, be it pleasure or pain, is fashioned by prior deeds; or, everything is under the sway of the Lord. I do nothing in regard to it'. 'Enjoyments and non-enjoyments are dread diseases; possessions are great disasters. All contacts just promote separation. Sufferings are diseases of thoughts'. Time is ceaselessly fashioning all things' - so the general non-attachment of the sadhaka who has grasped the import of the major texts consists in being averse to all things and in not dwelling on them mentally.

Explanation vide Ishopanisdad III-VIII on Evil Forces- slow recovery due to body organs-involvement of five elements- nil or slow recovery and tadatmya a far cry

Involvement of Evil Forces blinds the brightness of Truth and the pace of recovery is slow to nil:

III) Asuryaa naama te lokaa andhena tamasaar vritaah, Tamaste pretyaabhii gacchanti ye ke chaatmahano janaah/

(How do the worlds of Devils get involved by blinding human beings in deep darkness! Indeed this is due to the ignorance caused by the severe play of body adjuncts of Pancha Karmendriyas of eyes, ears, skin, nose, and reproductive organs and the Pancha Jnaanendriyas viz. vision, hearing, touch, breathing and generation acts- all guided by the ‘Manas’ or Mind! These demonic and wicked influences tend to the hide the Reality of the Self and till such time the Panchendriyas are present in the body or till its termination! The nature of the Self is such that its consciousness is literally imprisoned from the sway of the Maya or hallucination or false sense of perception of the True Reality. Death and the pursuant trans-migration of the Self provide another opportunity for the enlightenment but alas, the influence of the Panchendriyas might in all probability would continue in the subsequent birth too! This being so, one would like to define what all this Self about any way! The experience of this ‘Antaratma’ or the Self and its self declared superiority asserts that it is free from decay, disease and death!)

Unity of the Self and the Supreme is evident to body organs and senses in respect of the Self and the Universal Elements in reference to the Truth:

IV) Anejadejkam manaso javeeyo nainaddevaa aapnyuvanpurvamarshat, taddhaavaonyaanatyeti tishthaat taasminnapo maatarishvaa dadhaat/

( This Self is stationary and motionless yet the fastest as the known entity in the Universe is the mind only, since the body senses are unable to move faster than mind anyway. The Supreme too is identical to the Self or the Consciousness since mind has the comparable feature viz. Air and Space viz. ‘Maatarishvaa’ since it moves or ‘shvayati’ and ‘maatari’ sustains activity. The common features of the Self and the Supreme are the same viz. Unity which is the Reality or the Truth while duplication and duplicity are the Untruth! The truism of cause and effect too are common to the Self and the Supreme: to the Self the Jnanendriyas are are the causes and effects are the Karmendriyas where as in respect of the Universal context the Supreme is the Commander of the Five Elements, as indeed ‘ from the fear of the Supreme the wind blows as Taittiriya Upanishad (II.viii.1) states: Bheeshaah asmaat vaatah pavate, bheeshadeti Suryah, bheeshasmaat dhavati agnih cha Indra cha mrityu panchamah/ or it is out of fear of the Supreme that the Wind blows, Sun keeps his course, Agni and Indra too obey and the fifthly mrityu or death does his duty too!)

V) Tadejati tannaijati taddoore tad vadantike, tad antarasya sarvasya tadyu sarvasyaiaisya baahyatah/
Both the Supreme and the Inner Self are stable yet on the move, near yet faroff, right within yet outside:
(In reference to Self as the entity, it moves or does not move; it is quite near and yet very far off; it is: *Tat antah* or right inside the body, organs and senses or *Sarvasyah* or it is omnipresent and all pervading. Both the Realities are unified and the one too many, none denying the reality of the other as the one is eternal while others are manifestations, being figments of the mind which is different from the sense of the other’s eternal background! Brihadaranyaka Upanishad (III.iv.1) explains: ‘Eshaa ta aatmaa sarvantarah yah praanena praaniti sa atma sarvantarah, katamaah Yajnyavalkya, sarvantarah/ yah praanena praaniti, sa ta aatmaa sarvantarah, ya udaanena udaaneeti sa aatmaa sarvaantaraha/’ or the Self is within all; that which *breathes* through praana or the life force is within all; that which moves downwards through the Apana is the Self that is within all; that which pervades through the ‘vyaana’ is the Self that is within all; that which goes out through the Udaana is the Self that is within all; Samana is the balancer or equaliser of the Air is within the Self. Now, Brihadaranyaka Upanishad also asserts vide: IV.iv.13: Yasyaanuvittaah pratibuddha aatmaasin samdehye gahane prathishthaah, Sa Vishvakrit, sa ha sarasya kartaa tasya bhavanti, athetare duhkham evaapiyanti/ or the one who has realised the Innermost Self that had entered the most dangerous and inaccessible maze of body, its organs and its impulses that Paramatma himself made and that Paramatma is none other than the Self present in the bodies of all the Beings in the Creation! In other words, there needs to be introspection about the Self which Paramatma is all about! Indeed that is the Truth!)

The Self has no hatred for others since the action-reaction syndrome does not affect it in the least and those Yogis when realise this Reality wonder where is the hatred and where is the love!

VI.) Yastu sarvaani bhutaani aatmaivaabhud vijaanatahtatra ko mohah kah shokah ekatvam ekatvam anupashya -tah, Sarvabhuteshu chaatmaanam tato na vijugupsate/

( This Individual Self which is common in all the Beings in Creation is equally poised and placid within all and has no emotional impulse of hatred or liking since it is the same entity. Being conditioned by the same ‘Panchendriyas’ in the respective bodies, the mind of the various beings would naturally exhibit dissimilar actions and reactions as reflected by the cause and reaction syndrome yet the Self as such is totally immune from the same even while it remains as a mute evidence. Basically however the Self Consciousness is pure, untainted, and transparent! Bhagavad Gita in the Jnaana Yoga Six Adhyaaya 29-30 verses, Lord Krishna affirms: *Sarva bhutastamaatmaanam sarva bhutaani chaatmanai, Ikshate yoga yuktmaa sarvatra samadashanah/*

Ymaam pashyati sarvatra sarvam cha mayi pashyati, Tasyaaham na pranashyaami sa cha me na pranashyati/ Those Yogis an Siddhas realise me as countless manifestations of the Singular ME with ‘Samyak Drishti’ or Common Vision called Atma Drishti or Inward Vision! Such yogis who discover me in them as elsewhere are near to me as they are near to me too!)

As there is ‘tadaadmya’ or absolute Identity, the Self and the Supreme ought to be the same, irrespective of the play of senses and thoughts that the body carries!

VII.) Yasminsarvaani sarvaani bhutaani atmaivaa bhuud vijaanatah, Tarta ko mohah kah shoka ekatwamamapashhyayatah/

(In the vision of that person whose realisation that all the Beings are the very Self, then where is the sorrow and where is the fantasy or flight of imagination! *Sarvabhuta sthitam yo maam bhajatyekatva maasthitah, Sarvathaa vartamaanopi sa yogi mayivartate/ Gita V.31/Once there is ‘tadaatmya’ or the Unity of the Self and the Supreme, then such an enlightened person attains the same position as Paramatma even if he moves about in his current existence, since : Nistraigunye pathi vicharitaam ko vividhih ko nishedhah/In other words he has no barriers of movement nor of features!)

Paramatma is pervasive, pure, unborn, self existent, body less, and blemishless who allotted duties to all!)
VIII) Sah paryagaat shukram akaayam avranam asnaaviram shuddhm apaapaviddham, kavirmaneeshi paribhuh swayambhuh yaathaatatyatorthaan vyadadhaacchaashvateebhyas samaabhyyah/

( The Self is omnipresent like Space, is symbolic of Purity, without a subtle body, ‘asnaaviram’ or without sinews or tendons, ‘shuddham’ or taintless, ‘apaapaviddham’or devoid of sins and blemishes, and ‘kavih’ or the omniscient! Brihadaranyaka Upanishad (III.viii.10 -11) explained that Absolute Power was never visioned but indeed the faculty of vision itself! It was never heard but heard but the personification of hearing itself; it was never known for thinking but the Supreme Thinker and manifestation of thought itself; likewise the knower and Seat of Knowledge and Intellect! This Super Power is like the unmanifested ether and is all pervading as the Ultimate and Unknown! This Absolute Power is never seen as it is neither a sense object but the supereme vision itself! It is never heard as it is not an object of hearing but is the Unique Thinker and personification of Thought and Intellect by itself. It is by this Absolute Power that the unmanifested ether is permeated all over. Brahman or that Supreme Energy is indeed the direct and instantaneous Self within all the species and is beyond and afar the several attributes of hunger, thirst, desire, lust, anguish and envy. That Reality is the Ultimate Goal and the Truth of Truth and the Unique! Now, as Hiranyakarshna’s own body was utilised as the Sacrifice, Pajapati’s ‘Ahamasmi’ or I am Myself manifested Purusha and Prakriti. Brihadaranyaka Upanishad (I.iv.17) then explains that the wife and son performed virtuous deeds and rites dutifully, created the Individual Self, praana, mind, vision, hearing capacity viz. the Panchendriyas and functions; Devas, and Deva Tulya ganas, human and various beings and further detailing Naama-Rupa- Karma or Name-Form- Work of the innumerable nucleuses or their cores as further explained in Brihadaranyaka Upanishad vide I.vi.1. Besides allotting duties and eternal years of life span of Gods elsewhere and within the respective bodies, the Immutable also created Vidya and Avidya or Knowledge or Awareness of the Almighty and of Ignorance besides Karma of either Good or bad natures; it is stated that the world of Gods would be available through Vidya and those who have no access to Vidya follow the Southern Path after death explains Brihadaranyaka Upanishad (I..v.16) as follows: There are three worlds that are attainable by Scriptures and these are the world of human beings, Pitru loka and Deva Loka. Good Karma arising out of Vidya or Awareness would take the Soul after death by ‘Deva Yaana’ or the Northern Path!]

Stanzas 25-26-27-28-29-30-31

Anena kramayogena samyogena mahatmanaam/ Naaham kartreshwarah kartaa karma vaa
praaktanam mama/
Kritvaa dooratere nunamiti shabdaardha bhaavanam/ Yanmounamaasanam shantam
tacchshaasangagamchtete/
Santoshaamoddhuraa pratamodetibhumikaa/ Bhoomiprotitaamtrontramritaangkirikeva saa/
Eshaahi parimrishtantaranyaasaam prasavaikabhuh/ Dwiteeyaam cha triiteeyaaam cha bhumikaam
praapuyaattatah/
Sheshthaar sarva gataa hyeshaa triiteeyaa hhumikaatrahi/ Bhavaati pronjjiitaashesa
sankalpakalanah pumaan/
Bhumikaammitayaa hhumikastraajnaane kshayamaagate/ Samam sarvatra pashyanti chaturthee
bhumikaam gataah/
Advaite stharyamaayaye dwite cha prashamam gate/ pashyanti swapravallokam chaturtheem
bhumikaam gataah

In this manner, maha purushas be engrossed in nirantara satsanga for which Ishvara be the karta on the basis of poorva janma karma. Thus the samasta chintana, shabdaardha bhavana visrajana, manasendriya samyamana, aasanaadi-maakasika samyamana and such be possible!
In other words, by cultivating this sequence of stages, the superior non-attachment in the case of the magnanimous sadhakas supervenes. It is said to be silence, repose and quintessence. For speech and import have been flung far away in the light of the truth, 'I am no agent; the agent is God or my own prior actions'.

Stanzas 27-31 explain that as one’s antahkarana as of the bhoomika be sprouted up the plant of amrita as of santoshaahlaada as the prathama bhumika. Even as the first step be firmly up as the shesha bhaaga of the plant of amrita be getting shaped up for the second step. By the third step, the sarvotkrishta shreni be counted off in as much as the sadhaka be of advaita bhaava dhridhata and the dwaita bhaava be removed. This is as of the swapnaavastha to jagradavastha indeed. By the fourth stage the saadhaka be of the realisation of one’s life

In other words, the first stage that occurs is sweet on account of the satisfaction and joy that attend it. The sadhaka has just stepped into the sequence of states. The first is an ambrosial sprout. The first stage is the internal, cleansed, birth-place of the other stages. Thence one attains the second and third stages. Among these, the all-pervading third stage is superior. Here the sadhaka has outgrown all proneness to imagine and get ensnared. Those who reach the fourth stage after the dwindling of nescience through the exercises of the three stages look on all things with the same eye. When non-duality is established and duality dissolved, while those who have reached the fourth stage look upon the phenomenal world as a dream.


Primarily there are three bhumikaas of jaagrad swarupaas and the fourth the fourth is called the dream state. And the mind dissolves like the fragments of an autumnal cloud. The person who reaches the fifth stage survives but as a bare being. Due to the dissolution of the mind in this stage the world does not present itself at all in the manifolded maaner. Reaching the fifth stage called shushupti or the ‘deep sleep’, the sadhaka remains as pure non-dual being, all particulars having completely vanished. Having reached the fifth stage, one stays consolidated in deep sleep, joyful, inwardly awake, all dual appearances gone. Looking inwards, even when attending to outer things, the person appears always indrawn, being extremely exhausted. Practicing in this fifth stage, free from all innate impulses, one reaches, as a matter of course, the sixth stage named ‘the Fourth’. Where there is neither the non-existent nor the existent, neither the 'I' nor the non-'I', with all analytic thinking gone, one stays alone,
totally fearless, in non-duality. Beyond knots, with all doubt vanquished, liberated in life, devoid of imaginations, though un-extinguished yet extinguished, he is like a painted flame. Having dwelt in the sixth stage, he shall reach the seventh. The state of disembodied liberation is called the seventh stage of Yoga.

Stanzas 41-42-43-44-45-46-47-48

Agamyaa vachasaam shantaa saa seemaa sarva bhuteshu/ Lokaanuvartanam tatyavaa tyakva dehaanuvartanam/
Shaastraanuvartanam tyatvaa svaadhyasaapanyam kuru/ Omkaaramaatramakhilam vishvapraagjnaadi lakshanam/
Vaachya vaachakataa bhedaat bhedenaanupalabdhitah/ Akaara maatram vishvah syaadukaaraarsyataijasah smritah /
Pragjno Makaara ityevam praripashyetkramena tu/ amaadhukaalaatpraageva vichitatyaatii prayatnah/
Shtuula sookshmakramaat sarvam chidaatmani vilaapayet/ Chidaatmaanam nitya shuddha buddha muktasadvayah/
Paramaandhaa sandeho Vaasudhevo hamomiti/ Aadi madhyaavasaaneeshu dukham sarvamidam yataah/
Tasmaat sarvam pariyayija tatva nishtho bhavaanagha/ Avidyaatimiraatetam sarvaabhaasa vivarjitaan/ Aanadamamalam shuddham manovaachaamagocharam/Prjinaanaghamanaanadam Brahmaaseeti vibhaavayet/ Iyuppenishad/

41-42: This is the acme of all stages, beyond words, quiescent. Avoiding conformity with the ways of the world, and the ways of the body, avoiding conformity with Shastras, get rid of all super-impositions on the Self. All that is here, the vishva, the prajna, sushupti and so on etc., is nothing but the taadaatmya and the ‘ Om’

43. Because there is non-difference between import and expression, and because, as distinct from each other, neither of these two is known, the Vishva is just the letter ‘a' and ‘u’ is said to be the Taijasa.

44. The Prajna is the letter ‘m’. Thus know in order, discriminating with great effort, before Concentration as of Samadhi that sets in.

45-46. In this due order the concrete and the subtle should all be dissolved in the spiritual Self and the spiritual Self (should be dissolved) perceiving 'I am the Om Vasudeva, ever pure, awake, free, existent, non-dual massed and supreme bliss'; because all this (objective world) is pain in the beginning, middle and end.

47-48. Therefore, thou sinless one, renouncing everything, be devoted to Truth. Think: I am Brahman, solid Intelligence and Bliss, free from impurity, holy, lifted above mind and words, beyond the darkness of ignorance, beyond all appearances. This is the secret doctrine.

[ Vishleshaa vide Mandukyopanishad and Goudapaada Kaarikaas on OM::

The Basics are explained as Pranava or Omkara; the magnificence of Antaratma or the Inner Consciousness of Self which is but the reflection of the Supreme; the Vaishvaanara or the Virat Purusha possessive of four quarters or spheres of Action, viz. ‘Jaagarita’ or the Waking State, the ‘Taijasa’ or the Dream Stage, ‘Sushupta’ or ‘Pragjna’ or Deep Sleep, and finally ‘Sarvagnnata’ or Omniscience; and the description of Virat Purusha or Pranava. Existence of the Universe commences
and climaxes with Pranava indeed. Gaudapaada the Preceptor of Adi Shankara annotated the contents of the Upanishad that acquired fine tuning as ‘Gaudapaadaa Kaarikas’. Maandukyas I &II: The most Sacred Word OM is the exposition of the Universe in totality besides ‘Kaalamanaa’ the Time Cycle of the Past-Present-Future. Om is Brahman and Self being just the same. The Unique Composition of OM is of ‘chatuspaad’ or four quarters, aptly described as Vishva-Taijasa-Pragjna- Turiya, all merging in successive stages Maandukya III: The First Quarter is of Vaishvaanara whose sphere of activity is in ‘Jaagarita Sthaana’ or the state of Wakefulness. He enjoys ‘Bahir Pragjna’ or the awareness of the happenings around in relation to the happenings in the open society as being equipped with ‘saptaangas’ or seven limbs and senses to see, hear, smell move about, feel, generate-clear out and above all to think, introspect and retrospect. While this is the status of an Individual Self, the Virat Purusha or the Composite Self comprises of four entities viz. Prithvimaya, Tejomaya, Amritamaya and Purusha. This indeed is the Atma, Atmita, Pagjna, Brahma and Sarvam or the Totality. Maandukya IV: Taijasa is the second quarter and its sphere of activity is the dream stage of sub-consciousness. Its consciousness is in rooted or inward bound or looking within; it is possessed of seven body limbs and nineteen mouths of five each of Panchendriyas, five supportive Elements of Nature, the mind and praana while together these are capable of experiencing the joy of subtle objects. Taijas is essentially stationed in dream stage yet no doubt active otherwise but normally dormant. In the dream stage, the organs and senses remain inoperative except through mind. The Pancha Bhutas or the Basic Elements whose offshoots are the sensory organs of the body are aware and so does the Prana which is Hiranyagarbha Himself and thus the Inner Consciousness which is Paramatma’s reflection is aware of the happenings even during the dream state of mind. The person’s mind in that stage thus creates a world of his own, puts the body aside and creates himself chariots, horses, highways. He might also imagine fears and failures, defeat and even one’s own death! The Individual is the agent of making unreal things real in that dream state. Thus mind assumes sub consciousness turning objects and senses real! Maandukya V: The state of ‘Sushupti’ is of dense and deep sleep as differentiated from mere slumber in either normal nor of dreams and desires, fears and feelings. In this dreamless state the person concerned is joyous and is at the two way door of consciousness and deep sleep. In this dreamless state, one becomes undivided as of a ‘pragjnaa ghana’ of an undifferentiated mass of over all consciousness and as ‘ekeebhuta’ or a specified host of duality as of the states of wakefulness- dream-and intermediate mental vibrations, verging on the state of ‘ananda bhuk’ or of elevated happiness, free from the limiting body attachments and senses like a transparent flow of water. During the state of Sushupta the person full of joy experiencing the experimental and existential status! Maandukya VI: Most certainly, the term of ‘Pagjnatva’ even in normal wakefulness is not only an experiencer of Sushupti but of fulfilled Brahman himself as the Omni Present, Omni Scient, and Omni Potent Over Lord. While in a dream situation, the mind flies in various directions as though a bird or a kite is tried to a string which indeed is like praana the vital force, a Pragjnaana Swarupa is manifested as Antaryaami, Yonth Sarvasya, Prabhavaapyayouv hi bhutaanam or the Internal Controller and Regulator and the Singular Source of Creation- Sustenance-Dissolution.

‘Gaudapadaa Kaarikas’ on above Mandukyas : While Vishwa or the Individuals in collection discerns all the extraneous objects, Taijasa experiences the subleties or nuances of the internal features of all the entities and Pragjna is the Consciousness in totality. Indeed it is the same entity considered in three ways viz.waking-dream-deep sleep or sushupti, just as a largefish moving along river banks or a hawk flying free in the Sky. The Self is unaffected in any of the states of existence with the result of its contact with body parts and actions as covered by the veil of ignorance in the waking state or desires to rest in sleep or in deep sleep. Thus the transcendence or the superiormost excellence of the Self is firmly established in three stages of awkeness-dream- sushupti. Gaudapada explains further in annotation of Vishwa-Taijasa and Pragjna, Vishwa the Composite Self especially in reference to Praana is met with in the right eye since that happens to be the place of experiences.; Taijasa is built in one’s own mind as the motivating and thinking power; Pragjna is in the heart directly connected with
Akaasha or Space. Indeed these three entities of the physique are the built-in features of Existence. Thus Gaudapaada Kaaraka asserts that the very existence of a body comprises of three ways viz. Vishwa-Taijasa-Pragjna. WhileVishwa is delighted with the magnitude and variety which represents as gross, Taijasa is joyous with subtleness and intricacies while Pragjna is immersed in idyllic bliss. Thus enjoyment is three folded: ‘Sthula’ or gross yielding fulfillment, the subtle satifies the Taijasa, whiler Pragjna demands bliss and ecstacy alone. The Self seeks to experience all the three phases of satisfaction. But since ignorance is covered by Maya or ‘Make Believe’, each and every Being has its own origin, species, name, form and feature. But Praana the alternate of Brahman is manifested in every being as Antaratma pronouncing as it were as ‘Ahamasmi’or I am Myself! But as the values of Dharma came to a low ebb and due to the inordinate pull of Maya, the nearness had replaced the distance; Upanishads are the capacity to bring near to this Truth that Praana couched in alive body is the Self the Supreme and indeed THAT IS THE TRUTH. While Vidwans who are indeed aware of the magnificence and splendour of the Almighty are sure of the origin and process of creation, the ignorant ones feel over-awed and surmise that the creation and uniformity of species as prototypes is sheer magic as an enigma!

Maandukya VII: Delineation of the Self as thus far described thus comprises of ‘Chatush Paada’ or Four Quarters: Vishwa-Taijasa- Sushupti-Pragya. Now Prajnaanam is defined; ‘Naantah Pragjnaanam’ or that is not of conscious -ness of the internal world eliminating ‘Taijasa’; ‘na bahirprajnaanam’ or of external world eliminating ‘Vishwa’; ‘na ubhayaath pragjnaanam’or nor of consciousness of both the worlds of intermediate state between dream and awakenness; ‘ na pragjnaanam ghanam’ or an undifferentiated mass of consciousness; ‘na pragjnaam na apragjnaam’ or neither knowing nor unaware beyond empirical dealings of the core of Singular Self in whom existence merges as of nonduality, the Turiya Status of Tat Tvam Asi or Thou Art Thou. Indeed three basic needs amalgamate as the Deities of Existence seeking contact with the Self viz.mind-vital force- and speech. As soon as a person departs, speech is the first casualty withdrawn ino mind, other faculties following suit; then mind gets withdrawn to Praana, praana into Fire and Fire to the the Consciousness or the Supreme!

Maandukya VIII: ‘ Omityekaksharam idam sarvam’/ The Singular Word AUM signifies the entirety of the Universe and beyond as ‘Atma-Adhyaksharam-Adhimaatram’ or Symbolic of Atma- the Akshara or the eternal syllable of Omkaara-and the ‘Adhimaatram’ or the Unique Letters identified with the Quintessence of Vedas. Together with introspection, the three phases of Jaagrat- Swapna- Sushuptha or the realms of Aawkenness- dream stage-deep sleep or the external-internal-intermediate stages would lead to qualitative mortality towards immortality with the pathana-manana-tannmayata as the practice with OM as the guiding flag! Maandukya IX: Vaishvaanara or the Virat Swarupa or the Antaratma the Inner Awareness in his ‘Jaagriti Sthaana’ or in his sphere of active awakenness represents the first syllable of ‘Akaara’ of the Pranava Shabda represents the Head as of Vaishvaanara the Heaven, Surya as his eyes, Vaayu as the Praana, Sky as the middle segment of the body, water as his bladder, Earth as the feet, the Sacrificial Altar as his chest, kushagrass as his hair, Garhapatyagna as his heart, Aavahaaarya Pachanaaggni as his mind, his mouth as the oblation of food into Aahavaneeya Agni. Vaishvanara is the Self in the micro individual angle while in the cosmic connotation too he is the same. Similarly Taijasa is identified with Hiranyagarbha, Paginaa with unmanifested Substance). Maandukyas X & XI: The second syllable of AUM being ‘U’ is represented by ‘Taijasa’is in ‘swapna sthaana’ being the intermediate state of dreams. The Individual Self then surely has a senseof fulfillment of worldly affairs and at the same time of interest of Paramatma; in fact, persons of this category do have ‘jijnaasa’ or awareness and interest. It is the third syllable ‘M’ or Mkaara of Pranava Shabda that signifies Pragjna of the Self. This is of the analogy of ‘miteh’ or measurement; any item of measurement in say a vessel has two sizes of entering and exiting or birth and death of any Praani of Vishva and Taijasa concepts. Indeed ‘A’ kaara is entry and ‘U’kaara and ‘M’akaara or of merger points of Taijasa and Pragjna. ‘ Minoti ha vai idam sarvam’ or the individual as being fully aware and cognizant of the Universe and then seeks merger . Maandukya XII, the Ultimate : Amartascha turyo avyavahaaryah prapanchopashamah shivodvaita evam Aumkaaraa
“Amarascha turyo” or the totally integrated and unified Pranava Mantra A-U-M is thus the Ultimate Truth comprising all the quarters of the Atman the Self Consciousness viz. Vishvaanara- Taijasa- ragjna viz. the Highest and the Fourth State of Turiya; the Absolute Self is ‘avyavahaarya’ or beyond experimental or empirical situations; ‘prapanchopashamah’ or the Finality of Universal Existence or the Limit of Ignorance and Non-Reality; ‘Shivah’ or the Beginning of Total Auspiciousness; ‘Advaitam’ or the Realisation of ‘Taadaatnya’ or Non Duality as the merging point of Vaishvaanara ie. Totality of All the Units or Reflections of Individual Selves of the Univeral Self and the Supreme ie. the Climactic Merger and the Grand Unification. Indeed, OM the Self finally enters the very Self.

He who becomes aware of this Self Realisation becomes Almighty Himself!]

Amrita Naadopanishad

This Krishna Yajurvedeeya Upanishad is related to pranavopaasana and yoga with shadangaas of pratratyaahaara, dharana, dhyana, praanaayama, tarka, and samaadhi aadi varnana. Praanaayama sthaana vidhi, omkaara mantra dhyaana, pancha praanollekhana be delineated too. Yoga saadhakaas are expected of uprooting bhaya, raaga dweshadi maanasika vikaaraas, and be of santulana yuktasaadhana marga darshana.

Stanzas 1-17

Shastranyadheetya medhaavee abhyasya cha punah punah, paramam brahma viginaaya ulkaavatyaanyayotsrujet/
OM kaara rathamaaruhya vishnum krutvaat saarathim, Brahma loka padaanveshee Rudraaraadhana tatparah/
Aavadrathena gantavyam yaavadratena stitah/ Sraatvaa rathapatisthaanam rathamutsrujya gacchati/
Maatraalinga padam tyatvaa shabavyanjanavarjitam, asvarna Makaarena padam sukshmam hi gacchati/
Shabdaadi vishayaanpancha manaschivaatichanchalam, chintayedaanmano rashmeen pratyayaa -haarah sa uchcate/ 
Pratyaahaarastathaa dhyaanam praanaayama dhyaanam, tarkaschiva samaadhischa shadago yoga uchvate/
Yathaa parvata dhaatuunaam dahyaante dhamanaanmalaah, tathentrayaa kritaa doshaa dahyate praana dhaaranaat/ 
Praanaayaamairedehedyoashaandharanaabhischa kilbished/ 
Pratyaahaarapratyaa saapsagaa dhaannyaaneescharaanugunaan/ 
Kilbished hi kshayam neetvaa richiram chauva chintayet/ 
Ruchiram rachhakam chiva vaayoorakashanam tathaa/ Praanayamaamstrayah proktaa rechara puraka kumbhakaah/ 
Savyaahrutam sa pranavaam gaayatreemm shirasasaha/ Trihi pathedaayata praanah praanna yaana sa uchvate/ 
Uttshipya vaayumaakaasho shunyam kritvaa niraatmakam/ Shunya bhaave niujjeeyaadrechhakasyeti lakshnam/ 
Nocchhavasattra cha nishvasechhaiva gaatrani chaalayet/ Evam bhaavam niujjjeeyaat kumbhakasyeti lakshnam/ 
Andhavatpashya ruupaani shabadam badhiravacchrunu/ kaashthavatpashya vai deham prashantashyeti lakshnam/
Manah sankalpakam dhyaatvaa sankhipyaatmani budhyamaan/ dhhaaranaa parikeertitaa/

Agamasyaa virodhena uuhanam tarka uchyte/ Samam manyet yallabdhvaa sa samaadhihi prakeertitha/

Parama jnaani manushyaas are expected of the kartavya for shastra, dyayana, abhyasa and eventually accomplish brahma vidya praapti. This should be so since the vidyutkaanti samaana kshana bhangura jevana be of non utility

Omkara rupi rathaubhagavan Vishnu as the charioteer be wishing to go to the seat of Brahmakotya on the worship of Rudra, should go in the chariot so long as could traverse and then abandoning the chariot and reaches the place of the Paramatmama. In other words, the jeeva be riding the chariot of omkaara with the Vishnu as the charioteer and travel to Brahma-Rudraadi lokaas, and finally abandoning Omkaara Ratha and adjoin the Unknown Paramatma.

That Pranava rupi ratha be traversing as far as possible and the distance be covered the way then the parama lakshya be abandoned states Paraamasha Rishi.

[Thus be this realised tha Pranava Shabda ‘AUM’ is the essence of Life as explained in Chaturvedas, Shat Vedangas, Dharma Shastras, Puraana, Upanishad, Smriti, Tarka Meemaamsaas.
The ever singular Pranava Shabda AUM is what the representation of the Universe all about. The Unrerealizable Paramatma manifested ‘Eka Nemi’ or the Eternal Single Hub of wheel Kaala Chakra with three tiers or three folds of three Gunas of Satva-Rajas-Tamas; sixteen terminals or of five elements of ‘Prithivyaapastejooyaayuraakaashas’, 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. ‘viparyaaas’ viz. misleading conclusions, ‘tamas’ or ignorance, ‘moha’ or self-love, ‘maha moha’ or extreme infatuation, ‘taamishra’ or abherence 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 ‘Ahamkara’ or Ego. Also in the Universal Creation a strong rope tied to each and every being named ‘Karma’ or the plus and minus account’ as of the dominant difference of three ingredients of Life viz. ‘Dharmadhharma vichakshanaa jnaanam’ or the innate capability of Righteousness and its Contrariness; and ‘dvini mittaika moham’ or the double edged obsession of good and evil orientation both the definite causes of rebirth! ]

Stanza Four states that the pranava rupi ratha dwaara Linga and Pada be merged and one could attain the subtle Pada or seat or word without vowels or consonants by means of the letter ‘M’ without the Svara or the accent.

A’ Kaara: Bhu loka-Rik Veda-Deataas viz. Brahma/ Ashta Vasus Ashtaavasus are viz. Aapa, Dhrua, Soma, Dhara, Anila, Anala, Pratyusha and Prabhasa- Chanda: Gayatri- Agni: Gaarhapatya- Avastha- Jaagit- Varna or blood red or yellow- Gunas or rajas / satva; dik-praachi; ritu-vasanta

‘U’ Kaara: Loka as Bhuvar or Antariksha- Yajur Veda- Devatas as Rudra or Ekaadasha Rudras viz. Mahan, Mahatma, Matimaan, Bhishana, Bhayankara, Ritudhwaja, Urthvakesha, Pingalaksha, Rucha, Shuchi and Kaalagni.- Chanda as Trishthuhb- Agni as Daakshnaayan Avastha as of Swapna-Guna as of Satva or rajas- Dik as pradeechi; ritu as greeshma

‘M’ kaara: Loka as dyuloka- Saama Veda- Devatas as Vishnu or Dwaadasha Adityas viz. . Indra, Dhata, Parjanya, Pusha, Twashta, Aryama, Bhaga, Vivishwan, Amshu, Vishnu, Varuna and Mitra- Chhanda as Jagati- Agni as of Ahavayaneeya- Avastha as Shushupti- Guna as Taamas Dik as udeechi / paschima and ritu as varsha.
Stanza Five explains that Sound (Shabda), Touch (Sparsha), Vision (Roopa), Taste (Rasa), Smell (Gandha) as related to each sense organ and such is called Pratyahara when one merely thinks of the five objects of sense, such as sound, etc., as also the very unsteady mind as the reins of Atman.

Stanza Six states that Pratyahara subjugation of the senses, Dhyana or contemplation, Pranayama or control of breath, Dharana or concentration, Tarka and Samadhi are said to be the six parts of Yoga saadhana.

[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- Asana- Pranayama- 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 Asana 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 Asana 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. ‘Yogaabhyasa’ 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-Apaaana-Samaana- Udana-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 ‘marmavaaya’ 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, Mahaa, Mana, Brahma, Smrithi, Khyati, Ishwari, Mati and Buddhhi. 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.

Stanzas Seven explains: Just as the impurities of mountain-minerals are burnt by the blower, so the stains committed by the organs are burned by checking Prana.

Stanzas Eight and Nine explain that through Pranayamas, one should be burnt the stains; through Dharana, the sins; through Pratyahara, the wrong and misled associations; and through Dhyana, the concentration of divine qualities. Having destroyed the sins, one should think of Ruchira the ever terminating. Ruchira (cessation), expiration and inspiration - these three are Pranayama of (Rechaka, Puraka and Kumbhaka) expiration, inspiration and cessation of breath.

Stanza Ten that in such a manner the beloved self’s dhyana and of the trividha praanaayaama of kumbhaka-rachaka-puraka maamaka praanaa yaama.

[Vishleshana vide Essence of Gayatri by dwijaas as published by kamakoti/books]

The dwija readies himself to do ‘Praanaayaam’ and recites Pranava while proposing the seven ‘Vyahritis’ (relevant expressions of Gayatri) viz. Om Bhuh, Om Bhuvah, Om Sivah, Om Mahah, Om Janah, Om Tapah, Om Satyam, Om tatasavatir varenyam bhargo devasya dheermahi dhiyo yonah prachodayaat, Om Apo Jyoti rasomritam Bharma Bhurbhuvatswarom/ simultaneously sprinkle drops of water on one’s own head. Pranayama (Control of Prana) is performed by touching the nose by the thumb and second finger and air must be taken in slowly through the left nostril and sent out by the right nostril; inhalation is known as ‘Puraka’, retaining is ‘Kumbhaka’ and exhalation is Rechaka, the three tasks done by 1:3:2 ratio, completing one Pranayama.

The ‘Viniyogas’ or attributions of Gayatri / Shiro Mantras are as follows:

Gayatri Mantra - Omkaarasya Brahma Rishih, Devi Gayatri Chhandah, Paramaatmaa Devataa, Sapta Vyahrteenaam Prajaapatirrishih Gayatri ushnik anushupt Brihati Pankti trishupt jagatayah chhandaaamsya AgnirVaayu Surya Brihaspati Varunendra Vishvadeva Devatah/( Praanaayama Viniyogah) Shiro Mantra -Tatsavitiriti Vishwamitra Rishih Gayatri chaandah Savitaa Devataa Apojoyotiriti Sirasah Pajapatirishi yazuschhando BrahmagniVaayu Suryaa Devataah/ (Praanaayamey Viniyoga. After the Pranayaama Viniyoga, the devotee has to perform Kara Nyasa and Anga Nyasa as follows:

Kara Nyasa: Om Angushthaabhyam Namah (Touch both the thumbs); Om Bhuh Tarjanibhyam namah (Touch both thumbs with both fore-fingers); Om Bhuvah Madhyamaabhyam Namah (Touch both thumbs with both middle fingers); Om Swaha Anaamikaabhyam Namah (Touch the thumbs with ring wearing finger); Om Bhar bhuvah kanishtikabhyam namah (Touch the thumbs with little fingers) and Om Bhar bhuvah swah karatala hastaabhyam namah (Touch both the back sides of the palms) Anganyasa:: Om Hridayaa Namah (Touch the heart with right hand); Om Bhu Sirasey swaha (Touch the head); Om Bhuvah Shikhaya vashat (Touch the tuft); Om Swah kavachaaya hum (Touch shoulders with both the hands); Om Bhurbhuvaha netraa bhyaam voushat (Touch the
eyes with respective hand-fingers); Om Bhurbhuvah swaha Astraya phat (take the right hand behind the back and clap to rest it on left palm).

After Pranayama as above, then Gayatri Avahana Sankalpa states: Mamopaaththa Samasta duritakshaya dwara Shri Parameswara preetyartham Praatah Sandhyaamupaasishy/ or Maadhyaaahnikam Karishey/ or Saayam Sandhyaamupaasishey (May I begin to worship Goddess Sandhya in the morning/afternoon/ evening by destroying all of my sins by the grace of Parameswara).

In the morning Gayatri is in the form of ‘Tryaikshari’, Veda Maataa and Brahma Vaadini: Aagachha varade Devi Tryaiksharey Brahma Vaadini, Gayatricchandasaam Maata Brahmayoney Namostutey; In the afternoon she arrives as Savitri by a vrishabha (bull) with white robes as Rudra Vaadini: Madhyaahney Vrishhabha arudhaam Savitreem Rudra yonim chaavaahayerudravaadineem; in the evening Gayatri appears mounted on Garuda as Sarasvati with crimson robes as VishnuVaadini: Saayantu Garudaarudhaam Peetaambharasamaavitaam, Sarasvatim Vishnuoni maahvayed Vishnu Vaadineem/ After the Sankalpa follows Maarjanam by the Mantra: Aapohishta mayo bhuvah, tana oorje dadhaatana/ maheranaaya chakshase, yo vah Shiva tamo rasah/ tasya bhajayateh nah/Usiteeravah Matarah, Tasma arangamama vah, yasya kshayaya jinvat/ Apo janaa yahta cha nah/ Om bhurbhuvah suvah/ (Aapohishtha: The Goddesses of Water indeed; Mayo bhuvah: are the causes of granting happiness; tah nah: Such Goddesses; Mahe Ramaaya chakshasey : are Great and charming to view; oorje dadhaatana :provide nourishment; sivatamo rasah: most propitious bliss; Usithi Matara iva: like loving mothers; Bhajayateh yasya kshayaaya: make us worthy of that bliss; Jinvatha tasmaa vah aram gamaamah :we go in for that bliss with great eagerness; Apo janaayata: may we be born in rebirth with pure knowledge.

Pratah Sandhya (Morning) Mantra Sandhya states: Suryascha ma manyuscha manyupatayascha manukriteebhyah/ Paapebhyo rakshantaam/ Yadraatriya paapamakaarsham/ manasaa vaachaa hastaabhyam/ Padhmyamudareena sisna/ Raatristadavalumpatu/ yat kimcha duritam mayi idamaham mamaamritayanau/ Surye Jyotishi Juhomi swaha (Let the Deity of Water clean up the Earth, me and my Guru who is a depository of Vedas and let Vedas sanctify me. May the wrong food that I consumed, the questionable deeds that I did or the dubious presents that I received from doubtful characters be all mollified, as I propose myself to get purified by the flames of the Swaha or Paramatma.) After this Mantra, the devotee should sip water from the hollow of right palm.

Maadhyaaahn Sandhya (Noon time) Mantra : Apah punantu Prithivim Prithivi puta punatumaaam, Punatu Brahmanspatih Brahma puta punatu maam, Yaduchhistam abhojam yadva duscharitam mam, Sarvam punatma maamaposatam chapratiograaghaa swaha (Let all the Deities of Fire, fury and ferocity safeguard me from their attack on me due to the unpardonable sins perpetrated by me by the day by my mind, stomach, sex organ; may I be purified me of despicable deeds and qualify me to proceed on the path of Moksha.) After this Mantra, the devotee should sip water signifying it as a vow.

Sayamkala Sandhya (Evening) Mantra states: Agnischa ma manyuscha manyupatayascha manyu kriteebhyah Paapebhypo rakshantaam yadanaa paapamakaarsham, Manasa vaachaa hastaabhyam Padhnyaam udarena sishnaa Ahasatadalumpatu, yat kimcha duritam mayi idamaham mamaamritayanau satye jyothishi juhomi swaha/ (Let all the Deities of Fire, fury and ferocity safeguard me from the wrongdoings by my mind, conversation, limbs, stomach and sex; once such sins are excused, may the Great Radiance of Sun God make me worthy of Salvation). By so saying, sip water from the hollow of right palm.

Achamana-Punarmarjana and Marjana be followed with the Mantra viz. Dadhkivinno akaarisham jishnorasvasya vajnah, surabhi no mukha karat prana Aagumshi tarishat/ (May the Lord who is the Sustainer, Administrator and Evaluator in the form of Hayagriva the Victorious and the Seat of knowledge be worshipped to facilitate our Life without any obstacle). This Mantra may be followed
by the afore-mentioned Mantra Aapo hi shtha while sprinkling water on the head of the devotee and touching the feet and thereafter recite Apo janayata cha nah while water is thrown round the head.

**Arghya pradaanam:** Recite the Gayatri Mantra pour water thrice to the East in the morning, face north and pour water twice in standing position and face west in sitting posture as follows: *Om Bhurbhuvassavah, Tat Saviturvarenyam bhargo devasya dhimahi, dhiyo yo nah prachodayaat/*

Praanaayama should be done there after.

Deva Tarpana: Adityam Tapayami, Somam Tarpayami, Angaarakam Tarpayami, Budham Tarpayami,

Brihaspatim Tarpayami, Sukram Tarpayami, Shanaishcharam Tarpayami, Rahum Tarpayami, Ketu Tarpayami// Keshavam Tarpayami, Narayanam Tarpayami, Govindam Tarpayami, Vishnum Tarpayami,

Madhusudanan Tarpayami, Trivikramam Tarpayami, Vaamanam Tarpayami, Shridharam Tarpayami, 

Prabrahma form, Agni is Main Devata, Brahma is related to Chhanda, Paramaatma is all-pervasive and the terminal point of Moksha); Aayaatu varada Devi Arghya pradaanam:

Recite the Gayatri Mantra pour water thrice to the East in the morning, face north and pour water twice in standing position and face west in sitting posture as follows: *Om Bhurbhuvassavah, Tat Saviturvarenyam bhargo devasya dhimahi, dhiyo yo nah prachodayaat/*

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denoting purity and also possessing Kapaalam or skull, Gada or mace, Shankham or conchshell, chakram or wheel and two lotuses). In the morning Gayatri is of Rigveda Swarupa as a baby Girl with Brahma Shakti possessing four faces, seated on a soft hamsa (swan) and with shining jewellery; in the afternoon she is called Savitri as a grown-up youth with Rudra Shakti, three eyes, tiger skin, having Mudras of khatvanga (cut-limbed), trishula, Aksha valaya and Abhaya/ Protective Mudras; as mounted on a bull. In the evening, Gayatri assumes the form of Saraswati with Vishnu Shakti wearing purple silk dress exuding black colour as an elderly woman seated on a ‘Garud’.

Visioning Devi Gayatri according to the timings, the devotee would then commence the recitation of Gayatri Mantra saying Mamopaattha samasta duritakshayadwara Sri Parameswara preetyartham: Pratah Sandhya Gayatri Maha Mantra japam karishye/ Madhyahnika Gayatri Maha Mantra Japam karihesive/ Saayam Sandhya Maha Mantra japam karishyey viz. OM BHUHRBHUVASSAHA TAT SAVITUR VARENYAM BHARGO DEVASYA DHEEMAHI DHIYO YONA PRACHODAYAAT/ Each time, Gayatri Japa is best performed one thousand and eight times which is reckoned as Uttama; one hundred and eight times as Madhyama or fifty four /twenty eight times as heena / minimum. Gayatri Upasthaanam:

First perform Pranayama and recite: Uttamey Shikhare Devi Bhumyaam parvata murdhani, Brahmane bhoy hyanujnaanam gahha devi yathhaa sukham/ ( Devi Gayatri, You have the clearance to stay on top of the Meru Mountain by Brahmanas); Stuto maya varadaa Vedamataa prachodayanti pavaney dvijaataaa. Ayuh Prithivyam dravinam Brahma varchasam mahyam datvaa prayaatvam Brahmalokam/ ( Devi Gayatri! You are the bestower of our desires and the epitome of Purity, Veda Rupa and of two forms; kindly bless me on Earth to provide me long life, prosperity, Brahma Teja!)

Surya Upasthanam (Pratahkaala): Mitrasya charshani dhritah shravo devasya sanasaasim/ Satyam chitrasravastamam Mitro janaan vaayayati prajaanaan Mitrodaadhara Prithvee –mutadyaan/ Mitra krishtee ranimishaabhichashte Satyaaya havyam ghritavadvidhema// pra sa Mitra marto Astu Payaswaan yasta Aditya sikshati vratena/ Na hanyatey na jeeyatey twoto nainama gumho Anotyantito na dooraat/ ( Surya is omni-scient and supports earth, heaven and all Beings vigilantly. May I offer my oblations of ghee to secure lasting blessings to that Supreme God as he is the Universal friend to sustain Dharma, to insulate us against diseases, worldly difficulties and sins from far and near, as also to give us longevity and happiness.)

(Madhyahne): Aasatyena rajasa vartamano nivesayannamritam martyam cha/ Hiranyayena Savita rathenaa devo yaati bhuvna vipasyan (Surya travels all over the Universe by his golden chariot with a special eye at the World and witnessing by the light of the souls of Gods and mortals of each one of their activities); ( Mitrasya Varunasya Agneh Chakshuh Devaanaam chitram Aneekam Jagatastasthanascha Atma Suryah Daivai Prithiveem Antararsham Aa Purasthat sukram ucharat Devahtam chakshuh tat Saradassatam pasyama jeevama saradassatam Nandaamaar saradassatam modaamaa saradassatam Bhavanaan Saradassatam Shravanaam saradassatam Prabrvaaamaa saradassatam Ajeetah Saradassatam jyok cha Suryam drsey (Let Surya who is the embodiment of Mitra, Varuna and Agnideva be empowered to dominate the soul of all moving and non moving Beings on Earth, Heaven and Atmosphere; May we vision and pray to him for hundred years and enjoy life for that time; May we be blessed with fame, hear pleasant things for hundred years, converse good words for hundred years, be victorious for hundred years and be with Sun God for hundred years.)

(Sayam kaale): Imam me Varuna shrudhee havamadyaa cha mridaya. Tatvaamavyasyauchakey Tatva yaami Brahmanaa Vanda manastadasaasatee Vajamaano havirbhh Ahedamaano Varuneeha Bodhyurusagumaa maa na Ayuh pramosheeh/ Yacchhidhi te visho yataaa pradeva Varuna vratam/ mineemasi dyavidyavi/ Yat kinchedam Varuna daive janebhidroham manushaascharaamas/ Acchite
yattava dharma yuyopima maa nastamaadenaso Deva Risheeah/ Kitavaaso yadriripurna deevi
yadvaghaa satyamuta yanna vidma/ Sarvaa taa vishya stitireva devataaa te syaama Varun priyasaah
(Varuna Deva! Kindly consider my request and provide me protection as I seek shelter with Veda
Mantras; do not ignore my appeal to reduce my life span. I might have omitted my daily prayer
knowingly or otherwise but do save me of the sin of negligence. Hereafter, I should be careful).

After the ‘Upasthana’ of Surya / Varuna there ought to be Samishtyabhivandanam or collective
salutation to Deities: Sandhyayai namah Saavitrainamah Gayatrai namah Saraswatyi namah
Sarvaabhyo devaatabhyo namo namah/ Kaamo kaarsheen manyurakaarsheen namo namah/ (My
prostration to the Deities Sandhya, Savitri, Sarasvari and all others; do forgive my sins done under the
influence of passion and fury).

Devata Vandanam: Praachai namah, Dakshinayai namah, Praachai namah, Urthvayai namah,
Athrarayai namah Antarikshayai namah, Bhumyai namah, Brahmaney namah, Vishnavey namah
Mrityavenamah/ (Salutationns to the Deities of East, South, West and North as also to those in upper,
lower and the Skies, to Earth, Brahma, Vishnu and Rudra). Aakaasaat Patitam toyam Yatha gachati
Saagaram, Sarvadeva namaskarah Kesavam prati gacchati Om nanah iti//
(Just as waters from Sky
descend to Oceans, all salutations reach Keshava);
Kayenavaachaa manaserviyaairva
budhyaatmanaava
prakriteh swabhaavaat karomi yadat sakalamparasmai
Narayanayeti
Samarpayani/ (I dedicate whatever has been done by body, speech, mind and senses to Narayana).

Etat phalamParameshwaraarpanamastu/ ( May this Sandhya Vandana Karma be dedicated to
Parameshwara!

Sandhya Phala: Those who perform Sandhyopaasana would no doubt thrash heaps of sins done
currently or on the previous births and pave way to Brahma Loka, but those who neglect this
fundamental duty would disqualify to reap fruits of various other tasks of propitiousness like Vratas,
Tirtha Yatras and so on. As this basic requirement is overlooked then he is considered as a Shudra and
after his death he would inevitably become a dog in his next life. In case the prescribed timings of the
Tri Sandhyas are over-crossed then the Prayaschittais to offer excess Arghya Pradaanaas by way of
extending the day’s Sandhya till the evening. If no Sandhya were observed in a full day, then the
Prayaschitta is to perform Upavasaas in addition to Gayarti Japa one thousand and eight times
minimum. In the case of inability to do so then extra number of Gayatri Japa be performed in
instalments in addition to compensating Upavasaas. Consistent failure of the Upasana would demand
Kruccha Vratasas.

Stanzas11-12-13-14 explain what is called one Pranayama when one repeats with a prolonged or
elongated breath three times the Gayatri with its Vyahritis and Pranava before it along with the
practitioner’s head adjoining after it. Raising up the Vayu from the Akasa region, viz., one’s heart and
making the body void of Vayu and empty and uniting the soul to the state of void, is called Rechaka
or expiration.
That is called Puraka or inspiration when one takes in Vayu, as a person would take water into the
mouth through the lotus-stalk.
That is called Kumbhaka or the cessation of breath when there is no expiration or inspiration and the
body is motionless, remaining still in one state.

Stanza Fifteen states as then the person sees forms like the blind, hears sounds like the deaf and sees
the body like wood. This is the characteristic of one that has attained much quiescence.

Stanza sixteen explains that be called ‘Dharana’ when the buddhhimaan regards the mind as Sankalpa
and merging Sankalpa into Atman, thus contemplates upon one’s Nijatma alone.

Stanza seventeen states that is called ‘Tarka’ when one makes the inference which does not conflict
with the Vedas. That is called Samadhi in which one, on attaining it, thinks ‘sarvam khalvidam
Brahma’ or all are identifiable as equal of Parama Brahmatva indeed!
Stanzas 18-30

Bhumou darbhaasane ramye sarva disha vivarjite/ kritvaa nanomayeem rakshaam japtvaa vai ratha manadale/
Padmaakam swasrikam vaapi bhadraasanamathapi vaa/ badhvaa yogaasanam samyaguttaar -abhimukkah shhitah/
Naasikaa putamangulyaa pidhaayiikenaa maaurum/ aakrishlya dhaarayedagnim shabdameva vichintayet/
Omitkaaksahram brahma omityetanna rechitam / divya mantrena bahudhha bahudhha kuryaadamaalamuktaye/
Paschaadyaat purvokta kramasho mantraavidbudhah/ sthoolaadisthuulasukkshham cha naabheruurdhvarmupakramah/
Tiryagurduvardhadoshttim vihaayacha mahaamatih/ thirasthaayee vinshkampah sadaa yogam samabhyaset/
Taalamaaraavinishkaampo dhaaranaayojanam tathaa/ Dwaadasha maatro yogastu kaalato niyamah smritah/
Aghoshamavyanjanamaswaram cha ataaklu kanthoshta maanasikam cha yat/ Arephajaatam ubhayoshma varjitam yadaksaharam na ksharate kathamcit/
Yenaasou gacchhate maargam praanastenaabhidgacchhati/ Atastamabhyasennityaym yan maarga gamanaaya vai/
Hrad dwaaram vaayudaaramcha moordhadwaaramathaaparam/ Moksha dwaaram bilam chiva嘶urn mandalam viduh/
Bhayam krodhamathaasavamatiswapratijaagaram/ Atyaahaaramanaahaaram nityam yogee vivarjyayet/
Anena vidhinaa samyang nityamabhyasate kramaat/ swayamupadyate jnaanan tribhirmaasaina samshayah/
Charurbhih pashyate Devaanpanchaabhirvitatah kramah, icchhamaapnoti kaivalyam shahsthemaasi na samshayah/
Stanzas 18-20. Seating himself on the ground on a seat of Kusa grass which is pleasant and devoid of all evils, having protected himself mentally from all evil influences, uttering Ratha-Mandala, assuming either Padma, Svastika, or Bhadraadi aasanaas which can be practised easily, facing the north and closing the nostril with the thumb, one should inspire through the other nostril and retain breath inside and preserve the heat within, then the Yogi should meditate the Omityekaaksharam Brahma. This shabda rupa ekaakshara pranava 'Aum' while pratising Praanaayamaa be everpratised as the medium to reach Paramatma. The Ashtanga Yoga Sadhana has the following Eight-Steps viz. Yama-Niyama-Aasana-Praanayaama-Pratyaahara- Dharana-Dhyaana-Samaadhi. Briefly stated, Yama is meant by Ahimsa, Satya, Asteya (non-stealing), Brahmacharya or celibacy and Aparigraha (non-possession) and Yama purifies the heart and mind. Ahimsa is denoted by creating no problem at all by way of Mind, Conversation or Deed. Similarly, Satya or Truth should be such that it should not hurt any body and Asteya, Bramacharya and Aparigraha too should be such that one’s inner-conscience is clear in an objective manner. Niyama refers to Tapa, Swaadhyaaya, Santosha, Shoucha and Ishwara Puja. Tapa is meditation cum Upavaasas or fasting and observance of Vratas like Kruccha Chandranya. Swadhyaya or self-practice of recitation of Vedaanta Shastras, Shata Rudreeya and Pranava etc. providing Satwika-Vriddhi; Swadhyayaa is of three types viz. Vaachika or Oral that could be heard by self and others, Upaamshu or which could be heard by the self and Manasika or what is recited mentally. Santosha means contentment and inner happiness or of non-complaining nature. Shoucha includes Baahyaantara-Shuchi or physical and mental cleanliness and Ishwara Puja denotes Stuti by way of Manas or Mind, Vaani or recitation and Karma or deed perfoming Puja of Shodasopachaaras or the Sixteen kinds of Services like Dhyaeaana- Aavaahana-Pushpa-Gandha-
Naivedyas. Aasana is the prescribed way of comfortable Seating. Padmaasana is considered to be the best and that means keeping both feet lifted and placed on the opposite thighs. Pranaayama denotes regulation of the Prana or the Life-Air of a Being (actually Aayama means nirodhana or stoppage). Recitation of Pranava Mantra viz. AUM by twelve times is called Dwadasha Matra; alternatively recitation of Gaytri Mantra viz. Om-Bhu-Bhuvah-Swah-Mahah-Janah-Tapah-Satyam three times is Tri Gayatri. Pranayama is denoted by Dwadasha Pranava or Tri Gayatri. A complete Pranayama consists of three operations viz. Rechaka or exhalation, Puraka is inhalation and retaining the air is kumbhaka. Pratyahara involves managing the senses and going beyond them by conquering them instead of avoiding and suppressing them (taking cognizance of them but ignoring or sifting them) and that is a perfect starting point of commencing the stage of Dharana or practice of concentration; in fact the last three aspects of Ashtanga or the Eight-Limbed Yoga viz. Dharana, Dhyana and Samadhi are the most crucial ones. Dharana is the skill of controlling the senses, rejecting the unimportant mental features and pushing the Self inward on the way of Dhyana. Imagining an ‘Ashtadala Kamala or an ‘Eight-leafed Lotus, one must concentrate on the Hiranmaya Kosha (Sheath) in which the Vishuddha Parama Jyoti exists and nothing else would matter. Indeed this is a guarded meditation: by envisaging a famed Lotus inside one’s own heart which should be prayed to as there is a splendid Agni-like Profile with twenty five Tatwas enclosing Paramatma who is Unknown, absorbing Prakriti, filled with Omkara, Niranjana, Nitya, Maheswara. Maha Deva himself suggests the Pashupati Yoga which is the Essence of Vedas and is accessible to those who firmly believe in Brahmacharya, Ahimsa, Kshama or fortitude, Shouucha, Tapa, Dama, Santosha, Satya and Asthikata or Unswerved Faith in the Supreme as these are the pre -requisites of the Pashupata Vrata.

[Vishleshana vide (1) Shiva Purana on Omkara ‘Jigjnasha’ (Knowledge) - Its comprehension and Practice; and (2) Maha Narayanopanishad on Gayatri’s Celestial Images

(1)
In the penultinate Kailasa Samhita of Siva Purana, Devi Parvathi enquired of Bhagavan Siva Himself about the implication of ‘Pranava’ or Omkara. Bhagavan emphasised that Pranava Mantra was as good as realisation of Siva Himself. ‘Pranava’ is the seed that generates the huge ‘Vata Vriksham’ or the peepal tree of Siva Gyan. It is that Pranava which is the essence of Vedas. ‘Panchakshari’ is the mix of three words A-U-M plus the half word of ‘Bindu’ and the sound emphasising the word ‘M’. The word ‘A’ stands for nivrutthi kala or of removal nature; ‘U’ stands for Indhan kala or of burning up characteristic and ‘M’ for Kaal Kala or destroying element; thus the words signify Satva, Rajas and Tamas natures and together the words are anti- gunas or Nirguna. Similarly the words signify anti-Vikaras and hence Nirvikara or reactionless. Alternatively, ‘A’ represents the Universe; the two letters ‘A’ and ‘U’ signify Siva and Sakti and ‘M’ signifies ‘Jnana’ or knowledge / Illumination. The Panchakshari Mantra AUM thus means the Pranava and the Primary Sound that exists before Creation and after Pralaya which is ‘Nadarupa’ or of the Form of Sound and of Rupa the Supreme Luminosity. In other words, the Trimatras of A’ kar, ‘U’kar and ‘M’ kar followed by half matra bindu is of the nada (sound) swarup. Among these words, ‘A’ kar has a ‘Maha beej’ possessing Rajo guna or Brahma the Creator; ‘U’ kar is of Satvik origin represented by Prakriti Yoni and governed by Vishnu the sustainer and ‘M’ kar or male seed responsible for destruction and possesses Tamo-guna representing Siva. Also bindu nada swarup is Mahadeva Himself, as He has the feature of ‘thirobhava’ or reversal of Srishti or ‘Laya’/ Pralaya. Interpreted in another way, the ‘Panchakshari’ denoting Parabrahma or the Supreme Energy comprises: ‘A’ kar or Maha Deva possessing eight ‘Kalas’ or skills; ‘U’kar is ‘Vamadeva’ possessing thirteen ‘Kalas’ like Prathishttha and Nivritti, ‘M’ kar is ‘Aghora’ possessing eight Kalas like ‘Vidya’; Bindu is ‘Purush’ possessing four ‘Kalas’ and Naad is ‘Isaana’ possessing five ‘Kalas’ like Shanti Kala. Understood from yet another view point, Pranava or OM is an amalgam or ‘Prapanch -karmakata’/ universalisation of Six ‘Padardhas’ or Materials Viz. Mantra, Yantra, Devatha, Loka, Guru, and Sishya. Mantra or Sacred Hymn leads to Yantra or Celestial Engineering,
which aims at Devas or Gods, who in turn directs one to the Universe; the Loka pinpoints to the need of a Guru or Preceptor and finally to a ‘Sishya’ or ‘Vidyarthi’/Student. Pranava thus seeks one to universalise from the Origin to the End-User, which finally is a human body. Hence, Omityadi Sarvamithi Sarva Brahmeti or Omkara is everything and is Brahma or the Supreme. Bhagavan thus sums up to Devi Bhagavathi that the Vachaka (who seeks to preach) and the ‘Vachakam’ or the lesson is just the same. Pranava seeks to move up in the human body - from ‘Muladhara’to Manipura to Hridaya to Visuddhi chakra to Ajna Chakra to Shanti Kala; Bhagavan Siva is far beyond Shanti Kala and is Prarathpara.

(2) Maha Narayanopanishad’s Gayatri in Celestial Images: Stanzas 19-31 addressed to various Deities:

( Maha Deva Gayatri) Purushasya vidma sahasraakshasya Maha Devasya dheemahi, tanno Rudrah prachodayaat/ May we meditate that Maha Purusha and absorb the knowledge and might of that myriad eyed Maha Deva ! The most significant explanation of of Gayatri is vide Rigveda Mandala III.Sukta 62. Stanza 10 is : Tat savitur varenyam bhargo devasya dheemahi dhiyo yonah prachodayaat/ That ‘buddhi’ or the heart felt mentality which impacts ‘sanmarga’ the path of virtue is worthy of worshipping Savata, demolishes blemishes and leads us to uphold the divine path! Chhandogya Upanishad III. xii.1) Gayatri vaa idam sarvam bhutam yad idam kim cha, Vaag vai gayatri, Vaag vaa idam sarvam bhutam Gayati cha traayate cha/ Gayatri is the manifestation of all the Beings in Creation. Speech is Gayatri. It is that Vaak Devi who sings for and provides protection for one all! In the days of yore there were three principal media to secure Soma juice viz. Gayatri, Trishthup and Jagati; but only Gayatri could reach the kingdom of Soma as the other two got fatigued and retreated. Besides excellence in singing viz. ‘gaana’, Gayatri does ‘traana’ or protection of the ‘Praanis’ too)

20: (Rudra Gayatri) Tat purushasya vidmahe Maha Devaaya dheemahe, tanno Rudrah prachodayaat/ May we be impelled to realise that Supreme Person Rudra Deva the embodiment of Jnaana, enlighenment and the secret of Supreme Realisation!

21: (Vighnesha Gayatri) Tat purushaaya vidmahe Vakratundaaya dheemahe, tanno Dantih prachodayaat/ May that Maha Purusha Ganeshwara the elephant faced with a powerful trunk and tusk bestowing auspiciousness and Vidya, whom Devas and humans are invoked before every action to ward off evil forces and all kinds of obstacles.

22: ( Nandi Gayatri) Tat Purushaaya vidmahe Chakratundaaya dheemahi, tannah Shanmukha prachodayaat/ May Bhagavan the Six Faced Kartikeya the embodiment of chivalry as the Commander-in Chief of Deva Sena and the enforcer of Dharma guide us and impel to seek enlightenment to realise the Essence of Truth.

23: (Shanmukha Gayatri) Tatpurushaya vidmahe Mahasenaaya dheemahi, tannah Shanmukha prachodayaat/ May Bhagavan the Six Faced Kartikeya the embodiment of chivalry as the Commander-in Chief of Deva Sena and the enforcer of Dharma guide us and impel to seek enlightenment to realise the Essence of Truth.

24: ( Garuda Gayatri) Tatpurushaaya vidmahe Suvarnapakshaaya dheemahi, tanno Garudah prachodayaat/ We seek to worship Suvarnapaksha or with golden wings Garuda Deva the swallower of Snakes and the chariot of Maha Vishnu who is eveready to carry the latter within a fraction of second to places where the latter’s devotees urge Him to save at once.

25: (Brahma Gayatri) Vedaatmanaaya vidmahe Hiranyagarbhaaya dheemamahi, tanno Brahma prachodayaat/ We beseech Hiranyagarbha Brahma Bhagavan the known manifestation of the Supreme Reality and the root of Chatur Vedas reciting them from his four faces to impact our consciousness towards the path of estimable action.

26: (Narayana Gayatri) Narayanaaya vidmahe Vaasudevaaya dheemahi, tanno Vishnah prachodayaat/ We prostrate before Narayana Vaasudeva to lead us to righteousness and reveal us the Reality and reach us to the arduous path of Bliss. The term Narayana as resting on deep waters
preserving the Universe that He creates as His effective deliberation and cause. Vaasudeva is the Antaryaami as the ‘ayaktam- shasvatam -Vishnum -anantam -ajam -avyayam’.

27: (Bhaskara Gayatri): Bhaskaraaya vidmehe Mahaadyutikaraaya dheemahi, tanno Adityah prachodayaat/ May we perform ‘pradakshana namaskaaras’ or circumambulatory greetings to Pratyaksha Bhaskara the original cause of radiance and illumination of Trilokas for uprooting darkness and bestow life and sustenance to all the Beings and demolish ‘agjaana’ or ignorance to lead us jyoti: ‘tamasomaa jyotir gamaya -mrityormaa jyotirgamaya’!

28: (Vaishwaanara Gayatri): Vaishvaanaaraaya vidmahe leealaayaa dheemahi, tanoo Agnih prachodayaat/ May Agni Deva the ready means of worship and cooking as the singular source of radiance and ‘homa karyaas’ by which all the devas are invoked and contented with ‘mantra yukta ajaas’ by way of oblations through the singular means of ghee and food. Manduka Upanishad describes Vaishvaanara as ‘ Lolaayamaanaa’: I.i.4) Kaali Karaali cha Manojavaa cha Sulohitaa yaa cha Sudhumravaranaa, Sphulingini Vishvarupi cha Devi Lolaayamaanaa iti Sapta Jiivaah/ (The Sapta- Jiivaas 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 ‘lolaayamaanaa- agnis’ or the ever moving flames of speed and spread!)

29: (Katyaayani Gayatri) Katyaayanaaya vidmahe Kanyakumari dheemahi, tanno Durgih prachodayaat/ May Devi Katyaayani be realised and Devi Kanyakumari be worshipped. We seek the blessings of Durga Devi generously and lead us to Reality and Realisation.

OM the essence of Reality as Maha Narayana Upanishad continues
Yashcchandasaamrishabho vishvarupakah cchandobhyah chhandaamsyaa aaviveshaa sataamshikyah proovaachopanishadindro jyeshtha indriyaa rishehyyo namo Devabhyaah swadhaa pitrubhyo bhurbhuvashchhandanva om/ The supreme Indra is the repersentation of the excellent essence of Vedas embodying the entire Universe emerged from the ‘chhandas’ or prosody being the collection of mantras in Gayatri and other meters. The link of the Vedic utterances as learnt by Sages and Vedic Experts, who reemphasised by them in Upanishads was basically the subject matter of Indra Himself. This empowered the higher knowledge of the Unknown Reality.Indeed we greet Devas who facilitated the realisation of the Path of the Splendorous Ultimate. The awareness of trilokas representing Bhu-Bhuvah-Suvah and the totality of the higher knowledge is summed up in the single and singular OM. The opening stanza of Chhandogya Upanishad states: Omityedat aksharam Udgitam upaaseeta, Om iti hridgaayati tasyopa vyaakhyaanam/ (Even as ‘Udgita’ or the chant of the Supreme signifies as OM emphasising that very word as the essence of Reality and Truth, Upanishads underline the proximity and the symbolic expression of Paramatma!) OM is the very first sound and word of all Vedas and Scriptures expressed in Udgita or the chant of the Supreme; the chant of Udgita explains Universal Creation, Vedas, Meditation, Rites vis-à-vis the Reality. OM is the very first sound and word of all Vedas and Scriptures expressed in Udgita or the chant of the Supreme; the chant of Udgita explains Universal Creation, Vedas, Meditation, Rites vis-à-vis the Reality.

Stanza 21. This shabda rupa ekaakshara pranava be by it self is Brahman; there after this ekaakshara Omkaara dhyana by the method of 1:3:2 ratio of breathing-retention and release of ‘Om bhuur-bhuvah-swaha’, Through this divine mantra Om, it should be done many times to rid the practitioner himself of impurity.

Stanza 22 explains that this pranaayaama of A kaara-Ukaara-Makaara anusaara AUMkaara dhyanaa praanayaama be practised. This type of pranava garbha pranaayaama hridya dhyanaa be of essence beginning with the navel upwards in the gross, the primary or intermediat and and subtle states.
Stanza 23. From one’s own viewpoint the practitioner should give up all side views across, up or down and should practice Yoga always being motionless and without tremor.

Stanza 24 the Yoga practitioner further explains that like a talla vriksha be able to yield fruits, likewise constant abhyasa be able to do so. In other words, the union as stated done by remaining without tremor in the hallow stalk viz., Susumna alone is Dharana. The Yoga with the ordained duration of twelve Matras is called Dharana.

Stanza 25 states that this pranava naama prasiddha ghoshocchharana be not of baahya prayatananunciation be not of kantha, naasika, oshtha either. Pranava is indeed a shreshthaakshara which be of achyuta or never decaying. This omkaara is of praanayaaama rupaabhyaasa. Thus in other words, Praanava is to be explained as that which never decays a the s Akshara of AUM which is without Ghosha (third, fourth and fifth letters from 'K'), consonant, vowel, palatal, guttural, nasal, letter 'R' and sibilants.

Stana 26: Yogi purushaas are required to regulate prana and hence the utmost prominence of Prana which travels through that path through which this Akshara ‘Om’ goes. Therefore it should be practiced daily, in order to pass along that course. Praano Brahmeti! Vital Energy is Paramatma and the former is the driving force of one’s mind which in turn is the charioteer of panchendriyas. This being so, the reverberation of the sound waves by the friction of the ‘Pancha Bhutas’ or Five Elements named as AUM is the inter-connect between an Individual Self and the Supreme.

‘Pancha Pranas’ comprise Prana- Apana-Vyana- Udana- Samana. Interestingly enough when food is offered as an oblation to Agni and ‘Svaaha’ is recited to ‘Praana’; then ‘Chakshu’ or the EYES are satisfied and so do Surya and Heaven in the circular flow, besides the Karta’s house hold and their Vedic Knowledge. Like wise oblation to ‘Vyana’ between the Praana and Apana or the inhaling and exhauling breaths would initiate the beneficent circle to energise the EARS and hearing capacity, and so do Chandra and Dashas or Directions being thus ending the circle with contentment, progeny, animals, edible food, body brightness and Vedic Knowledge. The third offering of food performed with ‘Svaahaa’ to ‘Apana’ would impact ‘VAAK’ or the ability of Speech, besides Agni, Bhumi and the Eaters or recipients of the food oblation blessing with similar benefits. With the fourth offering to ‘Samana’, then ‘MIND’ is satisfied, as also clouds- lightnings and Varuna the Lord of clouds bestowing with similar blessings to the Karta. The fifth oblation when offered with the mantra Swaaha to ‘Udaana’ of the Vital Energy, that rises upward in the human body and consequently satisfy ‘TWAK’ or the Skin besides RASA or Taste, Vayu- Sky blessing the Karta with progeny, animals, physical charm, and the brilliance of Vedic Knowledge!

Now, Omityaaksharam Brahma and that is the Embodiment of Gayatri- the representation of ‘Tri Lokas’ or Earth-Atmosphere- and Beyond; ‘Tri-Kaalaas’ or the Past-Present-Future; ‘Tri Sandhyas’ or Ushah kaala -Madhyaahna- Saayam kaala; ‘Tri Gunas’ or Satva-Rajas-Tamo gunas; ‘Tri-Mano Tatvas’ or States of Mind viz. Gross-Subtle- Causal or Fundamental; and ‘Tri- Avasthas’ or States of Conciousness of Jaagrta-Svapna-Sushupti or Awakenness-Dream and Inward Vision. The kinetic energy generated by the ever revolving movement of the Universe comprising Bhur/Earth, Bhuvah / Planets and Swaha the Galaxy and the remainder is calculated at Mass x Velocity x 2. Thus the symbol of OM occupies a pre eminent status as the unmistakable medium to extol and realise the Supreme, to prefix all holy names, rites, Veda pathana, prayers, worships, Vratas, Sacrifices, and all possible deeds of virtue including ‘daana dharmas’, ‘Tirtha Yatras’ and so on. Whosoever is able to control the limbs and senses, stabilise the mind by ‘Yoga dhaarana’, concentrate one’s thoughts, aim at Paramatma by reciting AUM and unite prana the life energy into ‘brahma randhra’ shall indeed accomplish HIM! Thus Omkaara is like an unfathomable ocean into which all kinds of meditations and worships of various forms of Paramatma merge into! Practice of Gayatri worship thus leads to
inward happiness, better sensory perception, stress management, emotional balancing, and pointed mental focus.

Stanza 27: Vayu pravesha marga be the hridaya only inasmuch as praana is stated as its entry by the sushumna maarga; there above be the brahma randhra.. Maha yogis be even fully become aware even of the surya madala of the brahma randhra bhedana and prana parutyaaga and mukti prapti. In other words it is through the opening of the heart, through the opening of Vayu, through the opening of the head and through the opening of Moksha.

[ Vishesha vide Mandukyopada and Goudapaada kaarikaas X1 and X11.on OM via sushumna and brahma randhra

X1: 
Svaapna sthaanastaijasa Ukaaro dviteeyaa maatrotkarshaat ubhayatvaadvotkarshati ha vai jnaana samatatim samaanash cha bhavati naasyaabrahma vit kule bhavati ya evam veda/Sushupta sthaanah prajno makaarastriteeyaa maatraamiterapeeter vaa minoti havaa idam sarvam apiitishcha bhavati ya evam veda//
(The second syllable of AUM being ‘U’ is represented by Taijasa the state of dream and ‘svapna sthaana’ is the sphere of the Self being in the intermediate stage; indeed the Individual possesses the characteristics of being wakeful as also of the dream stage viz Vishva and Prajna. He sure has a sense of fulfillment of worldly affairs as also of interest of ‘Brahman’; in fact, persons of this category do have that of jijnasa of Brahman: ‘asya kule na bhavati naansya abrahmavit’ or none is born in our line without the interest of Brahman. The third letter of OM is ‘M akaara’ signifying Prajnaa with the Self’s sphere of activity is in the sleep state. This is so stated since the analogy is of ‘miteh’ or of measurement. Any item of measurement in say a vessel has two sizes of entering and terminating or birth and death of any Praani that is Vishva and Taijasa; like wise a syllable when pronounced has a beginning and ending: Akaara is the entry and Ukaara and Makaaras or of merger points of Taijasa and Prajna. Minoti ha vai idam sarvam or the individual being fully aware and cognisant of the Universe and then seeks merger.)

Gaudapaada Kaarikas on Mandukyaas XI-XII

G.K.19-23:
Vishvasyaatva vivakshayam aadi saamaanyam utatam, maatraa sampriyata pattau syaadadaapti saamaanyameva cha// Taijasya utva vijane utkarsho drishyate sphtam, maatraa sampatipattou syadubhyatvam tadhaa vidham//Makaara bhave prajjasya maanasamanaanyaamamukhatam, maatraa sampatipattou tu layasaamaanyaamevacha//Trishu dhaamasuyastulyam vetti nishichitah, sa pujyah sarva bhutaaamaam vandyaschaiva Maha Munih// Akaaro nayate Vishvamukaaraschaapi tajjasam, Makaarascha punah prajjnam naamaatre vidhyate gatih//
(In case the identity of Vishva is questioned with that of the first syllable of AUM viz. ‘A’, then the doubt arises whether or not the concept of the Universe being the first is justified or not; if that doubt is felt as baseless, then indeed the view that Universe does exist and then only the depiction of the syllable ‘A’ gets fully justified. Similarly, if there were any apprehension that ‘Taijasa’ is not the portrayal of ‘U’ then too the concept of dream stage of human beings is relevant or not comes under review. As the stages of ‘ubhayatvam’ or of awakenness and a dreams are indeed justified, then the inter-media of ‘U-kaara’ of the Sacred Expression of A-U-M gets justified too. In the same way, the Final Letter of AUM viz. ‘M’ gets vindicated as agency of ‘Praajna’ the causal state of sleep. Thus the illustrious Sages who realise the nuances of human existence are indeed aware of the three stages of Vishva-Taijasa-Prajna being truly and ideally representative of the three Letters of AUM- since A characterizes the gross Universe named the waking state viz. Vishva; U represents the dream stage of...}

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the subtle Universe; and M symbolizes sleep the causal state of Prajna. Hence the three prominent 
three phases of Life of the Great Self viz. the outstanding ‘Antaratma’ are highly worthy of meditation 
and worship !)

Maandukya XII-the Ultimate

_Amaatrascha turyo ayyavahaaryah prapanchopashamah shivodvaita evam Aumkaara aatmaiva 
samvishati aatmanaatmaanam ya evam veda ya evam veda/ Om Shantih, Shantih, Shantih!/ _

(‘Amaatrascha turyo’ or the totally integrated and unified Pranava Mantra A-U-M is thus the 
Grandnale or the Ultimate Truth comprising all the quarters of the Atman the Self Consciousness viz. 
Vishvanara-Taijasa-Praajna viz. the Highest and the Fourth State of Turiya; the Absolute Self is 
_Ayyavahaaryah_ or beyond experiential or empirical situations, _prapanchopashamah_ or the Finality of 
Universal Existence or the Limit of Ignorance and Non Reality, _Shivah_ or the Beginnings of Total 
Auspiciousness, _Advaitam_ or the Realisation of ‘Taadaatmya’ or Non Duality being the merger point 
of the Vaishvanara being the Totality of All the Units or Reflections of Individual Selves or the 
Universal Self and the Supreme ie. _Atmanaatmaanam eva_ and the Climactic Merger and Unification!
Indeed, OM the Self finally enters that very Self! He who becomes aware of this Self Realisation 
becomes the Almighty Himself!)

Gaudapada Kaarikas on Maandukya XII

_G.K.24-26: 
_Omkaaram paadashah Vidyaat paadaa maatraa na shamshayah,Omkaaram paadashah jnaatvaa na 
kinchadapi chintayet// Yunjeeta pranavo chetah pranavo Brahma nirbhayam, Pranavo nityayuktasya 
na bhayam vidhyate kvachit// Pranavo hyaaparam Brahma praavascha Parah smritah, 
Apurvonantaro baahyah aparah Pranavovskyayah//

(As ‘Omkaara’ is to be realised quarter by quarter or by the designations of Vishva-Taijasa- 
Praajnya-Turiya as indeed they are all ramifications of the composite Self, there indeed is no other knowledge 
or its pursuit needed as all the desires and material aspirations are met totally besides the spiritual 
requirements are fulfilled too. One needs however to concentrate or ‘yunijeeta cheta pranave brahma 
nirbhayam’ or fix one’s mind in stability on Omkaara the embodiment of Brahman. Then _pranavo 
nityayuktasya na bhayam vidhyate kvachit:_ or Pranava shields and safeguards fear or disasters any 
where and always. _Taittiriya Upanishad vide II.ix amplifies the Parama Rahasyam or the Secret 
Instruction of Upanishads: Yato vaacho nivartante apraapya manasaa saja, anaanandam brahma 
vidvaan,na bibhetti kutaschaneeti/ Etam vaa vaava na tapati kimaham saadhau naakakaravam kimaham 
paapomakaravamiti, sa ya evam vidvaanete aatmanam sprunute ubhed hi evaisha aatmaanam 
sprunute, ya evam veda, itypanishad/ Once Enlightenment dawns in the mind and thoughts of a 
person due both to knowledge, constant introspection and ‘Satkarma’ or the cumulative fruits of births 
and deaths, that blessed Soul conquers fear by unveiling the Reality that despite the play of 
misleading signals sounded by Panchendriyas and the mind too, the Great Bliss is within the Self! The 
berson bemoans that through out the perpetual cycle of births-deaths-and births again, as to why 
wisdom did not dawn so far and why was the past tense prevailed with more of misdeeds than acts of 
virtue and justice! So far, he has been misdirected to wag the tongue and speech, to perform and 
witness evil acts, to taste wrong foods, to smell foul, to refrain against evil hearing, to walk wrong 
lanes to handle evil acts wantonly, to entertain unjust feelings and thoughts in mind and misuse the 
organs of generation. It is none too late however tomsarch for the Inner Conscience as the reflection 
of the Supreme atleast now that the object of search is neither on theSkies nor clouds, in the wind, 
fire, water, Sun or Moon or elsewhere but indeed the nearest, ay,that Itself as That or This! That indeed 
is the most secret of revelatons of Upanishads, Vedas and the Totality of Knowledge redesignated 
as the consummation of Bliss! Pranava signifies both the facets of Brahman viz. the ‘Para’ and 
‘Apara’ as loosely described as the Inferior and Superior Brahman. OM is thus both the Cause and
Effect; yet, it is ‘Apurvh’ or no cause precedes it since It has no origin. It is also ‘anantarah’ and
‘abaahyayah’ It is dimensionless being nothing within and nothing without. Moreover, It is
‘aparam’and ‘anaparam’ or free from the Inside-Outside features yet like the analogy of lump of salt
in water since it is truly homogeneous and consistent.)

G.K. 27-29) Sarvasya Pranavo hyaadirmadhyayantarasthaiva cha, Eva hi Pranavam jnaatvaa
vyashnute tadanantaram// Pranavam hyeshvaram vidyaat sarvasya hrii samshhitam, Sarva vyapi
namoshankaram matvaa dheero na shochati// Anaatronantamaatrascha dvitsyopashhamah Shivah,
Omkaaro vidito yena sa muninretaro janah//

(OM is ‘sarvasya’ or ‘Adi-Madhya-Anta’ of the synthesis of the Beginning-Sustenance-Dissolution of
the the Universe but yet again is also the antithesis of Life and Death syndrome as ‘Vyaktaavyakta’
phenomenon of Revelation and Non Existence like magic or hallucination. Pranavam Ishvaram
vidyat/ or be it known that Pranava is another manifestation of Paramatma Ishvara; He is right within
one’s own heart or in the hearts of all the Beings in Srishti as the hearts are the high seats of
perceptions, memories, and action-reaction controllers. Indeed that is the place worthy of prayers,
supplications, and worship as that Reality is in the Self Itself! Omkaaram sarva vyapinam or is Omni
Present; Dheero na shochati! He who realises perfectly being the Truly Enlightened One is never
subject to any grief and is ever joyful. Devarshi Narada approached Brahmarshi Sanatkumara as
detailed in Chhandogya Upanishad vide VII.i.3:

Soham, Bhagavah, mantra vid evaasmi naatma
t;shrutam hyevame bhagavad drishtebhyah, tarati shokam aatma vid iti;soham, bhagavah,

shochami, tam maa sokasya paaram taarayatva iti/ or ‘Sir, I am only in the know of words, mantras
and prayers but not a Knower of the Self. It has been heard by me from those like you that whosoever
realises the Self would be able to cross the barriers of anguish and sorrow. Can you very kindly guide
me to cross over the other side of sorrow! Thus the Learning that :

Sarnavyaapinamonkaaram matvaa
dheero nashochayati/ or Intense introspection and meditation of the all pervasive Self is free from
sorrows and enjoys the Eternal Bliss! Finally Om is amaatrha or has no measures or dimensions,
anantah or is Infinite, Shivah or the Embodiment of Auspiciousness, Advaitah or Indivisible and
Homogenous with Absolute Unity and Non Duality; who so ever absorbs this Paramount Truth and
Supreme Reality is acclaimed as a Yogi and an Unblemished Reflection of Brahaman Himself!

A sum up of Mandukyopnishad and its Goudapaada kaarikaas X - XIII be relevant

Maandukyas X & XI: The syllable of AUM being ‘U’ is represented by ‘Taijasa’is in ‘swapna
sthaana being the intermediate state of dreams. The Individual Self then surely has a senseof
fulfillment of worldly affairs and at the same time of interest of Paramatma; in fact, persons of this
category do have ‘jijnaasa’ or awareness and interest. It is the third syllable ‘M’ or Mkaara of Pranava
Shabda that signifies Pragjna of the Self. This is of the analogy of ‘miteh’ or measurement; any item
of measurement in say a vessel has two sizes of entering and exiting or birth and death of any Praani
of Vishva and Taijasa concepts. Indeed ‘A’ kaara is entry and ‘U’ kaara and ‘M’ kaara or of merger
points of Taijasa and Pragjna. ‘ Minoti ha vai idam sarvam’ or the individual as being fully aware and
cognizant of the Universe and then seeks merger. Maandukya XII, the Ultimate :

Amaratsha turyo
avyavahaaryah prapanchopashamah shivodvaita evam Aumkaaraa aatmaiva samvishhti
aatmanaaatmaanam ya evam Veda/Om Shanthih, Shanthih, Shanthi/ (‘Amarascha turyo’or the totally
integrated and unified Pranava Mantra A-U-M is thus the Ultimate Truth comprising all the quarters
of the Atman the Self Consciousness viz. Vishvaanara- Taijasa- ragina viz. the Highest and the Fourth
State ofTiruya; the Absolute Self is ‘avyavahaarya’ or beyond experimental or empirical situations;
‘prapanchopashamah’ or the Finality of Universal Existence or the Limit of Ignorance and Non-
Reality; ‘Shivah’ or the Beginning ofTotal Auspiciousness; ‘Advaitam’or the Realisation of
‘Taadatnya’ or Non Duality as the merging point oVaishvaanara ashTotality of All the Units or
Reflections of Individual Selves ot the Univeral Self and the Supreme ie. the Climactic Merger and
the Grand Unification. Indeed, OM the Self finally enters the very Self. He who becomes aware of this Self Realisation becomes Almighty Himself!

Gaudapaada Kaarikas on the above Maandukyas:

As  ‘Omkaara’ is to be realised quarter by quarter or step by step or by the designations of Vishva- Taijasa- Pragjna-Turiya as indeed these are all ramifications of the Composite Self, there is truly no other knowledge or its pursuit needed as all the desires and materials are fulfilled and so do the spiritual requirements. One needs however to ponder and fix on or

unujaeta cheta pranave brahma nirbhayam/
Then ‘pranavo nitya yukta sya na baahyam vidyate kvacha’/ or Pranava shields and safeguards fear or disasters anywhere always. Om is the Cause and Effect, yet it is Apoorva as no cause preceeds It has no origin. Om is the synthesis of the Beginning- Sustenance-Dissolution of the Universe as also the antithesis of life and death syndrome.

Pranavam Ishvaram vidyat/ or Be it known that Pranava is a manifestation of Parameshwara; He is right within one’s heart; it is in the hearts of all the Beings in the Srishti as all the hearts are the high seats of perceptions, memories, and action-reaction controllers. Indeed that is the place worthy of prayers, supplications and worship as that Reality is in the Self Itself. Om is ‘amaatra’ or immeasurable, ‘ananthah’ or Infinite, Shivah or the High Seat of Auspiciousness, ‘Advaitah’ or Indivisible and Homogenous with Absolute Unity and Non Duality; whosoever absorbs this paramount Truth and Reality as acclaimed as Brahmagjanis who are like Brahman Himself! Thus Gaudapaada ‘Kaarikas’ by highlight the Supremacy of AUM as the Mandukya Upanishad aptly concludes.

Stanza 28. May then be about the obstacles of Yoga as the Yogi should always avoid fear, anger, laziness, too much sleep or waking and too much food or fasting.

Stanzas 1-9: Bhagavanvaacha: Anaashritah karma phalam kaaryam karma karoti yah, na sanyaaseecha yogee cha na niragnarna cha a kriyaah/ yam sanyaasamiti praaahuh yogam tam viddhi Paandava!Nahya saamnasta sankalpo yogee havati kaschchanaa/ Arurukshornuneryogam karma kaaranamuchyate, yogaaruudhasya tasyaiva shamah kaaranamuchyate/ Yadaahi nendriyaartheshu na karmasvanushnate, savalalpa sanyaasee yogaaruudhastadochyaate/

Udhdharedaatmaataamaanam naatmaamaanava -saada yet, aatmaiva hyaatmano bandhuh aatmaava ripuraatmanah/ Bandhuraatmaata mastasya yenaat- maavatmanaa jitah, anatmanastu shatrute varteraatmaiva shatruvaat/ Jitamaathaa prashaantaasya paramaatmaa samaaheitah, sheetoshna sukha dukhsheshu tathaa maanaavamaananyoh/ Jnaana vigjnaana triptaatmaa kuutastho vijitendriyah,

yuktaiyuchyate yogee sama loshtaashmakaanchanah/Suhummitraa-ryudaasena madhyastha dveshya bandhshu, saadhursthapi cha paapeshu sama uddhirvishishyate/ Lord Krishana explains the true purport of Karma Sanyaasa; who ever performs one’s ‘kartavya’ or duty earnestly is the true sanyaasi but terminating agni homa karyas or merely shaving his head. Arjuna! To either ‘sanyaasa’ or ‘yogaabhyaasa’ is neither veshabheda or difference of dress nor of vastu bheda or material that he carries but of total resistance of desires and the fall out effects of anguish-anger and frustration. That indeed is the true characteristic of a sanyaasi or yogi. Yogaabhyaasa is fruitful only by nishkama karma. The ladder of yoga is possible of ascent by the steps of discarding desires one by one of bandhus- vastus- vijaya and keerti akaankshas or of relatives, materials, victory and fame related ambitions.A true ‘saadhaka’ has to reject material desires while assuming the dutiful ‘karmacharana’ truthfully discarding the ‘bhoktrutva-krutrutvaabhimanaas’ or the egos of receiving satisfaction and duty bound impulses; then only the ascent of the ladder is truly meaningful. One has to necessarily uplift oneself but not slip down the dutifulness; one is one’s own friend or foe! In th course of one’s own life’s journey, he or she might ar the best seek and benefit by guidance but the travel has necessarily to be by one’s own self all alone! Indeed the journey is tough with regular hiccups! And with all the experiences on the travel, when has to recah the destination willy-nilly!
Only when one could truly control the mind disalarmed by the breaks of desires in the travel while discarding raoguna but maintaining satvika guna is the true and ideal traveller. In other words, constant vigil against desires and truthful cleanliness of truthfulness should win the day. Sthira chitta or steadiness of mind vis-à-vis heat and cold, joys and sorrows, appreciations and rejections is the foundation for the tallest edifice of equanimity. A jitendriya or the conqueror of karma-jnaanendriyas is defined as he who values golden and earthen vessels alike as the serve the same function of carrying on the slippery water therein! He is the true Yogaagresara! It is that person of worth who is neutral to friends or acquaintances and non-committal to enemies and sinners. Such ‘sama drishti’ is the glory of the outstanding Atma Drishi!

Stanzas 10-17: Yogee yunjeeeta satatam aatmaanam rahasi sithitah, ekaakee yatachittaatmaa
nirasaheera parigrahah/ Shuchou deshe pratishthaapya sthiramaasanaa maanasah, naatyucchitam
naatineecham chelaajina kushottaram/ Tatraikaagram manah kritvaa yatacchitrendriyakriyah,
upavishvaasane yujyaaatt yogamaatmaa vishuddaye/Namam kaaya shriogreevam dhaarayannachalam
sthirah, samprekshyaa naaikaagram svam dishashaanavalokayan/ Prashaantaatmaa vigatabheeeh
brahmachaari vratetshirah, manasamyamyaa macchhitto yuktaa aaseetamatparah/ Yugjinmannevam
sadaaatmaanam yogee niyaata maanasah, shaantim nirvaanaparamaam matsamsthamaadhi gacchhati/
Naatyaashnastu yogosti na chaikaanta manasahataah, nachaati svapnaa sheelasyaa jaagratonaiva
chaarjunah/ Yuktaaaharaa vihaaraasya yuktaa cheshhtasya karmasu, yuktaa svapnaava bodhasyaa yogo
bhavati duhkhaahaa/ Lord Krishna now explains to Arjuna as to how ‘dhyanaa saadhana’ or the
methodology of the practice of concentrated meditation; the saadhaka the practitioner is required to
be seated all by himself alone with tight limb-sense and control of mind, with no desire of any sort
without public contact and enter into earned dhyaana. The practitioner needs to be seated on an
eleveled and clean place of flat evenness on a darbaasana or krishmaajina on a well spread and
clean cloth in ‘padmaasana’ posture. Once again tightening the controlled limbs and mind with pure
heartedness, do initiate the dhyanaa-yogamaatma. While doing so the practitioner must be erect the
head, neck, stomach with stable body and mind looking straight to the tip of nose and a clear mind. As
the individual thus practises with controlled limbs and mind besides the self consciousness is stated to
reach the status of ‘nirvana’ with only the thought of the Unknown with parama Shanti or of
heightened tranquility. Arjuna! This type of status is most certainly unsuited to excessive eaters,
sleepers and slaves of material comforts. Extremely limited ‘saatvikaahara’ only for bare existence
tends to give contented, peaceful, dreamless and restful long enough sleep especially by observing
‘brahmacharya’ which eventually yields to replete and semenful ‘tejas’ of body which extends
longevity, body brightness and strength, sharpness, courage, concentration and total
commitment to the cause of ‘dhaaraana’ or the grit of furtherance of bodily, mental and psychological
grit and fitness for long! Once such dharama shakti is kindled the ‘yogaagni’ is kept alive with ever
sustained energy of Yoga.

Stanzas 18-32: Yadaa viniyatam chittam aatmanyevaavaa tishthate, vispruhassarva kaamebhyo yukta
ityucchaye tadaa/ Yathaadeepo nivaatastho nenjate sopamaa smritaa, yoginoyachchittasya yoginato
yogamaatmanah/ Yatro paramate chittam niruddham yogasevayaa, yatra chaiavaamaanataamaanam
pashyannaam mani tushyati/ Sukhamaayantikam yattat buddhigraahyameendriyam, vetthi yatra na
chaaavayaa sthitaschalati tatvataah/Yam labdhvaa chaaparam laabham manyate naadhikam tataah,
yasmin sthito na duhkhena gurunaapi vichaalyate/Tam vidyaaddukhaa samyoogaa vyoogam yogaa
sangjntam, na nishchayena yuktavyo yogo nirvannaa hetasaah/ Sankalpa prabhavaan kaamaa tyaktvaa
sarvaanaseshatah, manasaindriyagraamaam viniyamyaa samantataah/ Shantaishhainariumparamet
buddhyyaa dhriti griheetayaa, aatmaa samsthama manah kritvaa na kinchipapi chintayet/ Yato yato
nissaratii manas- chanchalamaanah, yatatusto niyamyalaadataamya vashamnayet/
Prashaanamanasam hyenam yoginam sukhamuttamam, upaatii shaananrajjasam
rahmabhutamakalamshahiram/ Yujyannevam sadaaatmaanam yogee vigata kalnashah, sukheha
Brahmasamsparsham atyantam sukhamshnute/ Sarva bhutasam -aatmaanam sarvabhutaaani
chaatmanii, eekshate yogo yuktamoogaa sarvatro samadarshanah/ Yomaap pashyati sarvatra sarvan
Thus Yoga siddhi is stated to have been accomplished only when pleasures of living as also the discontentments are annulled and be totally absorbed into the Supreme Consciousness only as the singular target. This is on the analogy of a lamp being steady without the sweep of winds and with stability. In an ideal yogabhyaasa, one’s own mind is stable and desireless. In the cleanest possible selflessness, the calmness of inner feelings leads to Atmanubhuti and Atma sukha or the experience and joy of the Self-Awareness. That kind of experience is neither definable nor within the range of sensory organs and their instincts. That is possible only be the clean mindedness. Once that type of self experience is in place, even celestial attractions get blurred against the background of the splendour of the ‘Atma Jyoti’. From the viewpoint of objectivity of the world around, even the worst possible addhaatmika-adhibhoutika- adhaatmika problems or of one’s owe physical issues or made battles or Nature made abnormalities like earthquakes-floods-total absence of rains, then too an ideal yogi would preserve his calm and composure with indifference and of composure. Such is the indispensability of the essential ingredients. A sadhaka’s mentality is invariably wavery, unsteady and aimless as per the natural instincts and one’s own upbringing. Normally the material temptations tend to drag one’s attention and concentration and extremely difficult to retrieve the consciousness towards the Inner Self. Even while the sadhaka’s mind and the base root of the purity of ‘satvika guna’, the dirt of rajo guna imposes on the mind with the worldly attractions. It would take time and constant effort with enormous effort and patience to divert the flow back to that of the stream of satvika nature based initially with the food consumed, the clothing that is dressed in, the company that is moved about with and so on and gradual shifts would obviously be required therefrom the yesterdays to the present and the future too. The ‘saatvikaamsha’ needs to be strengthened the mind and thoughts to purity and decisiveness and the process of transformation expedited. The very first step of Yoga saadhana is the stability of mind and purity of thought! This type of proclivity eases physical and psychological tensions and relaxes into soulful happiness which is imperceptible and indefinable. This type of celestial experience is steady even viewed from circumstantial and even natural happenings like earthquakes too! Maha Yogis consider these as frivolities and inconse-quential! Yoga siddhi inherits ‘samyak drishti’ or ‘jnaana drishti’ or the ‘atma drishti’!

[An ideal Yogi endures the aberrations of Nature objectively and subjectively and practises shama, dama, uparati, titiksha, shraddha, samadhan - the six virtues or the treasures inwardly, psychologically, emotionally, and feelingfully topped by the climatic mumukshatva. ‘Shama’ denotes calmness of mind even against violent hostilities; ‘Dama’ is the restraint of sense organs or of karma-jnaana karmas and of restraint of mano-buddhi-antahkarana-chitta or of mind that thinks, buddhi the intellect that decides, ahamkaara the self ego and chittha the awareness of the past events and memories- all of which denote one’s own psyche; ‘Uparati’ is the constant practice total desires like of Ravanasa’s ten heads sprouting repeatedly against total negation of their permutations and combinations resulting on stoic indifference. Titiksha means a kind of endurance and toleration in regard to conditions prevailing outside, natural as well as social. Shraddha is faith in one’s own self, faith in the method of practice which one has adopted, faith in the Preceptor who initiates and most essentially the faith in the Supreme; Samadhana is the concentration of mind in totality aiming at the Target viz. Mumukshatva! Thus the pre-requisite of Sadhana viz. the sadhana chatushtaya – viveka, vairagya, shat sampat, mumukshutva - as these are required to be churned from the Sadhaka’s own nature, besides of natural and celestial approvals!]

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Bhagavan Shri Krishna assures: Yomaam pashyati sarvatra sarvan cha mayi pashyati, tasyaaham na pranashyaami sacha me a pranashyati/ Sarva bhutashtitam yomaam bhajateykatvamaashtah, sarvathaa vartamaanopi sa yoge mayi varatate/Aatmyou -pamyena sarvatra samam pashyati yorjuna/ Sukham vaa yadi duhkkham vaasa yoge paramo matah/ Those Maha Yogi who vision me in every thing best be it a Being or Matter or Directions or Five Basic Elements, Life / Vital Energy, I am there for that Being and so on as He-or She-or It and vice versa! Once there is a mutual identification then the status of ‘tadaatmya’ or mutual identification and of the unique Identity then you are me and I am you! Hence the saying: Nistraigunya pathi vacharataam ko vithih ko nishedhah/ Those afar the reach of ‘Trigunas’ of Satva- Rajasika- Taamasikas are absorbed into me with True Identity!


Arjuna explained to Bhagavan Shri Krishna that the type of ‘saadhana’ or the rigorous practice would just not be possible and be expected of himself since he with everfloating watery mind and its impulses could merely not be steady and stable. He added that mind not is not only slippery but unable to resist the inner feelings of anger and anguish alike without control just as wind would not be closed without movement! Bhagavan replied: Kounteya! Any Human Being would live through the life with ever wavering mental frame and no doubt it would be so, but not ever impossible. One would only have to make an honest and utmost effort. The word ‘samskara’ means reformation and that ought to be backed up by constant endeavour and continuous practice besides the resolve to succeed. Indeed vairagya’ or resistance of doubts and of resolve leads to ‘dhyaanabhyasa’ or the regular mental application of meditation along with the intensive search of the Inner Self with peaceful psyche and of constant practice. Arjuna interjected: Krishna! what would happen even before this sustained and constant practice by the person concerned remained elusive with no end result and meanwhile faced a mortal collapse! Krishna! Suppose the
saadhaka could face failure both sides of not securing the desired purpose and of the normal ‘karma saadhana’ too! In other words, the Saadhaka would then deny himself the ‘paraa jnaana’ and ‘aparaajnaana’ too! Would such a sadhaka deny the swimming possibility towards either of this bank or of another, excepting leading to get swept and drifted away by the speedy currents of life without reaching either of the banks the flow of Life! Bhagavan replied coolly: Partha! Such ‘Yoga bhrashtha’ or a Failed Saadhaka would indeed never be unsuccessful as person with a deal of virtue and dedication could never be drifted away nor ended up in a fearful failure of life! The sincerity and endeavour would uplift the ‘saadhaka’ to higher worlds for joys and contentment and bestow in the subsequent rebirth with riches and joys of material wealth upholding the values of dharmic life and seeking to renew the unfinished ‘yoga abhyaasa’ yet again! Such rebirth is stated to be precious and well deserved on the contrary! Both the branches of Paraa jnaana and Aparaajnaana or the Aihika Jnaana and Aamushmika Jnaana or what is learnt from veda vedangas and of karma kaanda as against Self Realisation through total control of Panchendriyas and mainly of mind excel each other. In both these approaches those who are reborn seek to make all out efforts for ‘siddhi saadhana’ or endeavor to accomplish. Keeping in view the previous birth’s carry forward of the link of the established practices, saadhana would thus push till the goal of ‘atma saakshaatkaara’ essentially with the principal tool of ‘chitta shuddhi’ or clean mindedness as facilitated by the panchendriyas and ‘ashtaanga yoga’ of Yama- niyama-aasana- praanaayaamaa- pratyaharaa- dharaana-dhyanaa- samaadhhi or the code of morality- self purification-correct body posture of padmaasana- breath control- withdrawing of senses of mind- concentration - deep meditation and finally samadhi or unification with one’s own conscience. All the same the two principal approaches Arjuna! my recommendation to the persons of enlightenment like you, should better seek to achieve Eternal Vision by the aid of karma yoga in physical and mind control rather than the highly exacting procedure of dhyana-dharana-samaadhi path. Therefore my considered counsel to you personally, my command would be to initiate the fulfillment of a kshatriya and thus initiate the dharma yuddha or the unique battle of Dharma versus Adharma- Virtue versus Viciousness- Nyaya versus Anyaaya- and Truthfulness versus Untruthfulness! Yoginaamapi sarveshaam madgatena antaraatmanaa, shraddhaa vaan bhajate yo maam sa me yuktatamo matah/ Trust me as all truthful yogis and saadhakas ever follow my very considered and well balanced advice unhesitatingly and do set an example to posterity]

Stanzas 29 and 30

Thus in this manner as of niyama poorvaka sadhana strictly practised each day, spiritual wisdom will arise by itself in three months without doubt. Likewise, a yogi saadhaka by a niyama poorvaka saadhana be able to follow say by three months then ‘swayameva jnaana prapti’ be indeed possible, if not earlier. In four months, one could vision Devas; in five months saturated with Brahma-Nishtha; and truly in six months attains Kaivalya at will. There is no doubt.

Stanzas 31 to 39

Paarthivah panchamaatras tu chaturmaatrasu Vaarunah/ Aagneystu trimaatrosou vaayavyasstu dwimaattrakah/
Ekamaarastathaakaasho hyaardhamaatram tu chintayet, sandhim kritvaa tu manasaa chinayedaatmaat-manaatyani/
Trimshtaaarthaangulah praano yatra praanaauhi pratishthitah, Esh praana iti khyaato baahya praanasygocharah/
Asheetischa shatam chiva sahastraani trayodasha, lakshaschtko vinishvaasa ahoratraapramaanataah/ Prana aadyo hridi sthaune apaanaastu punargude, samaaso naabhidesho tu udaanah kanthamaashtirah/
Vyaanah sarveshu chaangeshu vyaapya tishthati sarvadaa/ Atha varnaastu panchaanaam praanadonaadeenaamanukramaat/
Rakta varvaam maniprakhyah praana vaayuh prakeertitah/ Apaanastaya madhyu Yatra kutra mriyedwaapi na sa bhuyobhijaayate na satu Indragopasamaprabhah/
Samaanaastu dwayormadhye goksheerdhalaprabhah/ Aapandura udaanasccha vyaano hyaarchi samaprabhah/
Yasytam mandalam bhitvaa maaruto yaati moordhani/Yatra kutra mriyedwaapi na sa bhuyobhijaayate ity upanishad/

Stanza 31. Prithvi Tatva dhaarana samaya the Omkaara as Bhumi as of five Matras in other words one could takes five Matras to pronounce Parthiva-Pranava. That which is of water is of four Matras; of Agni, three Matras; of Vayu, two;

Stanza 32. Akaasha Tatva dharana samaya Pranava Tatva be of eka maatra. But one should think of that which is with no Matras. Having united Atman with Manas, one should contemplate upon Atman by means of Atman.

Stanzas 33-34-35-36.-37-38: Prana is thirty digits long. Such is the position of range of Pranas. That is called Prana which is the seat of the external Pranas. Of the Pranas, the first viz., Prana is pervading the heart; Apana, the anus; Samana, the navel; Udana, the throat; And Vyana, all parts of the body. Then come the colours of the five Pranas in order. Prana is said to be of the colour of a blood-red gem or as of coral'; Apana which is in the middle is of the colour of ‘Indragopa asan insect of white or red colour. Samana is between the colour of pure milk and crystal or oily and shining viz, between both Prana and Apana; Udana is ‘Apandara’ or pale white; and Vyana resembles the colour of ‘archis’ or ray of light.


1. Pancha Mukha Gayatri, or Her Five Faces represent Pancha Maha Bhutas or the Fundamentals of the Universe viz. Prithivi-Aapas-Tejas- Vaayu and Aakasha or Earth- Water-Fire-Air-and Sky. Thus She is the Composite Form of the Universe and of Charaachara Jagat further supplemented by the ‘Awareness’ which implies knowledge-wisdom-regulation-and the driving energy. She is also the Cause of Universal Creation and the Fall Out Effect or the ‘Bhakshya’ and ‘Bhojya’ or the ‘Anna’ the Food and the Enjoyer or the Living Beings. Devi Gayatri’s dasha hastas or ten hands are adorned with five ‘ayudhas’ viz. shankha; chakra, kamala, varada, abhaya, kashka, ankusha, ujjwala utensil, rudrakshi mala. Being the Outstanding Universal Link of Pancha Maha Bhutas on one side, Her Physical Form is of the ‘Panchendriyas’of the Beings. The Panchendriyas comprise: Pancha Jnanendriyas viz. Ghrama-Rasa- Chakshu-Shrotra-Twak or smell, taste, see, hear and touch and Pancha Karmendriyas viz. nose-tongue- eyes- ears- skin respectively. She is the representation of Pancha Koshas or five sheaths of human body viz. Annamaya- Praanamaya- Manomaya- Vigjnaanamaya-Anandamaya, viz. the very basis of existence is food or Annamaya (Physical Energy), Praanamaya (Vital Energy), Manomaya (Mental Faculty), Vigyanamaya (Buddhi or Sharpness of Discrimination) and Ananda maya (Bliss). Seekers worship Gayatri by Panchaagnis or Five Fires viz. Garhapatyaa, Aahavaneeya, Daksjhinaagni, Sahhya and Avasatya representing Heaven, Cloud, Earth, Man and Woman. Further Gayatri represents Pancha Pranas viz. Prana-Apaana-Udaana- Vyana -Samana.
In this context, prana vayu is not overall prana but a sub-prana or prana vayu which is located in the chest between the larynx and the diaphragm, and governs the respiratory system and functioning of the heart. Prana vayu, literally “forward moving air”, moves inwards and regulates all the ways in which we take in energy - from the inhalation of air, eating of food, and drinking of water, to the reception of sensory impressions and mental experiences. It provides the basic energy that drives us in life. Imbalance in prana vayu is associated with heart and lung conditions. Diminished prana vayu leads to depression and lethargy. Apana vayu is centered in the pelvic region below the navel and experienced as a downward flowing movement on exhalation. It controls the functioning of the kidneys, bladder, colon, rectum, and reproductive organs. Literally “air that moves away”, apana vayu moves downwards and outwards, and is responsible for the elimination of feces, urination, menstruation, orgasm, birthing a baby, as well as the elimination of carbon dioxide through the breath. On a deeper level it governs the elimination of negative sensory, mental and emotional experiences. Blockage of this wind can result in constipation, sexual dysfunction, menstrual problems, hemorrhoids, as well as inability to let go and move on. Samana vayu, literally “balancing air”, is situated between the navel and ribcage, and acts as the stabilizer between the two opposing forces of prana and apana. It moves from the periphery to the center and rules all the metabolic activities involved in digestion. It digests and assimilates incoming energy, supplying the internal heat to "cook" the food we eat and to absorb sense impressions, emotional experiences and thoughts. Imbalance can affect the function of any digestive organs as well as mental ability of assimilation. Udana vayu is a manifestation of prana which pervades the head and throat. It literally means “upward moving air”, and its upward movement governs the growth of the body, the ability to stand, the nervous system, thought, speech, communication, effort and will. Udana vayu is the energy that can be used for self-transformation and spiritual growth. Imbalance can result in problems of cognition and communication. At the time of death, udana draws the individual consciousness up and out of the body. Vyana vayu, literally “outward moving air”, moves prana shakti from the center to the periphery. Being distributed from the core of the body out to the extremities this manifestation of prana pervades the whole body and acts as reserve energy for other prana vayus that require an extra boost. Associated with the peripheral nervous system and circulation, it induces the movement of food, water and oxygen as well as blood, lymph and nervous impulses throughout the body. Vyana governs relaxation and contraction of all muscles, the movements of the joints, as well as circulation of emotions and thoughts in the mind. Imbalance can cause poor peripheral circulation or numbness on a physical, emotional or mental level. All prana vayus are intimately linked to one another. One enjoys health and well-being only if prana vayus are balanced and work in harmony. Generally, Prana and Udana work opposite to Apana as the energy of collection and assimilation versus the force of elimination. Samana represents the energy of contraction while Vyana is expansion. Along with the five major pranas, there are five minor or upa pranas. Naga is responsible for belching and hiccupping. Koorma opens the eyes. Devadatta governs yawning. Krikara induces hunger and thirst. Dhananjaya is in charge of decomposition of the body after death. In reference to Eleven Forms of Vayu, Prabhaajamaana, Vyavadaatah, Vaasukivaidyuta, Rajataah, Parushaah, Shyaamaah, Kapilaa, Atilohitaah, Urdhvaah, Avapatantaah and Vaidyuta. Indeed any person who knows the names of the eleven Vayus would never be harmed by the lightning shocks and other Fire hazards.

Hence the Gayatri Mantra: *Om bhur bhuvah svah tat Savitur varenyam Bhargo Devasya dheemihi, dhiyoyonah prachodayat* Recitation of this Supreme Mantra acquires the qualities of the perfectly balanced person in terms of the qualities of virtue as per the laws of material nature.

A scientific explanation was offered by modern experts about the Gayatri Mantra: According to Astro-Physicists and Astronomers, a Sound is produced due to the fast movement of Earth, Planets, and
Galaxy or the Milky Way, called Akshya Ganga, with some 100,000 million Stars. The Galaxy, the Moon and the Earth—all revolving around the Sun—each moving on their own axis at a mind boggling velocity of 20,000 miles per second, produce the Sound and the Sages named the Super Sound as OM. The Sum of the Gayatri Mantra states: The Earth (*Bhur), the Planets (*Bhuvaha), and the Galaxy (* Swaha) are rotating on their own axis at a great velocity as the Sound OM, which is the Formless Entity. The total Kinetic Energy generated by these movements balance the over-all energy consumption of Cosmos and this is named the ‘Pranava’ or the Body Energy ie Mass of Galaxies multiplied by two: Mass x Velocity x 2. That Supreme Entity (God) who manifests in the Form of Utmost Radiance (The San or Savitur) is indeed worthy of surrender (Varenyam). One should meditate (Dheemahi) upon the Light (Bhargo) of that Entity (Devasya) and perform the chanting of OM. May He(Yo) guide in the right Direction (Prachodayat) our (nah) Intellect (dhiyo)!

Stanza 39

Yasyedam mandalam bhitvaa maaruuto yaati moorthani/ Yatra kutra mniyedwaapi na sa bhuyobhibaayate na sa bhuyobhibaayata ityupanishad/

That shreshtha yogi and saadhaka is never reborn wherever he may die, whose breath goes out of the head after piercing through this mastishka kshetra and be of deha parityaga by the brahma randhra is never reborn.

This is the conclusion of Amrita Naadopanishad.

Avadhuta Upanishad

This Krishna Yajurvedeeya Avadhutopanishad describes that Samskriti approached Bhagavan Dattatreya about atma jigjinaasa samaadhaana and of avadhuta sthiti varnana.

Stanzas 1-2-3

Atha ha saamskritrbhagavatamavadhutam Dattaatreyan parisametya papracchha/ Bhagavankovadhu hastasya kaa sthitih kim lakshya kim samsaraneemati/ Tam hovaacha Bhagavo Datthhtreyah parama kaarunikah/

Aksharatvaadvarenyatwaadavadvata samsaraa bandhanaat/ Tatvamasyaadi lakshadvaadavadhuta eeteeryate/

Yo vilandyaashrama varnaaneva sthitah sadaa/ Ativarnaashramee yogee Avadhutah sa kathyte/

Samkriti approached Bhagavan Dattatreya and asked as to who be the Avadhuta! What was his sthiti varnana? His lakshanaas be as of which type? His saamkaarika vyavahaaraas b of which kind? Then the parama dayaalu Bhagavan Dattatreya replied: That akshara be as af Avinashi bhaava yukta, varana be as of yogya yukta, samsaara rupi bandhana tahtaa and of tatvamasi and such maka vakyaas of bodhayultaas- that indeed be as of Avadhuta. The akshara ‘A’ would be as of the prathamaka akshara – ‘Varenya’ for Yogyata- ‘Dhu’ for samsaara bandhana hetu and tatvamasyaadi lakshya ‘ta’ pradaata be desciptable as AVADHUTA.

[ Expla. vide Markandeya Purana on the Avatar of Distinction]
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 Par Excellence 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 Shiva; the Three ‘Gunas’ of Rjasik, Satvik and Tamasik nature; Three Stages of Consciousness viz. waking, dreaming and dreamless Sleep; and the Thee Time Capsules of Past, Present and Future, Dattatreya is picturised as seated in meditation along with his Shakti, under a ‘Udumbara’ Tree of fulfillment of desires on a Rock- a Gyan 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 God, Inter- relation of God-Man and Creation, Overcoming Ego by Yoga and Renunciation, and Gyan or Enlightenment and the inevitability of a Guru. Even from the childhood, Dattatreya was full of ‘Vairagya’ (Renunciation), but 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 ‘Ashtanga 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. As King Kartaveeryarjuna, the thousand armed tyrant who was a great devotee of Dattatreya was killed by Parasurama as the latter’s father the great Sage Jamadagni’s death was avenged, the Ministers and Royal Family members sought to install the Prince Arjun as the King, but he refused as Kingship would lead to violence, lack of mental peace and death. There upon, Sage Garg advised the reluctant Prince to visit Sahyadri Mountain where Mahatma Dattatreya stayed as he was the incarnation of Bhagavan Vishnu and the illustrious son of Sage Atri and Sadhvi Anasuya an outstanding Maha Pativrata. Sage Garg told Prince Arjun that Indra was badly defeated in a battle with ‘Daiyats’ (Demons) and consulted Deva Guru Brihaspati who replied that Indra should immediately worship 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 replied 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: 

Nrunaam paadasthita Lakshminilayam
samprapachhyayati, sakthnosecha samsthita vastram ratnam naanaa-vidham vasuh/ Ratnam naanaa-vidham vasuh/ kalatrada krodhasthapatya manorathpanururayati purushaanaam hrudstitthihaa/ Lakshmirakshmiwataam sreshthaa kantastha kantha bhushanam, Abheeshta bandhu daaraisha tatha
slesham pravaasibhith/Mrshtaanannam Vaayka laavanya majnaamavitthaam tatha, Mukhasitaah
kavitvam cha yacchhatyu-dadhi sambhavaa/ sirotata samtyajati tathonyam yaatichashrayam, seyam
shirogata daityanarishthitajaaati saampratami/ (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 to 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, the son of Kartaveeryarjuna to pray to Dattatreya who gave the Prince considerable confidence and courage to face the institution of Kingship boldly.

Stanza Four

Tasya priyam shirah kritvaa modo dahshuna pakshakah/ pramoda uttarah paksha aanandogoshpadaayate/

A para ma yogi be as of Brahma as of the Head viz. Priya- ‘Moda’ as His right side- ‘Pramoda’ as His left side and ‘Ananda’ as the madhya atma.

[Vishle. vide Taitireeyapa. II.v-vi-vii-viii- and ix on Bliss of Supreme that keeps the Universese ticking- from singularity to plurality-ways and means of achieving bliss and the paraa rahasyam- pages 4 appox]

The Bliss of the Supreme is not definable but one drop of that keeps the totality of Universe ticking! II.v.1) Vignaanam yagnam tanute, karmaani tanutepi cha, Vignaanam Devaah sarve Brahmajyeshtha – mupaasate/ Vignaanam Brahma ched veda, tasmaacchen na pramaadyati, Shareere paapmaano hitvaa, sarvaan kaamaansamsashnute/ Tasyaisha eva sharira aatmaa, yah purvasya, tasmaada vaa etasmaad vignaa mayaat anyontara atmaa ananda mayah tenaiamsa purnamah, sa vaa esha purusha vidhaa eva, tasya purusha vidhaaatam anvayam purusha vidhaah tasya priyam eva shirah, modo dakshina pakshah, pramoda uttara pakshah, ananda atmaa, brahma puccham pratishthaah, tadapi eshac shloko bhavati/ Vignaanaam or knowledge enables the execution of Yagnas as also other duties prescribed to all the Varnas. All the Devas like Indra and others are in constant worship to Mahat Brahman Hiranyagarbha as per the knowledge that they possess, as indeed Vignaanaam is Brahma; once the heap of sins is gradually evaporated, then one experiences all the joys. It is firmly believed that the Inner Self is essentially the form of bliss, which would have taken a human shape of which the head is of joy, the state of satisfaction is the right side of the body, total fulfillment is the left side and the body trunk is the fountain of bliss itself while the tail is the balance to provide stability. Thus the human body is of the five sheaths viz. Annamaya, Praanamaya, Manomaya, Vijnanaa maya, and Anandamaya. On the other hand, Paramatma is not definable as Brihadaranyaka Upanishad -III.viii.8-affirms: Sa hovaacha, etad vai tad aksharam, Gargi, Brahmanaa abhibadantasthulam, ananyu, avaayv anaakaashaam, asangam, arasam, agandham, achaakshusham, ashrotram, avaak, amanah, atetaskam, apraanam, ukham, amaatram, anantar, abhayam; na tad aashnaati kimchana, na tad aashnaati kashchana/(Yagnyavalkya defines Paramatma to Gargi as follows: Those Brahma vethas who visualise the Imperishable as Akshara or Undecaying or Imperishable and is the negation of features such as that Brahman is neither gross nor minute, neither short nor long, neither like glowing red like Agni nor sticky and oily like watet, neither shadowy nor dark, neither Air nor Space, unattached or uncommitted, neither savoury nor odorous, visible with eyes nor heard by ears, neither praana nor without, neither interior nor exterior, neither edible or not and so on; thus Brahman is
The Upanishad also quotes vide III.ix.26 about the Individual Self by Yagnyavalkya Maharshi; having defined that the Self is supported by the Praana the life breath or the inbreath, Apaana the outbreath, ther Vyana / Udana or the diffused breath, and Samaana or the equalising middle breath, he denies that this Self is not definable: Sa esha na iti, na iti aatmaa, ag raahyah, na hi grihyate, asheeryah na hi shiryate, asangaha na hi sajayate, asito na vyathate, na rishyati, etaani asatvaayataanaani/ (The Self is not, really not, definable as it is neither this nor that! It is not identifiable nor distinguishable, not perishable, unattached, unrestrained, absolutely independent to act on its own, neither feels pain nor injury) Having failed to define the Inner Self with body appendages and senses much less the Supreme Self, one would however be contented to realise as Yagnyavalkya explained Emporer Janaka vide Brihadaranyaka Upanishad IV.iii.32: Eshasya parama gatih, eshasya parama sampat, eshosya parama lokoh, eshosya parama aandandah; etasyaivaandasyaaanyaani bhutaani maatram upajeeyeanti/ (Indeed this is the Supreme Goal, the Supreme Treasure; this is the Supreme World of Bliss. Even on just one particle of that very bliss keeps the totality of the Universe ticking!)

From Unique Singularity to Unbelievable Plurality, the Creation by Brahman is truly amazing! II.vi.1) Asanneva sa bhavati, asad Brahmeti veda chet, Asti Brahmeti chedveda, santam enam tato vidyuriti/ Tasyesha eva sharira atmaa, yah purvasya, athaatoomuprashnaah, utha avidvaan amum lokam pretya kaschana gacchate u, aahovidaaam amum lokam pretya kaschit samashnutu a u; sokaamaayata bahu syaam prajaayeyet, sab tapatapyata, so tapasttvaa, idam sarvam srutat, yadidam kim cha, tat sruhthvaa tad evaanupraavishhat, tad anu pravishthaa saccha tyacchaabhavhat, niruktam chaaniruktam cha, nilayanaam chaanilayanaam cha, Vignaanam chaavignaanamcha, satyam chaanrutam kaa, yadidam kinchaa, tatsuatyamityaa chakshate tadapyaeda shloko bhavati/ ( If there is a fancy proposition that Brahman might not, after all, be nonexistent, then the counter question should be whether the one who doubts the existence of Brahman might himself be nonexistent! In other words, in case one believes that Brahman does not exist then he must be possessive of such knowledge as to prove it so. If the belief about Brahman's non existence is to be proved then that person has to reply as to what happens after death. More over how is it possible that existence could come out of non-existence or a vacuum or emptiness!) Chhandogyaa Upanishad vide VI.ii.1-2 explains: Sadeva, Saumya, idamagra aaseet ekam evaa dviteeyam, taddhaika aahu, asad evedam agravaaseedekam evaa dviteeyam, tasmaad asatah sajjaayata/ Kutas tu khalu, Saumya, evam syaat, iti hovaacha, katham asatah sajjaayeteti, sattveva, idam agra aaseeet ekam evaaadviteeyam / ( Svetaketu's father stated that at the beginning there was only one Being in existence with none else and out of that single existence emerged a second. Indeed by which logic this was possible that existence could come out of non-existence, especially if the proposition was that at the beginning there was no other existence! The inference could be argued that three possibilities might be drawn: the term `ekam` might have excluded `sajaatiyata` or another tree like the original, `svagata bheda` or internal variations of the same tree like leaves, fruits, flowers or `vijaateeyata` or the difference of a tree say from a rock.Therefore, this singular existence resolved to create innumerable! Thus the Singular Self resolved: Sah akaamayata bahu syaam prajaayeyet/ Let me be many, let me be born! Having deliberated thus, Brahman created all that exists: Idam sarvam srutat/ He entered everywhere and the formless turned into forms, both defined and undefined, sustaining or otherwise, conscious and perceptible or otherwise, and true and untrue. Indeed Truth became all this and Truth is what Brahman all about!)

Ways and means of attaining Fearlessness and Bliss named Brahman II.vii.1) Asadvaa idam agra aaseet, tato vai sadajayata, tadaatmaanam svaayam akuruta, tasmaat tat sukrutam uchyaate/ Yad vai tat sukratam, raso vai sah, rasaam hi evaayam labhaanaadhi bhavati, ko hyo-vaanandayaati, yaddaa hyevaisha etasminnardrushye naatnye nirukte nilayebyhythm pratishthham vindate athasobhyham gato bhavati, yadaihi evaishatasminn udaram antaram kurute, atha tasya bhayam bhavati, tateva bhayam vidusho manvaanasya/ ( Quite initially before the very beginning of Creation there was Brahman alone and as he created everything, He was titled as the Self- Creator as
there was absolute nothingness therefore. The expression of ‘sukrutam’ is to be interpreted as
‘svakrutam’ as also ‘sakrutam’ as an exceedingly well performed act of Creation; indeed both these
expressions firmly establish the pre-existence of Brahman. That this unique act of creation is nodoubt
the Source of Joy who in any case what Brahman is, but also the Beings in Creation for their very
existence. The process of breathing by way of inhaling and exhaling provides life to the Beings
created and consequently a state of security and fearlessness as long as the breathing continues. As
long as the state of joy and fearlessness continues and the big cover of security prevails. On the
contrary, once a person feels even slight change in the balance of one’s physique, the psyche and
consciousness would undergo gradual metamorphosis and the complex of fear and denial of well being
creeps in; that is the state when the Beings view at Brahman not only as the power center of joy but
also of  awe and even terror when the situation of joy and freedom changes to the fear of Brahman
and carefullness to alert the consciousness within to refrain from curves instead straight lines in one’s
deeds and thoughts! Hence the ideas of enlightenment versus ignorance which guide one’s actions of
virtue or vice ! Once the periodical cycle of life and death is baled out, the the bouts of ups and
downs are terminated for ever and safe sailing reaches the shores of Brahman of bliss and fearlessness
for ever!)
Brahman regulates the Universe and bestows degrees of Bliss to all- human and celestial Beings alike
II.viii.1-4)

Bheeshaasmad vaatah pavate, bhoshodeti Suryah,bheeshaasmaad Agnischendrascha
mrityur dhaavati panchama iti/ Saishaanandasya meemaamsaa bhavati, yuvaa shyaat saadhu
yuvaadhyayaakaah ashishtho dhrutishhto balishthah/ Tasyeyham prithivi sarvaa vitasya purnaa syaat,
sa eko maanusha aanandah, te ye shtam maamushaa aanandaaha // Sa eko manushya
gandharvaanaam aanandah shrotriyasya chaakaaamahatasya, te ye shatam manushya
gandharvaanaamaamanandah/ Sa eko Deva Gandharvaanaamaaanandah, shrotriyasya
chaakaamahatasya, te ye shatam devagandharvaanaam anandaah, sa eka pitrunaam chiraloka
lakoanaamaanaadaah/ sa eka aajaanjaanaam devaanam aanandah // Shrotrasya chaakaa mahatasya,
te ye shatam devaanaamaanandah sa ekah Karma devaanam Devaamaanandaah, sas eko
devaamaanandaah, Shrotiyasya chaakaamaahatasya, teye shatam devaamaanandaah, sa
Indrasyaanandah// Shrotriyasya chaakaa mahatasya, te ye shatamindrasya anandah,sa eko
Brihaspateraanandah, shrotiyasya chaakaa mahatasya te ye shatam Prajaapatera
-anandah,shrotriyasya chaakaa mahatasya, te ye shatam prajaapateraanandah, sa eko Brahmana
aanandah, shrotiyasya chaakaa mahatasya//

( It is out of reverence and awe of Brahman that various Celestial Sources of Authority are in perfect
position; it is that fear of the Supreme Energy that Wind blows perpetually and Sun rises and sets as per
the prescribed timings; so do their duties unfailingly by Agni Deva, Indra and fifthly Lord Yama
the God of Death. Now Brahman bestows joy to all, human and celestial Beings likewise. Take the
example of an ideal human being, totally youthful, strong, energetic, wealthy and learned as say a full
unit of fulfillment is granted to him. Hundred times more of that joy is granted to say a human-
Gandharva- a Fairy- the best of his ilk; to a divine Gandharva who is truely more significant, the level
of joy and satisfaction bestowed by Brahman be declared hundreds times more than to that of a man
Gandharva as the divine one does indeed possess a far higher degree of fruits accomplished by the
divinity.Certainly more superior would be better in respect of Devas in heaven called Karma Devas-
say Eight Vasus, Eleven Ruddas, Twelve Adityas, Indra, and Prajapati than to that of Gandharvas and
as such they deserve hundred times more of celestial privileges. In the ascendent ladder, Brihaspati
the Guru of Devas, Virat Purusha and finally Hiranyagarbha secure hundreded times higher of the
dividends compared to each of these positions as those possessed by Vedas. Recalling Brihadaranyaka
Upanishad (IV.i.32) again: Etasyaivaananada syaanyayani bhutaani maatram upjeevanti/ ( Just one
drop of the Supreme Bliss of Brahman is sufficient to saturate all in the Creation from Hirnyabarba
downward!)
Granting that the Supreme is Bliss, belief of the Self being so is hard to convince due to ignorance
II.viii.5) Sa yashchaayam Purushe, yashchaayam Purshe, yashchaavaaditye, sa ekah, sa ya evamvit, asmaal lokaatpretya, etamannamayam atmaanam upasamkraamati etam praanamayam atmaaananupap sankraamati etam manooma maatmaaananupap sankraamati, eta vijnaana mayaaatmaanupap sankramati, tadpvesha shloko bhavati/

(He- ‘ayam purushe yah cha asau Aaditye’- that is- the Purusha who is in all the Beings as also in Sun God- is the same. He is stated to be directly inferred from Vedas, the particle that occupies the Universe from Brahma downward ; He is the Supreme Self and the Individual Self: Sa ekah/ or just the same. He is the non-dual Truth, Knowledge and Infinity. He is ‘annamayam praanam praanatmayam’, comprising at once to the Gross Elements being the Self built up of food and the consequent body and the cosmic body with the life force viz. the Praana. He is Tat tvam asi or That Is the Self and That is the Truth, Thou Art That! as affirmed in Chhandogya Upanishad (VI.viii.7)

Indeed, those who refrain from the ills of Samsara has the ways and means of attaining the Self or the Inner Conscience viz. Antaratma, despite the pulls and pressures of Panchendriyas and mind, on gaining intelligence backed up by appropriate knowledge. The Antaratma is Paramatma himself, once the veil of ignorance and of Maya is cleared!)

The‘parama rahasyam’of Upanishads or essence of teaching is of Unity of the Supreme and the Self

II.ix.1) Yato vaacho nivartante apraapya manasaa saha, Ananandam Brahmano Vidvaan, na bibheti kutaschaneti/ Etam vha vaava na tapati kimaham saadhu naakakaravam, kimaham paapoamakaravamiti, sa ya evam vidvaanete aatmanam sprunute, ubhe hi evaisha ete aatmanam sprunute, ya evam Veda, ityupanishad/Iti Brahmaanandavalli samaaptaa/

(Once enlightenment dawns in the mind and thought of a person due both to knowledge, contemplation introspection and ‘Satkarma’ or the cumulative fruits of births and rebirths, that blessed Soul conquers fear by unveiling the Reality that despite the play of misleading signals sounded by ‘Panchendriyas’and the mind too, the Great Bliss is within the Self ! The person bemoans that through out the perpetual cycle of births-deaths-and births again and again, as to why wisdom did not dawn so far and why was the past tense prevailed with more of misdeeds than the acts of virtue and justice! So far he has been misdirected to wag the mouth and speech, to witness evil acts, to taste wrong foods, to smell foul, to refrain against evil hearing, to walk the wrong lanes, to handle evil acts wantonly , to entertain all the unjust feelings and thoughts in mind and misuse the organs of generation! It is none too late however to search for the Inner Consciousness as the reflection of the Supreme at least now that the object of search is neither on the Skies nor Clouds, in the wind, fire, water, Sun or Moon or elsewhere but indeed the nearest, nay, that Itself as That or This! This is indeed the most secret of revelations of Upanishads, Vedas and the Totality of Knowledge redesignated as the consummation of Bliss! ]

Stanzas Five-Six-Seven-Eight-Nine-Ten-Eleven

Govaala sadrusham sheershenaapi madhy na chaapyadhah/ Brahma pucchham pratishtheti pucchhaakaareena kaarayet/
Na karmanaana prajayaa dhanena tyaaengaaike amritatvamaanashuh/
Svairam syyiraviharaam tatsamsmanaranam/ Saambavaaraa vaa digambaraavaa/ Na teshaam dharmaadhamou na medhyaamedhow/ Sadaa sangrahanyedrishyaashvamedhantaryagaam yajate/ Sa mahaamakho mahaayogah/
Kritsna metacchitram karma/ Swairam na vigaayethamhaaavrataam/ Na sa moodhavallipyate/
Yatha ravih sarva rashaan praabhunte hutaashanaschaapi hi sarva bhakshah/ Tathaiva yogee vishayaaprabhunte la lipya punya paapalscha shuddhah/
Apoorvaamanaamachalam pratishtham samudramaapah pravishanti yadvat/ Tadvaktamaay yam pravishanti sarvesa shaantimavaapnoti na kaama kaamee/
Na nirodho na chopyatiryaaan baddhho na cha saadhakah/ Na mumukshurna vai muktat ityesaa paramaardhataa/
Yogi purushaas be able to moda-pramoda-maadhamika ananda as of a ‘go maata’s atma buddhi. One should identify Brahman neither with the head nor with the middle part nor with the bottom but with what remains in the shape of the tail, since it is said that Brahman which indeed is ‘the Tail’ and substratum. Thus, those who contemplate this fourfold division attain the supreme Goal. When a sarva devata, adhishthhana yukta Parabrahman is compared to Kama Dhenu as the tail, Ganesha-Tri Murtis and Tri Devis, Surya Chandras, Pancha Bhutaas, Sapta Lokaas are all on the udder as of the quintessense of the universe in the go ksheera, while the Parabrahma is the unknowe tail!

Amaratva prapti be neither vibhinna karma dwaara, praja dwara sampada dwaara, not by rituals, not by begetting children, not by wealth, but by renunciation alone a few attained immortality. In other words, in Pravritti Maarga one would constantly experience sufferings, misunderstandings, disappointments or passing times of happiness and contentment but rarely the feelings of equipoise. To be on the path of ‘Nivritti’ means a life of peace and quiet both outwardly and inwardly. One’s ‘antahkarana’ or the psyche invariably full of desires be rid of ‘Nivritti maarga’ by jnaana or knowledge. Vedic dharma is twofold, characterized by karmik and societal action and inward contemplation. Nivritti, on the other hand, is the act of abstaining from material and sensual enjoyment. It calls for a sacrifice on the part of the individual to give up all worldly pleasures. It is the path of ‘turning back’ of the path of turning within towards spiritual contemplation, and placing the Almighty the centre.

Avadhuta's worldly existence consists in moving about freely, with or without clothes. For them there is nothing righteous or unrighteous; nothing holy or unholy. Through all-consuming, correct knowledge or ‘sangrahaneshti, the Avadhuta performs Ashvamedha sacrifice within the Self. That is the greatest sacrifice and the outstanding Yoga Practice.

In this manner, a parama yogi’s sampurna charitra is of aascharya janita yukta, and in that manner be of chitra vihita karmas as generally felt by aghyaanis.

Just as Surya Deva absorbs sarva rasa grahana or Agni Deva be of sara padardha bhakshaka, even so, the pure Yogin enjoys all objects, unstained by virtues or sins.

As the ocean into which all waters flow maintains its own nature despite the water pouring in from rivers, streams and so on from all sides, so, the jeeva too alone be able to attain parama shanti as all desires flow in like manner seek on the objects of pleasure.

The basic truthfulness be neither laya, utpatti or bandhana, sadhana or mumukshatva, death nor birth; There is neither seeker after liberation nor any liberated; this indeed is the ultimate Truth.

Stanzas 12-13-14-15-16-17

Aihikaamushmikvraatasidhyai mukteshka siddhaye/ Bahukrituam puraa syaanme tatasravamadhunaa kritam/
Tadeva kritakrityaktvam pratiyogipurahsaram/ Duhkhinojnaah samsaratnu kaamam putraadyaa-
pekshayaah/
Paramaamaandaa purnoham samsaraa kami kicchcchhayaa/ Anutishthantu karmaani paralokayi
yaasaavah/
Sarva lokamakah kasmadanutishthaami kim katham/ Vyaachakshataam te shastraani vedaaadhyya-
payantuvaar/
Yennadhikaarino me tu naadhikaarokriyatvataah/ Nidraabhihka snaanashoucha neccchaami na
karomiha/
Drishtaaaschetkalpayant kim me syaadanyakalpanaaat/ gunjaapunjaadi dahyet naanyoaropita
vahninaa/ Naanyoaropitasamsaa dharmaanevamaham bhaje/

This loka and paraloka kritya siddhi and the mukti siddhi be of atyantaavashyakata. But in this manner there is an exemplary yoga mukhya as of Avadhuta appearing on the univeral screen. Agjaani
jaanaas be kalatra putraadi bandhanaas but a person of the standing of Avadhuta are unique by asserting that: ' Those as interested in paraloka yaatraas as of Indra loka, Brahma loka, Vaikuntha and Kailaasaas, but ' I am the samasta lokaatmaa and which karma be necessary for me to perform! Those who assert that they have the veda pramaanaas that they be of karma sadhana; 'I am kriya rahita. ' I may not dream as I do not sleep at all. I am not in the habit of regular snaanaas, bhikshaatana, agni karyaas. Many were my activities perchance in the past for gaining things here and hereafter, or for obtaining liberation. All that is now of the past.Agni kaaryaas, bhajanaas and such pravriti karmanas be indeed far away from me.

In other words, that ideed is the state of contentment. remembering the same in the past achievements involving objects, he now remains thus ever content. The miserable ignorant, desirous of children, etc., needs must suffer. Wherefore shall I suffer, who am filled with supreme bliss? Let those who yearn to go to the other worlds perform rituals. . What shall I, who am of the nature of all the worlds, perform? For what and how? Let those who are worlds, perform? For what and how? Let those who are qualified interpret the Shastras or teach the Vedas. I have no such qualification, since I am free of action. I have no desire for sleeping or begging, bathing or cleaning. Nor do I do them. If onlookers thus superimpose, let them do so. What matters to me the superimposition of others? A heap of the red-black berries would not burn, even if others superimposed fire on it. Likewise, I partake not of worldly duties superimposed on me by others.


Shruvantwajnaana tatvaaste jaanankasmaacchrunomyaham/Manyantaam samshaya paatraa na manyehamamshayah/
Viparyasto nidhidhaase kim dhyaanamaviparyaye/ Dehaatmatatva viparyaamsam na kadaachidhajhaamyaham/
Aham manush ityaadi vyavahaaro vinaayapum/Viparyaasam chiraabhyastavaaasanaatovakalpate/
Aarabhdha karmaani ksheeno vyavahaaro nivartate/ karmakshaye twasou naiva shaamydhaana sahastratah/
Viralatwam vyavahyaterishtam chhedvitaayamastute/ Baadhikarmavyavahritim pashyandhyaayaamyah kritah/
Vikshepyo naasti yasmaanme na samaadhistato mama/ Vishepyo vaa samaadhirvaa manasah syaadvikaarinaa/
Nityaanubhava rupasya ko mitraanubhavah prithak/ kritam krityam praanameeyam praaptim eva nityasah/
Vyavahaaro louikokvaa shaastreeyJ vaanyaathaaipvaa/ Mamaa karturulepasya yathaarab dham pravartataam/
Athavaa kritakritiyopi lokaanugrakaamyayaa/ Shaasreyenaiva maargena varteham mama kaa kshatih/
Devaarehama snaana shocharbhihkaahadou varatataam vapuuh/ Taaram japatu vaakadwaptha pattatwaamnaayaa mastakam/
Vishnum dhyaayatu dheeryadvaa brahmaanande vileeyataam/Saakshyaham kinchidatpanna na kurve naapi kaaraye/

Those who are bereft of tatva jnaana, of which avail be of shravana; Me the avadhuta - the word ‘Ava’ denotes ‘bad materials’ and ‘dhuta’ denotes ‘washed away’ thus meaning that as washed away all bad things.Such a Person is stated to be of Pure consciousness in human form or an avadhuta be of swayam tatva jnaana samardhaka. Such a person be of manana and nidhidyaasa too.

As one be under illusion, that person may meditate; having no illusion, what meditation could there be except confusion of body for the self that could never experience.

When might be of dirgha kaala vipareetajnaanaa as of the habitual usage 'I am a man' is possible even without this confusion, for it is due to impressions accumulated during a long time.

When the results of actions set in motion or prarabdha-karman are exhausted, the habitual usage also ends. This worldly usage will not cease even with repeated meditation unless such actions are
exhausted.

If infrequency of worldly dealings is sought, let there be contemplation for you. Wherefore should I, to whom worldly dealings offer no hindrance, contemplate?

Because I do not have distractions, I do not need concentration, distraction or concentration being of the mind that modifies.

What separate experience can there be for me, whom am of the nature of eternal experience? What has to be done is done, what has to be gained is gained for ever.

What ever Let my dealings, worldly, scriptural or of other kinds proceed as they have started, I being neither an agent (of action) nor one affected (by it).

Or, even though I have achieved what has to be achieved, let me remain on the scriptural path for the sake of the well-being of the world. What harm for me thereby?

Devata stuti, archana, snaana, shoucha, shikshaadi be duly performed; let the body be engaged in the worship of gods, bathing, cleaning, and so forth. Let speech repeatedly utter the omkaara/taraka-mantra or recite the Upanishadic passages.

Let thought contemplate Vishnu or let it be dissolved in the bliss of Brahman. I am the witness. I neither do nor cause any doing.

Stanzas 29-30-31-32-33-34-35 36

Krita krityatayaa triptah praptapraapyatayaa punah/ Triptannevam swamanasaa manyatesou niramntaram/
Dhanyoham dhanyoham nityam swaatmaanamanjapasaa vedyi/ Dhanyoham dhanyoham brahmaanando vibhaaati me spashtam/
Dhanyoham dhanyoham dukhha saamsaarikam va veekshedya/ Dhanyoham dhanyoham swasyaajnaanam palaayitam kkaapi/
Dhanyoham kartverme kopame bhavelloke/Dhanyoham dhanyaham punardhanyah/ Aho punyamaho punyam phalitam phalitam dridham Asaya prnyasya sampatteraho vyayamahovayam/ Aho jnaanamaho skhamaho sukham/ Aho shaasreamaho shaasrtamaho guruuraho guruh/

Me the avadhuta be of ‘kritakrithya’ and ‘purna trupta’ as there be nothing else to be fulfilled. In other words, being contented with duties fulfilled and achievements accomplished, I as the Avadhta be ceaselessly reflective as follows with a contented mind.

I am dhanya and dhanya inasmuch as am nitya-avinaashi-as am now aware of my sahaja swarupa as of atma tatva and hence be dhanya and dhanya. Thus blessed am I, blessed am I. Directly and always, I experience my own self. Blessed am I, blessed am I, the bliss of Brahman shines brightly in me.

Blessed am I, blessed am I. I do not see the misery of existence. Blessed am I, blessed am I; my ignorance has fled away.

Blessed am I doubly ; no duty exists for me. Blessed am I doubly; everything to be obtained is now.

Blessed am I, blessed am I. What comparison is there in the world for my contentment! Blessed am I, blessed am I; blessed, blessed, again and again blessed.

Aho this Self be logically the virtues accrued have yielded fruit! Indeed they have! By the richness of virtue we are as we are.

Oh, shastras, jnaana vigijnanaas, sukha shantisWondrous knowledge, wondrous knowledge! Wondrous happiness, wondrous happiness! Wondrous scriptures, wondrous scriptures! Wondrous
teachers, wondrous teachers!

That person who studies this Avadhutopnishad also achieves everything to be achieved. He becomes free of the sins of drinking liquor. He becomes free of the sins of stealing gold. He becomes free of the sins of killing a Brahmin. He becomes free of actions, ordained or prohibited. Knowing this, let him wander according to his free will. Om, Truth. Thus concludes the Avadhutopanishad.

**Brahmopanishad**

This Krishna Yajurvedeya Upanishad is merely of twenty three mantraas in which Brahma swarupa and that prapti upaayaa varnana. Initially be the description of the Brahmavara of deva ganaas, praana, jyoti hridaya, yagjnopaveeta-shikha and jnaana swarupa being of Brahmavarta pratipadada. Then this Upanishad delineates Brahma prapti upaaya- satya pravartana and tapas and atma siddhi.

Stanza 1

1: Athaasya Purushasya chatvaari sthaanaani bhavanti/ Naabhir hridayam katham murdheti Tatra chatispaadam Brahma vibhaati/ Jaagaritan swpnam sushuptam tureeyaamit/ Jaagarite Brahmaa swapne Vishnuh sushuptou Rudrastureemaksharam/ Sa Adityo Vishnisceswarascha swayamamanas -kamanashrotramapanaaipadam jyotirviditam/

That Vira Purusha’s shareeraratma’s four special positions are stated as of naabhi-hridaya- kantha and brahma randhra. That shareeraratma be of four avasthaas or stages as of jaagrad-swapna-sushupti and tureeya while it is further annotated that in these respective stages are Brahma-Vishnu-Rudra and in the tureeyaavastha be the akshara rupa paramatma. The atma tatva be swayam as of manas and indriyaas like hands, legs- feet and so on.

Stanza 2

Yatra lokaa na lokaa , devaa na deva, vedaanavedaa yagjna na yagjnaa, maataa na pitaa, snusha na sunsha, chanado nachandaalah poulakso na poulsah shramano na shramanah taapaso na taapas ityekevema Param Brahma vibhaati nirvaana/

This Atma or Brahma be neither or nor of lokaaloka rupa, deva devi rupa, veda vedanta rupa, yagjna yagjnika rupa, mother mother in law rupa, fathrr father in law rupa, son  son inlaw rupa, daughter daughter in law rupa, chandala chandalini rupa, tapusvi tapasvini rupa and so on yet Brahma and nirvaana be just the same and identical. This the mulitude merges into prefect unity indeed.

Stanza 3

Na tra devaa rishayah pirara eeshate prati budhvah sarva vidyoti/

Brahma indeed has no control either by Deva gunaas, Rishi ganaas and piruganaas. The avinaashi Brahma be however realisable by jnaana vigjaana as sarva vidya prayatnaas merely. None ever could ever perceive His form or features and none ever view Him by the mortal eyes. None indeed could realise that profile- its limits across nor his middle portion and physical presentation and much less about his might and glory! Yet those who could realise Him by one’s inner vision by control of mind, concentration and constant meditation or yoga; indeed such class of superior humans is cited

[Brief vide Svetaswara Upa. I.xiv-v on impediments but constant churning

Śvadeham aranim krivaa oranavam co ttraaaramim, dhyaana nirmatsathanaabhyaasaat devam pashyen nigudhatav/ (Struggle to surmount all kinds of impediments is fraught with innumerable means of material desires and practices on one hand and sharpen the edge of spiritual bent of mind with tenacity, dedication and extraordinary faith on one’s own ability on the other hand. This is some thing that calls for a revolutionary transformation in one’s daily routine and psyche. It demands sufferance, self-negation, and total abstinence to the point of break down by way of extreme self
denial. Control of mind and detachment by the severe possible hold and command of organs and senses of chakshu-shravana-naasika-manasika-twak media as also the yoga pratikey without desired ends and the corresponding controls but even without pursuing and terminating the further strife to merely attain ‘siddhis’ like Anima and Garimaadi powers but of the Ultmate Siddhi of uniting the Self with the Supreme with no interference and curiosity of materialism and its ends but bring out to one’s fold from one’s own heart!) I.xv) Tilshu taillam dadhineevaa sarpir aapas srotassu araneeshchaaghnih, evam aataamathani ghriyetusau satyenainam tapasaa yonupashyati/(One’s own ‘Antaratma’ or the Innermost Consciouness needs to be churned out by persistent practice as detailed in the above stanza, by way of struggle, friction and persistence just as oil is extracted from sesameum seeds, butter from cream of milk, water by digging deep from dried earth, and as Agni by friction of ‘aarani’ or wood sticks! In the constant and even tiring efforts of truthfulness and extreme austerities, the Individual of total commitment might thus be able to discover the Final Truth finally; ghritam iva payasi niguidham bhute bhute cha vasati vijnaanam satatam manthetavyam manasaa manthena bhutena/ or ‘Constant churning of a clean and transparent mind is the quintessence of the exploration, just as of ghee in milk which again is obtained after contant churning!) ]

Stanza 4

Hridisthaa devataah sarvaa hrirdi praanaah pratishhtitaah,‘
Hredi praanaascha jyotscha trivritsutrathaa cha dad viduh/ Hredi chaaitanye tishthati/

Be this well realised in every normal person’s heart there would be the deva ganaas, praana too in the hridaya and the atma jyoti. To dwijaas there is the yagija sutra or yaginopaveeta and the Avinaashi AUM kaara as of the avinaashi parabrahma’s chetana rupa pratishthita.

Stanzas 5-6-7-8-9-10-11-12-13-14-15

Yagjovaveetam paramam pavitram prajaapatersahajam purastaat,/ Aayushamagratham pratimuncha shubhram yaginopaveetam balamastu tejah/
Sashikham vapanam kritvaa bahih sutram tyajedbudhah/ Yadaksharam param brahma tatsutramiti dhaaranayet/
Suchanaatsutramityaayh sutram naama param padam/Tat sutram viditam yena sa vipro veda paaragah/
Yena sarmamidam proktam sutre maniganaa iva/ Tat sutram dhaarayedyogee yogavijayatva darshuvaan/
Bahir sutram tyajedvidwaanyogamuttamaashtithaa, brahma bhaavamidam sutram dhaarayedyaagah sa chenanah/ Dhiranattasyaa sutrasya noccchhistho naashuchirbhavet/
Sutramantargatam yesham jnaana yaginopaveetinaam/ te vai sutravido lke te cha yaginopapeetinah/ Jnana shikhino jnaana nishthaab jnaana yaginopaveetinah/ Jnaanaheova param teshama pavitram jnaanamuchcyate/
Agneriva shikhaa naanyaa yasa jnaanamayee shikhaa/ Sa shikhotycchate vidvaanmetare kesha dhaarinhah/
Karmanyaadhi kritaa ye tu vaideke braahmanaadayah, taith sandhaardhamidam sutram kriyaangah tad vivai smritam/
Shikhaa jnaanamayee yasy upaveetam cha tanmayam/ Braahmanyam sakalam tasya iti brahmaavidh vidu/
Idamyagjopaveetam tu pavitram yatparaayanam/ Sa vidvaan yagjopaveetee syatmas yaginah tam yagjaaanam vidu/

This parama pavitra yaginopaveeta be the representation of the sarva prathama Prajapati and by ever retaining it the sahaja dehendriya praturbhuta and deerghaayush pradaata. Hey dwija, that be why this uttaama shubba yaginopaveeta dharana be of quintessence. Yagjopaveeta dharana ought to provide shaareerika and maanasika dhrithatva or physical strength and self confidence. After shikha sahita mundana, the jnaani janaas while taking up the sanyaasa dharma grahnaas be discarding brahma sutra as of the ‘parama pada rupi sutra and hence be known as the ‘parama gaamis’. 
Yaginopaveeta is the sutra rupi thread garland just as the avinaashi brahma be rotating the universe. Brahma sutra which the jnaani purushas wear be thus of the chaitanya rupa. Hence the tatva jnaanis seek to be the Brahma hridaya pratishtha kaarana.

Just as sutra rupi threads be as of ‘ratna daana’, likewise the avinaashi brahma purityaaga. Be this well realised that this shreshta yoga rupi be thus brahma sutra dhaarana purityaaga as of sarva chaitanya rupaavalambana. In other words should a brahma sutra dhaarana yuktva vyakti be of ashuddha samaana?

Now the shasvata jnaana rupi be realised as yaginopaveeta grahanaka yuktva sthita and in such a manner that such manushya be of hridaya rupi sutra sthitas and truthful yaginopaveetadaarais.

Those manushyaas as of jnaana rupis with shikhaas and yaginopaveeta dhaarais be interpreted as shreshta vyaktais, jnaanis and parama pavitraas.

To those manushyaas with agni shikha like jnaana shikhaas and yagjnopaveeta dharanis be as of swayam yagna rupas and shreshta purushas are be as of swayam yagja rupas and ‘yajvaas’

Epla. vide Essence of Gayatri by ‘kamakoti articles’ on yaginopaveeta dhaarana vidhi mantras

Upaveeta dhaarana: After Ganesha Prathana of Suklaambaradharam Vishnum Shashi Varṇam Chaturbhujam prasanna vadanan dhyaatva sarva Vignopashaantaye/ there should be Sankalpa: Mamopathaa Samasta duritakaya dwaaaraa Shri Paraneshwara Preetartham Shrouta Smaarta vihita sadaachaara nityakarmaanushthaana yogyataa siddhyartham Brahma tejobhi vriddhartham yagnopopa dhaarana karishye/ After the Sankalpa: Yagnopaveeta dhaarana Mahaa Mantrasya, Parabrahma Rishih, Trishchup chhandaya Paramaama Devataa, Yagnopaveeta dhariya vinyogah/ Then while wearing each of the three threads separately each time reciting the Mantra as follows: Yagnopaveetam paramam pavitram Prajaapateryat sahajan purastaat, Ayushyamagriam pratimuscha shubhram vagnopapeetam balamastu tejah/ There-after, prokshana Mantras be recited as follows: Om Aapohishtha mayo bhuvah, Taana Urjey dadhaatana Maheranaaya chaksaye/ Yovishhavatamo rasah tasya bhaajayateha nah, Ustiteerva Maatarah tasma arangamaavaah/ Yasya Kshayaaya jinvathaa Aapo janayathaa nah, Bhurbhuvavasuah/ Then the Sacred Thread is touched thrice by way of Abhimantraana of the Three Brahma Granthis praying to Brahma-Vishnu- Maheshwaras. Some pray to nine Devatas holding the nine threads. This would be followed by ten times Gayatri and Jala prakshalana of the Upaveeta and its exposure to Surya Deva reciting the Ruchas viz. Uddhyutam Tamasaspatri pashyanto Jyotiruttamam, Devam Devatraa Suryamaganna Jyotiruttamam/ Uddhyutam Jaatavedasam Devam Vahanti Ketavah, Drushey Vishaaya Suryam/ Finally after showing the Upaveeta to Surya, wear it reciting the ‘Yagnopaveetam Paramam Pavitra’ Mantra again from the left shoulder around the neck down to the right side of the back. This posture is called ‘Upaveeta’, while the revese is ‘Praacheenaa veeti’ and wearing it around the neck as a Maala or garland is callewd ‘Niveeta’. The Yagnopaveeta Dhaari is required to bathe and change it as per the Vidhi prescribed above in case of touching :Chiti kaashtha, Chiti Dhum, Chandaala, Rajaswala, Shava, Sutikaa/ (Burnt wood, Chandala, Rajaswala, dead body and Garbhani). At the time of performing ablutions, one should observe Kantha limbana or circling one’s neck and circling the right ear. Every four months the Sacred Thread should be changed as per the afore mentioned procedure. Also some persons change the old Thread in the eventality of births and deaths of the near ones. At the time of Visarjana or removal of the old or torn or otherwise impure Yagnopaveeta, the Visarjana Mantra states: Upaveetam Bhinna tantum Jeernam kashmala dushtam, Visrujaamk punarbrahma varcho Deerghaaya -rastumey! So saying the Sacred Thread is discarded. If the same has come out or slipped off by mistake, then without Mantra wear a replacement and by reciting Manojyothi and Aagney.
Yagnopaveetaabhava Prayaschitta:

In case of non-wearing of Yagnopaveeta and non-observance of minimum duties expected of a Brahmana, there is a Prayaschitta Vidhi prescribed. The Sankalpa for this Vidhi is: *Yagnopaveeta naasha janya dosha niraasaartham Prayaschittam karishye/* As per the instructions of Acharya, the Kartha has to perform homaas to Savitra Devata / Surya of thousand eight times or of minimum hundred eight times with Tila and Aajya. On wearing the new Yagnopaveeta as per procedure, the Kartha should intensify the Gayatri Japa to atone for the lost time of Sandhyaa -vandanaadi Vidhis. In the case of the non wearing of Upaveeta, then hundred Gayatri Japa is required; if without the Sacred Thread one performs Bhojana, then he has to perform eight thousand Gayatri; if the Upaveeta falls from the left shoulder to mid-arm or fore arm then three or six Pranaayamaas are to be done and a new Upaveeta is required to be worn. To ‘Brahmachari’ only one Yagnopaveeta is required but to a Snaataka Vratastha two or three required. Those who desire to live long should wear more than many Sacred threads. So much about the significance of Yagnopaveeta- Dharana- Praayaschittha.

Mekhala-Danda-Achamama Vidhi:

**Danda dharana:** As an integral part of Upanayana, ‘Danda Dharana’ is required. Manu Smriti states as follows: *Brahmano bailva paalaasho kshatriyo vaata khaadiraa, Paippaloutumbarou Vaishyah dandaa narhanti dharmatah/* The danda or stick be made of bilva or palaasha trees for Brahmana vatus, for kshatriyas vata or khadira while for Vaishya vatus the danda be made of Pippala orAudumbura trees. Vyasa gives the specifications: *Shiro lalaata naasaagraa pramaana yupavannataah/* (The danda should be of the size of the Vatu’s head, or forehead or nose in the shape of the wooden piece holding the Sacrifice Animal tight) Another material required would be ‘Vastrajina’ or a pair of clothes one as actual body garment and another as loin cloth: Vasishththa Muni prescribed white cotton cloth for draping Brahmana boys, munji grass woven cloth for kshatriyas and Kusha darbha woven cloth for Vaishyas while a similar loin cotton cloth to all the three classes. Besides an upper covering be worn by all as krishnajina or the dried and treated skin of deer. Manu prescribed a ‘kati sutra’ or loin thread: *Mounji trivrit samaashlaokshhou karya viprasya mekhala, Kshatriyastu mourveejyaa vaishyasya shaanataaanti ie, three stringed mounji grass material to Brahmanas, twisted string made of mourvi material and to Vaishyas a shaana made string.* Samvarta stated that without a kati sutra, no male is qualified to perform Shrouta Smaarta Karyas! Manu Smriti instructs that without kati sutra, danda, yagnopavita, kamandala with water be secured as soon as possible!

Mekhala or Kati Sutra or waist string should be made of Munji grass made into three-some soft ropes with one or three or five Grandhis or bonds with one or three or five knots ie in uneven numbers. If Munja grass is unavabile then Darbha could be used instead or even Ashmanta Vriksha Skin or Balbaja grass. As regards, danda of a Brahmana it could be of Palaasha or Ashvathha or Bilva or Chandana. The length of the stick should cover the height of Vatu from foot to nose and is to be suitable for the Yagna. The next important item by way of the preparatory arrangement for the Upanayana would be a Vedika or platform raised from Bhumi by four feet of square size with steps on all the sides. The Veika needs to be decorated with four plantain tree trunks in the corners with tender mango leaf ‘toranaas.’ After the Vatu’s readiness for the Upanayana with Vasrtaadi dharana, Aachamana vidhi is to collect water from his palm in Shankha Mudra keeping behind a very small speck of it behind in the palm as Aachamana or sipping in small quantities thrice. This is a Loukika Achamana since the formal one would be done later after Yagnopaveeta dharana. The Vatu would be seated to the north of the Ayja Patra and asked to do Aachamana. Praneeta Patra is at the west of the the Tirtha and the Vatu should be seated to the right side of the Acharya. Then the tasks of Kusha arrangement, Sruta Patra marjana, Yagnopaveta daana and Aachamanaadi would be done by the Acharya’s Sishya. Then would follow the tasks of pouring water in the Anjali of the Sishya, Samiddadhana and Gayatri Upadesha to the Vatu are done by Acharya as the latter is faced to the East and the Vatu is se ated to face the West. This is followed by Upa Sangrahana (Amuka
Pravaraanvitomuka Gotromuka Sharmaahambho Abivaadaye) or the Vatu’s announcement of his Gotra Pravara Naama while his right hand touches his left ear and left hand touches his right ear, bows and greets the Guru with veneration and later on repeats the Pravara to the father and mother, elders in the family and other elders among invitees. But the ‘Abhivadana’ has to be restricted to only the deserving but certainly not to Shudras, those in ‘Ashuchis’, and so on since such Namaskaaras, let alone ‘Pravaraanvita Abhivaadanas’ would attract prayaschithas ranging from Upavaasaas Kruccha Vrataas etc. On the other hand if Namaskaaras and Abhivaadanaras are nor performed to Devas, Gurus, Yatis and seniors the family or Vamsha or Vidwans and other Learned Persons then tooo there would be Upavaasaadi prayaschithas.

Bhiksha Vandana: Equally important are Pratyabhi-vaadanaras or return blessings by those elders with Ayushmaan bhava Soumya Dataaa etc.Where required the end of the sentence should be in medium svara(plut). For eg for Hare it should be recomposed to Hara + I and for Shambho it should be reduced to Shambha + u. In this connection, a clarification was quoted from Manu Smriti: Brahmana Brahmachari would state Bhavati Bhikshaam Dehi; a Kshatriya Vatu would say: Bhikshaam bhavati dehi while a Vaishya Vatu would say: Bhikshaam debi bhavati/ Since the general statement in respect of ‘Tandula Bhiksha’ or request for Food Grains, the Pratyabhi –vaadana would be Bhikshaan bhvaan dadaatu, Bhikshaam bhavati dadaatu/

Vinaayaka and Graha Shantis: It is customary to perform Vinayaka Shanti in connection with Upanayanaas and Vivaahas to forestall any difficulties. This Shanti is best done on Shukla Chaturthis poissibly on Thursdays. The suitable Nakshatras are Pushya, Shravana, Uatta, Rohini, Hasta, Ashwini, Mrigaseersha. There should be coordination of the Upanayanadi Muhurthas and Vinayaka Shanti days and Nakshatras. Following the Vinakaka Shanti, Graha Makha is to be followed to overcome any deficiencies in the positions of concerned Grahas in particular and of Navagrahas in general. Also the Homaas would prevent Arishtas and natural disasters. Ideally there should be nine Ritviks including the Acharya so that each Ritvik could perform homaas to propitiate two Grahas. Besides Charu and Ajya , the material required for the Homa Karyas include samidhas of Arka, Palaasha, Khadira, Apaamarga, Gulara, Shami, Kushaadi. Whatever number of Homas are done to Suryaadi Prathana Grahas would decide one tenth of the Homas to be done to Adhidevatas and Prayadhi Devatas and accordingly the number of Ritviks and Brahmana bhojana dakshinas too.

Brihaspati Shanti: On the occasions of Upanayana for Kumara and Vivaha of Kanya, Brihaspati Shanti is also considered useful separately. After setting a white kalasha filled with Sacred water mixed with Pancha gavyas, Kushodaka, and Aoushadhis the Brahhaspati Pratima is to be installed , decorated with yellow clothes,yellow Yagnopaveeta, yellow flowers, and Harodraakshatas and Shodashopacharas done . The Naivedya would include Dadhyanana. Thereafter, Abhiksheka with the Kalashodaka is performed with the Mantras: Gambhira dhrudha rupaana devejya Sumatey Prabho, Namastevaakpatey Shaanta Grihaanaarghyam Namostutey/ This would be followed by Homa Puja with the Mantra: Bhaktyaayattey Suraachaarya Homa Pujaadi satkrutam, Tatwam Grihaana Shantyartham Brihaspaty Namam namah/ Jeeko Brihaspatissi raachaarya Guru rangiraah, VaachasatirDeva Mantreem Shubham kuryaat sadaa mama/ After Brihaspati Pratimaan daana, the Ritviks would perform Abhisheka to the Karta and Vatu with the following Ruchas: Apohishthaa, Tatwaayaami Brahmanaa, Swaadishthayaa madishthayaa, Samudra Jyeshthaassalilasya, Idamaapaha pravahata, aamagni Varnaa, Yaa Aoushadhith, etc.

Samskaara lopa Prayaschittas: A day before the Upanayana, the Vatu is advised to observe Krucchatraya Vrata or in place of it Rajata Daana coupled with a resolve that after the Upanayana he would perform a total of over Twelve thousand Gayatri Japa. Then if Poorva Samskaaras since birth were not performed in the past, then the father should make a Sankalpa: Asya Kumaaraasya Pumsadanavaa -deena madhavaa Jaata karmaadeenaam Choulataaanaam Samsaaraanaam kaalaatipatti janita pratyavaaya pariharadadvaaaraa Shri Parameshwara preetyartham prati samskaaraara meykaikam Bhurbhuvah swassyvaaheti samasta vyahrutyaajyahitum hoshyaami/ ( As this Kumara’s Pumsavanna, Jaatakarmaadi Samskaaraas till Choula Karma were time barred and to atone the sins of not performing these, I seek mercy to Paramatma and am now making prayaschitta to each Samskaar not executed , may I offer the required number of ‘Ghiratahuts’ with the Mantra of Om Bhuru Bhuyvaaswaahaa as per the required number.) Then after doing the needful, the next Sankalpa states: Since the son’s Pumsavana- Anavalobhana-Seemantotrayana-Jaata Karma-Naama Karma-
Suryavalokana-Nishkramana-Upaveshana-Annappraashana-Choula Samskaaraadi were not done, there has been a cumulative sin and in order to cover up the deficiencies, may I somewhat offer compensations by way of Special Samskaras in the form of Artha-Paada kruccha Prayaschittas, for Choula Karma offer Artha Kruccha or ‘Go mulya bhuta Rajata Dravya daana’ or that much of silver and cash as needed for buying a cow. Further to this, the Karta, his wife and Kumara Vatu beseeched together and the Bharta would make the Sankalpa: ‘To eliminate the blemish of the Kumara in swallowing the liquid while in his mother’s womb, to develop his brain and longevity, to remove the ‘dosha’ of staying in the ‘Maatru Garbha’ for nine months, to offset the flaw of non-performance of the child’s Jaata Karma, Nama Karma, Suryavalokana, Annappraashana and other imperfections and grant him with physical capability and mental faculties. Then the Vatu should make the Sankalpa as follows: ‘May Parameshvara be pleased and bless me in connection with tomorrow’s forthcoming Karmas to me viz. Choodaa-Karma, Upanayana, Dwijatwa Siddhi, eligibility for Vedadhayana, Jaatyadai Sampurna Samskara Punyahyavachana, Maatruekaa Pujana, Nandi Shraaddha, Upanayanaanga Mandapa Pujana, Kula Devataa Shtaapanasa etc.]

Stanzas 16-17-18-19-20-21-22-23

Eko devah sarva bhuteshu goodha sarva vyaapi sarba bhutantaraatmaa/
Karmaadhyakshah sarva bhutaadhivaasah saakshee chetaa kevalo nirgunaascha/

Eko vashee sav bhutantarataam ekam rpam bahudhaa yah karoti/
Taamaatmaastham yunapashyanti dheeraasteshaa shantiish shaashvatee netareshaa/

Aatmaanamaramn kritva pranavam chottaraarinam/
Dhyannirmathaanaabhyasaddevam pashyennighoodha vat/

Tileshu tailam dadhaneeva saaparaarapah strotah swaraneeu chaagnih/
Evamaatmaani gruhyaatesou saryenainam tapasaa yonupashyati/

Oorna naabhikryathaa tantuun srujate samharatyapi jaagratswapne tathaa jeevo
gacchhatyaagacchate punah/

Neterastham jaagaritam vidyaatkanthe swapnam samaavishe/ Sushiptam hridayastham tu tureeyam moordhni samsthitam/

Yato vaacho nivartante apraapya manasaa saha/ Aanandametajjeevasy yam jnaatvaa muchyate budhah/

Sarva vyaapi namastmaanam sapririvaanvitam/ Atma vydhaa tapo muulam sadbrahmopanishidamidi/

Advaita paramatma is indeed hidden in samasta bhuta praanis as being omni present. Sarva karma niyantarantaratma, sarva bhutaadhivaasa, saakshirupa, chaitanya swarupa, trigunaateeta as being nirguna is none else indeed

This Paramatma being the singular most be controlling sarava jeevas and that, is indeed the ‘Parama Tatva’ as only the buddhimaan vyaktis be able to visualise and accomplish shashvata shaanti prapti, which is indeed unavailable to others.

[ Brief vide Brahma Purana on the Maha Tatva Nirmaya

In an endeavour to outline even a misty profile of the Supreme Power, Maharshi Veda Vyasa expressed as follows:

Yattadavyakta majara machintya maja mavyayam, Anidresya rupam chaa paani paadaatya
samyutam, Vittam Sarvagatam nityam bhuta yoni mahaaram/ Vyaaaptam Vyaaaptam yatah sarvam
pasyanti suurayah, Tadbrahma paramam dhaama taddhyayam Moksha kaamkskhibhii/ Shruti
Vaakyoditam Sukshmam tadvishnoh paramam padam, Utpattim Pralayam chaiva Bhutaa-
Stanzas 18-19-20 explain as to what is figuratively required is that one’s own antaratma while dhyaana be placed underneath ‘aarani and pranava’ then self realisation could be possible.

This is again on the analogy of tila and taila, dadhi and ghrita, kaashtha and agni, as being the comparable one’s Atma and Paramatma.

Further again on the analogy of a spider and cobweb be ever and ever, the universe is resorting to srishi-sthiti and samhaaraa ever and ever repeatedly.

[Brihadaranyaka Upa. explains vide III.v-1- vi.1 on quest for the Unknown and the means in brief]

Equation of Anraratma-Paramatma logically leads to quest for Brahman by means of renunciation

III.v.1) Having described about bondage of the mortal life and about the knowledge of Inner Consciousness viz. the Antaratma and its unity with Parmatma, the next logical step is to seek the path of Realisation of what Brahman is all about which indeed is Self-Introspection itself! Realisation of the characteristics of Life or Existence leads to the desire for children, possessions, wealth and of the
futility of existence leads to Renunciation or a life of a mendicant or of negation of desires. This 
brings about the strength of knowledge of the Self; indeed the Self is not within the reach of the weak 
and through the Self alone one attains strength. Knowledge leads to introspection and that hastens 
meditativeness. The process of meditation leads to questions such as how does the knower of 
Brahman get into ‘samadhi nishtha’ or the position of equilibrium; does he drown himself in that 
position; how does he behave, get seated and dressed! Then the replies are learnt in the process of Self 
Introspection itself: He is called Sthitapragjna who has no desires of the mortal life and assumes the 
natural environment without any aberrations of mind and thought and enjoys ecstasy of the Pure Self.

Pursuit beyond the warp and woof of the cloth of Creation, Nature and Universe

III.vi.1) With a view to describe the nature of Brahman-who indeed is the Self within all the beings-
the Elements of Nature from Earth to Sky arranged within one another are being discussed like the 
warp and woof of a cloth! Earth is permeated with water, water is pervaded by Vayu/ Air, Air by the 
Sky; and Sky is infused with Gandharvas or the celestial minstrels and Gandharvas by Surya, and 
Surya by Chandrand a, Chandra by the Stars, Stars are overshadowed by Devas, Devalokas are 
overlooked by Indra, Indra loka is protected by the world of Viraja and the Viraja Loka finally by the 
world of Hiranyagarbha; Indeed the Supreme Self is Hiranyagarbha and one need to suffice and peg 
upto that level itself, as that indeed is the Truth of the Truth! The Individual Self would indeed be 
beyond the barriers of Putreshana, Vitteshana, Lokeshana as also Khshudha, Pipaasa, Shoka,Moha, 
Jara and Mrityu . ]

Stanzas 21-22-23

During the Jagradavatha as of awakenmess a manushya’s ‘atma chakshu’ or of the vision of the Self-
in the swapnaavastha, the vision be anchored to taijasa naamaka kantha or the throat - in the 
sushuptaavastha the pragjnatva naamaka in the nijaatma’s hridayasthita - while in the tureeyaavastha, 
the buddhhimaan could realise in the brahma randhta nivaasa. This be how a buddhiman manushya be 
seeking to realise. Hence that kind of quick understanding person with vaak shakti and ekaadasha 
indriyaas inclusive of manas be indeed able to realise and seek to accomplish muti. And this is the 
twenty three stanzaas of Brahmopanishad all about indeed.

Brahma Bindu Upanishad or Amrita Bindupanishad

This Krishna Yajurvedeeya Brahma Bindupanishad, comprising a mere twenty three stanaas, 
describing Brahmaanu sandhaana based on karmika swarupa varnana. One’s own ‘manas’ or mind is 
the bandhana and moksha saadhana karana. Manas be the nirvishaya mukti prapta and vidhi, pranava 
swaraanusandhaana, avasthaa traya jaagrad-swapna-sushupti atma tatva prapti, maayaavrita jeevaatma 
bodhana, agyaanaanta kaara vimuktii saadhana, chintana-manana-nidhidhyaasa dwaara, the 
jeevaarma-paramatma adviteeyataanubhiti are some of the ingredients of Brahma-Amtita 
Bindupanishad

Stanzas 1-2-3-4-5-6-7-8-9-10

Manohi dwividham proktam shuddham chaashddamevacha/ Ashddam kaama sankappam shuddham 
kaama vivarhitham/
Manaeva namushyaanaam kaaranam bandha mokshayoh/ Bandhaaya vishyasakttim muktyai 
nirvishyayam smritam/
Yato nirvishayasyaasya manase muktireshyate/ Ato nirvishayam nityam manah kaaryam 
mumukshunaa/
Nirastha vishyaya sangam samniruddhham mano hridi/ Yadaa yaatyunmeenabhaavam tadaa 
tatparam padadam/
Taaavadeva nirodvyayam yaavadvidi gatam kshhayam/ Yetatjaanam cha mokshamcha atonyo 
granthavistararah/
Naiva chityam na chaachityamachityameva cha/ Pakshapaatavinurmuktam Brahma sampadyate sadaa/
Svarena sandhayeyogama swaram bhaavyetparam/Asvarena hi bhaavena bhaavo naabhaava eeshate/
Tadva nishkalam Brahma nirvikalpam niranjanam/ Tad brahmaahamiti jnaatvaa bahma sampadyate dhruvam/
Nirvikalpamanantam cha hetu drishtaahanta varjitam/ Apameyamanaadim chayat jnaatvaa muchyate budhah/
Nanirodhro na chotpartana badhho nach saashakah/ Ma mumukshaa namuktischa ityeshaa paramaardhataa/

One’s manas be stated as of shuddha manas are ashudda manas. Of that manas as be generated the icchhaa-kaamana sankalpotatpanna and that is known as ashudha manas. Samasta icchhaaabhavatva be of shuddha manas.In other words, the mind is chiefly spoken of as of two kinds, pure and impure. The impure mind is that which is possessed of desire, and the pure is that which is devoid of desire.

It is indeed the mind that is the cause of men's bondage and liberation. The mind that is attached to sense-objects leads to bondage, while dissociated from sense-objects it tends to lead to liberation. So they think.

Vishaya bhoga sankalpa raahitya be as ideal as of maamasika dhridhata. Thus since liberation is predicated of the mind devoid of desire for sense-objects, therefore, the mind should always be made free of such desire, by the seeker after liberation.

When the mind, with its attachment for sense-objects annihilated, is fully controlled within the heart and thus realises its own essence, then that Supreme State is gained.

The mind should be controlled to that extent in which it gets merged in the heart. This is Jnana or self realisation and this is meditation also, all else is argumentation merely..

The Supreme State is neither to be thought of as being something external and pleasing to the mind), nor unworthy to be thought of something unpleasant to the mind; nor is It to be thought of as being of the form of sense-pleasure, but to be thought of as the essence of the ever-manifest, eternal, supreme Bliss Itself; that Brahman which is free from all partiality is attained in that state.

One should duly practice concentration on Om (first) through the means of its letters, then meditate on Om without regard to its letters. Finally on the realisation with this latter form of meditation on Om, the idea of the non-entity is attained as entity.

That alone is Brahman, without component parts, without doubt and without taint. Realising "I am that Brahman" one becomes the immutable Brahman.

Brahman is without doubt, endless, beyond reason and analogy, beyond all proofs and causeless knowing which the wise one becomes free.

The highest Truth is that pure consciousness which realises that there be neither control of the mind, nor its coming into play- neither am I bound, nor am I a worshiper, neither am I a seeker after liberation, nor one-who has attained liberation/

[Vishle.on Manas or Mind set and Shtiratva vide (1) Katha I.iii-3 to 17 (2) Briha. Upa 1V.1.7 and (3) Chandogya 3.17.1

I.iii.3) Atmaanam rathinam vidhui, shareeram rathameva tu, Buddhim tu saarathim viddhi, manah pragrahamevachaa/
(This Individual Self is denoted as the Master of the Chariot, body is the chariot, charioteer is the ‘buddhi’ or the Intellect, mind is the bridle!)
I.iii.4) Indriyaani hahaanaahu vishayaamsteshu gocharaan, Atmendriya mano yuktam bhoke -tyaahur maneeshinaam/
(The Pancha Indriyas are the horses viz. the Pancha Karmendriyas i.e. the eyes-ears-mouth-nose-reproductive cum excretionary organs and Pancha Jnenendriyas of seeing-hearing-eating-breathing and the concerned of the last aforesaid. Besides, material objects are the roads as countless. Those who understand these details are called the Self and the latter has the body adjuncts and the mind detailed above)

I.iii.5-8)

Yastra avignaavaan bhavati ayutena manasaa sadaa, Tasyendriyaani vashyaani sadashvaa iva saarathheh Yastra vignaavaaan bhavati yuktena manasaa sadaa, tasyendri– yaani vashyaani sadashvaa iva saarathheh Yastra avignaavaaan bhavati amanaakshah sadaashuchhi, na satat padam aapnoti saamsaaram chadhitgacchati Yastra vignaavaaan bhavati samanaskah sadaa shuchih, satu tat padam aapnoti yasmaat bhuyu na jaayate

(The Panchendriyas attached to the Charioteer called the Intellect lacks discrimination as that of the Intellect too, then the vicious horses too get carried away with wrong deeds. But once Intellect in tune with the bridle of mind is endowed with care and discretion then the organs too like the good horses tend to run on the roads of safety and well being. Contrarily, the master of the chariot looks bewildered as mute spectator to the unapproved deeds of the Charioteer, the bridle and the horses thus for sure getting deeply engaged in the cycle of births and deaths with all the risks of existence again and again either as humans or animals or worms depending on the deeds of the body concerned! However if the charioteer as associated with the bridle and quality horses would certainly take to smooth roads without pitfalls and seek to escape the dreaded cycle of births ans deaths!)

I.iii.9-11)

Viginaana saarathiryastu manah pragrahavaanamarah, sodhanah paarapaamneti tadvishnoh paramam padam/ Indriyebhyah paraahyarthaa, arthebhyascha param manah, manaschaa paraabuddhir buddher aatmaa mahaan parah/ Mahatah param aavaktam, aavaktaat purushah parah, Purusaan na param kinchit: saa kaashtahaa, saa paraa gatih/

(A person who is fortunate to possess a ‘saarathi’ or a charioteer of distinguishing ability with controlled psyche accomplishes the destination never to be born again and that indeed is the ‘Paramam Padam’ or the abode of the Supreme! Thus the ‘arthaa’ or the sense objects are ‘paraah’ or higher than the senses; in other words material objects are created to cater to ‘Indriyas’ but intelligence overcomes the temptations of the mind; the Antaratma or Inner Consciousness is on a far higher scale. Put in a different way, Maya or Illusion that makes to take the intelligence and action overpowers but the Consciousness is on a higher pedestal and has the ability to overcome the enticement. The pull of Maya is strong enough but ‘Mahat’or the Great Soul is ‘Param, Aavaktaa, and Purusham, Purushaat na param kim chit’ or the Culmination, Subtle, and Purusha the Supreme or nothing there beyond!)

I.iii.12-13)

Esha sarveshu butheshhu gudhoitmaa naprakaashate, Drushyate tvagraayaa buddhyaa sukshmayaa suksha darshibhih/ Yacchedvaan manasi pragjnyaastad yacchecchaanta aatmaani, Jnaanam aatmaani mahati niyaachet, tad yacchecchaanta aatmaani/

(This Purusha is hidden in all beings from Brahma to bunch of grass but is covered by maya or cosmic illusion born of the mix of Satva-Rajas and Tamo Gunas. Only Maharshis and Great Seekers might perceive him as a subtle entity; the Paramatma is stated to reveal to none due to Yoga Maya or the Great Illusion as covered by Ignorance. Only through purified intellect as is available to Seekers, a hazy profile of Hiranyagarbha is perhaps seen by their mind’s eye! The discerning person needs to merge into the ‘Indriyas’ or the organs into the intelligent Self and then infuse the latter into the ‘Paramatma’. While so doing, the name-form-action of that particular Self is totally negated and there had to be a ‘tadaatmya’ or fusion of the two entities!)

I.iii.14-17)

Uttishhat jaagrat prpay prayaan nibodhita, Kshurasya dharaaraa nishttaa durayayaa, Durga payastatawkayo vadanti/ Ashabadam asparsham arupam aavyayam tathaas arasam nityam agandhavacchhat, Anaadyanantam mahatah param dhruvaam nicaahyya tamnirtoy muhkaat pramuchiyate/ naaachtetamupkaayaanam mrityuproktam samaataanan, uktvaa shrutaav cha medavi Brahma kote mahiyate/ Ya imam Paramam guhyaam shraavayed Brahmamsamsadi, Prayatah shraaddhaa kaale vaa tadaaantyaaya kalpat, Tadaanangyaaaya kalpat iti/ Iti Shri Kathakopanishad pradhamaadhyaaye triteeha vallii/

(This is a clarion call to all the creatures sleeping in ignorance: you must soon arise, awake and get alert from the seeds of evil! Indeed, the wise and knowledgeable must soon tread the sharp and slippery path of the dangerous razor’s edge which could be hurting mortally, yet would be so worthwhile attempting the hardest as the termination point is bliss itself! The end of this arduous journey would free from the jaws repeated deaths and births. While attempting this the operational manoeuvring has to be performed with extraordinary dexterity: the mission to Reality is truly
subtle; it is subtle as one has to manage Pancha Bhutas or Five Elements and their extensions; earth is possessed of smell, taste, vision, touch and sound while water of the four of the preceding; Agni the last three or colour, touch and sound; Air of smell and sound and Akasha the sound as its quality. The Mission is subtle due also to gradual elimination of the sway of Panchendriyas. The grossness of wrong signals of Indriyas be therefore softened as one proceeds on the rajor’s edge! The essence of Upanishads thus exhorts to distance from the jaws of death and seek proximity to what is titled as ‘Ashabdam-asparsham-arupam-avyayam’ or the soundless, touchless, formless- and endless Truth which also is ‘Araasam-Nityam-Agandham-Anaadyantam-Mahatam-Param-Dhruvam or respectively the Tasteless, Constant, Odourless, devoid of Origin and Termination. Truly Distinctive and Superior and Changeless. The exhortation of Upanishads to the Creatures of Knowledge and Intellect is to detach from the tight and merciless grasp of the jaws of death comprising ignorance, desire and misleading actions away from the Reality and Truth!

(2)

IV.1.7) Yadeva te kaschitaabraveet tat shrunuvaameti; abraveenmey Satyakaamo Jabaalah: mano vai Brahmeti; yathaa maatrurumam pitrumam acharyavaan bryuaat, tathaa tat Jaabaalo -braveenmno vai Brahmeti, amanaso hi kim syaadiiti; abraveeti tu te tasyayyaataam pratisht- tham?Na me braveediti; eka paadwaa etat Samraaditi; sa vai no bruhi yagjnyavalkhya; Mana evaayatanam Akaashah pratishttha; Ananda ityenaadupaseeta; kaanandataaa Yagjnyavalkhya? Mana eva Samraaditi hovaacha, manasaasv fal Samraat striyamabhihaaryate, tasyaam pratirupah, putro jaayate, sa aanandah; Mana vai Samraat Parabrahma; nainam mano jahaati, Sarvaasranyenam bhutaanyabhiksharanti, Devo bhutwaa Devaanapyeeti, ya yvam Vidwaanet upaaste; Hasyatrushabham sahasram dadaameeti hovaacha Janako Videhah; sa ho vaacha Yagjnyvalkyah, pitaa me manyata naaamunshishya hareteri/ (Satyakama the son of Jabaala asserted that Manas or the Moon was Brahman as stated by the Maharshi to Janaka who readily agreed, since the credentials of Satyakama of illustrious parentage and Teachership were well proven; Janaka desired confirmation of the abode and support of Manas and the Maharshi clarified that the Manas had its own abode, its support came from the undifferentiated Ether and should be meditated upon as bliss! The Maharshi qualified that ‘Manas’ was always attracted to a woman and a son begotten from the woman was the source of happiness! The Manas being Brahman is ever present with the Self and is required to be always meditated to and constantly attains Gods!

(3)

From a controlled mindset to conditioning as a confirmed embodiment of Virtue and ‘Vipratwa’ the transformation becomes gradual yet as an ever sustained conviction! 

III.xvii.1) Sa yad ashishishati yatpipaasati yanna ramate, taa asya dikshaa/III.xvii.2) Atha yad ashnati, yat pibati, yad ramate, tad upsadaireti/ (As a person seeks to perform ritualistic Sacrifices, especially in the stages of initiation, apparently he becomes hungry, thirsty and some what restless and feels constrained somewhat) III.xvii.3) Atha yaad hasati yajjakshati, yan maithunam charati, stuta shastrair evatadeeti/ (Then, once, he eats, drinks and is relieved of the pangs of hunger and thirst, then he gets normalised as would then be mentally prepared to come up to the Ishti Sacrifice called Upanishad which is an oblation in the form of ghee poured into the Vedi Fire! In other words, he no longer feels constrained) III.xvii.4) Atha yat tapo daanam aarjavam ahimsaa satya vachanam iti, taa asya dakshinaah/ ( In that mood of normalcy, he is happy, laughing, eating and even enjoying with his wife, thus assuming the usual practice of virtue, ‘veda pathana’ and meditation! It is at that normal frame of mind and routine discipline, he practices austerity, charity, sincerity, ahimsa, Satya bhashana, ahimsa, asteya and so on) III.xvii.5) Tasmaad aahuh soshyatiasoshteti punar utpaanam evaasya, tan maranam evaavabhtithah/ (Therefore, the person is called as reborn and is no longer afraid of death as though he has finished his bath after a Sacrifice! In other words, he would literally belong to Brahmanawta and dedicate himself to that mode of life literally!) III.xvii.6) Tas haitad
An incident is recalled that at the time of Shri Krishna Niryana or while laying down the mortal incarnation of Krishna, Ghora Angirasa Maharshi advised that the latter that should become free from desire and take shelter at the final time from three Mantras:

akshitam asi, achyutam asi, praana samsthitam asi!

That is: You are Indestructible, You are Undecaying, You are Undecaying, You are Praana or the Quintessence of Life! Indeed as Lord Shri Krishna became free from thirst, two Rig Veda Mantras got manifested as follows!

(A) Aaad it pratnasya retasah, jyotiḥ pashyanti vaasaram, Paro yadidhya te Divih// Ud vayam tamasah pari jyothiḥ pashyanta uttaram svah pashyanta uttaram, Devam devatraa Suryam agaman jyotir uttamaṃ iti / (The Knowers of Brahman who indeed realise the most Outstanding and the Ageless Source Dazzle that far surpasses the intense luminosity of innumerable Suryas; they have their mind’s eyes turned aside, with their purged by the rigours of ascetic discipline visualise nothing else but effulgence all around!) ]


Eka eva atma mantayvo jaagratiswapaḥ shushuptishu sthaanatraya vyateestasya punarjanma na vijyate/
Eka eva hi bhutaatma bhute bhute vyavasthitah/ Ekadhaa bahudhaa chaiva drishyate jalachandravat/
Ghatasmvritamaakaasham leeyamaane ghate yathaa/ hato leeyet aakaasham tadddvajeevo nabhopanah/
Ghatavidvishanakaaraam bhidhyamaanam punahpunah/ Tadbhignam na cha jaanaati sa jaanaati cha nityashah/
Shabdamayaavvritto yaavatavattisvthe pushkare/Bhinne chaikaatvamekamevaanupashyati/
Shabdaaksaharam param brahma tasmahiveene yadaksaharam/ Tadvivaanaksharam dhyaayedya -deecchhecchannityamaatmanah
Dwevidye veditavye tu shabda brahma paramchya yat/Shabda brahmaani nishaaatah param Brahmadhigacchhati/
Grandhamabhyasya medhaavee jnaana vigjaanaa tatvataḥ/ Palaalamiva dhaanyaarthee thyajet -grandhamasheshataḥ/
Gavaamaneka varvaanaan ksheerasaapyaeka varnataa/ Ksheeravatapashyate jnaanam linginasu gavaam yathaa/
Ghritamiva payasi niguudham bhute bhutecha vasati vigjaanaam/Satatem manthayitavyam manasaas manthaanibhuteena/
Jnaana nertram samaadaayaa chodvaredvahnivat param/ Nishkalam nischahlam shaantam tadbrahmaahamitisrmitam/
Sarva bhutaadhiwasancha yadbhuteshu vasatyapi/ Sarvaanugraahanakatvena tadasyalamah Vaasudevah tadasyalamah Vaasudevaa iti/

One’s self be undergoing the three avasthaas of jagrad-, swapna, sushupti and in each of the states of one’s self consciousness be indeed of atma tatva yukta vipurusata. In other words, the nijaatma should be known as being the same in Its states of wakefulness, dreaming, and dreamless sleep. For him who has transcended the three states there is no more rebirth.

Samasta bhuta praanis be possessive of the antahkarana. This be on the analogy of flows of water there would look chandra pratibimbaas of a singular chandra. Explained alternatively there being the singular universal Soul present in all beings, though one, it is seen as many, like the moon in the water.

Ghataakaasha tatva is indeed well realised. The pot is broken to pieces yet aakaasha tatwa be everlasting. Like wise one’s body of a jeeva as of the resemblance similarly

Samasta jeeva pranis are nodoubt of bhinna bhinna shareeraas, as of the ghata samaan yet jana-amarana punarjanma cycle be broken! The ever vinaasha prapta jada shareera on the simili of ever broken pot like body is nevertheless common to t he “antahkarana” which is to be defined as either
the link between the body and the spirit or the bridge between the middle and higher mind or the
source of thinking, soul, heart or conscience.

As long as the naama-rupatmaka astitava maya be affecting the jeevatma under the thick cover of
ignorance or Maya, which is a mere sound, It does not, through darkness, know the Akasa -the Blissful one. When ignorance is rent asunder, then Itself only sees the unity. The Great Reality is ever camouflage by an almost blinding and all enveloping net as positioned firmly and spread across all over the length and breadth of the Universe. This has been cast as Maya the Make Believe and the Supreme Almighty himself is the Originator of this Maya with which He weilds endless powers. Indeed those very blessed ones who are able to vision through this thick screen of a maze become Immortal themselves! This Highest Reality is identified with Paramama who is unique and unparalleled as threere is no place for a second one as the creator, preserver and withdrawer of all the Beings at the end of periodical intervals.Paramatma is the embodiment of destructive powers while His alternate form is of creation and protection as well but the Ultimate Swarupa is of the Great Dissolution! This Single Form is of Atman being the Self as well as the Supreme Self as of being the Rupam rupam pratirupam! This Singularity is the Origin and of ramification or of Plurality or of Multiplication as face to face, an eye to eye, arm by arm, foot by foot and so on.

Now the Shabda Brahma Pranava as of Om then first looked upon as the Supreme Brahman. After that the word and the connotation or the idea would vanish yet that imperishable Brahman be omni present. The wise one should meditate on that imperishable Brahman, if desires the peace of the antaratma.

‘Sankalpaatmaka manas, nishchayaatmika buddhi, smaranaamika chitta, ahamatmika ahankra’ and antahkarana jnaana might indicate its outline. Now, buddhi, smarana, chitta, ahankaara, are what be rooted to Prakriti the Trigunaatmika Three Shaktis of Kriya-Jnaana- Icchhaa Shri Rupa . Lalitha Sahasra naama states : Icchaa Shakti Jnaana Shakti Kriyaa Shakti Swarupini, Sarvaadharaa Supratishtha Sadasadrupa dharini / or the Shakti of Will, Knowledge and Deed and their Forms. Om also envelopes pancha naadaas : Naada or what caused the Union of Purusha and Prakriti; Naada variations are: the Panchamaya Naada or the Source of Subtle Sound, Sukshhamayi 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. Samayavya or Togtherness 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 Onesion referred to earlier. In brief, Naada is the resultant of Connection-Inducement, Exciter, Excited and Union.

Two kinds of Vidya ought to be known - the Word-Brahman and the Supreme Brahman. One having mastered the Word-Brahman attains to the Highest Brahman.

Jnaani manushyaas are required of nirantaraabhaayasa. After studying the Vedas the intelligent one who is solely intent on acquiring knowledge and realisation, should discard the Vedas altogether, as the man who seeks to obtain rice discards the husk.

Be this realised that aneka rupa-varna yukta gomaataas which are of diverse colours the milk is of the same swacchha colour of whiteness. The intelligent one regards Jnana as the milk, and the many-branched Vedas as the cows.

Like the butter hidden in milk, the Pure Consciousness resides in every being. That ought to be constantly churned out by the churning rod of the mind.

Janaana drishti praaptaanantara drishti praptyaantara, the jnaani would be as of teja swarupa parmatma. Thus taking hold of the rope of knowledge, one should bring out, like fire, the Supreme Brahman. I am that Brahman indivisible, immutable, and calm, thus it is thought of.
Where indeed be that samasta bhuta-praani nivaasa be, where tha sarva bhuta praanis are of hridaya sthita prasiddhha there be the Vaasudeva recalling the adage of vasudaika kutumbam. In other words, in Whom reside all beings, and Who resides in all beings by virtue of His being the giver of grace to all - I am that Soul of the Universe, the Supreme Being, I am that Soul of the Universe, the Supreme Being.

**Dhyaana Bindupanishad**

As this Krishna Yajurvadeeya Dhyana Kendreeya Brahma Dhyana yogeeya sambhanda Upanishad. Brahma sukshmata and sarva yyaapakata, Panava swarupa, pranava dhyana vidhi, praanaayaama dhyanaa vidhi, savishesha Bahma Dhyanaa, hridaya dhyanaa and the prati phala, shadanga yoga, aasana chatushtatya of siddhha-bhadra-simha and padma; mulaadhaaraadi chatush chakra naadi chakra, dasha pranaas, yoga samaya pranaaapaana ekata, ajapa hamsa vidya, moksha prapti from kundalini, brahma chaayaadi kuntalini jaagarana, tri bandhaas, khecari mudra, tat sambhanda vajroli saddhi, Maha Mudra, hridaya janita aatmaanubhav, naadaanu saaraaatma darshana vishayaa, saadhana saddhi prapti margaa darshanaadi vishayaaas.

Stanzas 1-8

1. Even as of aneka janma sanchita karma as ever accumulated sins be comparable to that of mountainous proportions even then yoga saadhana be possible to be destroy them by dhyana-nidhi dhyaasa and such positive means.

2. OM kaara bejaakshara or seed-letter is the supreme Bindu. The ‘Naada’or the spiritual sound is above it. When that Nada ceases along with letter, then the Nada-less is supreme state. That ‘anaahata shabda’ as of megha garjana and from prakriti whch is to be explained as parama kaaraan as of nirvishesha Brahma swarupa. Explained otherwise, the Yogin who considers as the highest that which is above Nada, which is Anahata, has all his doubts destroyed.

3. If the point of a hair be divided into one hundred thousand parts, this (Nada) is one-half of that still further divided; and when (even) this is absorbed, the Yogin attains to the stainless Brahman.

4. One who is of a firm mind and without the delusion of sensual pleasures and ever resting in Brahman, should see like the string in a rosary of beads, all creatures as existing in Atman like odour in flowers, ghee in milk, oil in gingili seeds and gold in quartz.

5.6 Just as there be oil depends for its manifestation upon gingili seeds and odour upon flowers, so does the Purusha depend for its existence upon the body, both external and internal.

7.-8 The tree is with parts and its shadow is without parts but with and without parts, Atman exists everywhere.

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Stanzas 9-13

Omyitekaaksharam Brahma dhyeeyam sarva mumukshubhish/ Prithivyag--nischa Rigvedo bhurityeva pitaamahah/
Akaaretu layampraapte prathame pranavamshake/ Antarikshham yajurvaayurbhuvho Vishnur
jnaardanah/
Ukaaretu layam praapte dwiteeye pranavamshake/ Dhyouh Suryah Saamadevaschaswvaristyeva
Maheshvarah/
Makaaretu layam praapte triteeye pranavamshake/ Akarah peetavarnah syaadarjoguna udeeritha/
Ukaarah saatcikah shuklomakaarah krishna taamasah/Ashtaangam cha chatushpaatam triasthaanam
panchh daivatam/

Omkaara rupi ekaakshara be Para Brahma lakshya to mumkshus. Parnava’s prathama amsha be
denoted as prithivi-agni, as of Rigveda ‘ Akaara’-the dwiteeyamsha ‘Ukaara’ refers Antariksha-Yajur
veda, vaayu, ‘bhuvah’- the triteeyaamsha ‘ Makaara is the representation of ‘dyou’- Surya – Sama
veda-Swah or the Layakaraana Maheshvara. ‘A kara’ peetavarna and rajoguna yukta- Ukaara of
shventa varna of saatvi ka ganavana and M’ kaara be of krishvavarna as of tamoguna yukta. In this
manner AUM kaara is of ashtaangaaas, chatush paadaas, tri netras and pancha Devayukttaas. As
further annotated, Omkaaraangaas are the ‘ashtaangaas’ viz. A kaara-U kaara-M kaara- Naada - Bindu
Kala-Kalaateet and there beyond. In reference to ‘Chatush paadaas’ these refer to a) Abhiprayaa- Vhyshtiparaka-Vishva, Taijasa-Praagnya- Tureeya; b) Samashti paraka – Virat, Sutra,beeja and
turya Tristhaanaas’s tatparya is explained as of jagrad,swapna-sushupti-shoolaa-sukshma karana
shareera; sat-rajas-tamas gunaas- jnaana shakti icchhaa shakti or of bhuta-vartamaana-bhavishya
kaalamaana. Then the Pancha Devataas as of Brahma- Vishnu- Rudra-Ishvara and Sadaashivaa .

[ Expla vide (1)Vedas on AUM -Naada, Bindu- Kalaas (2) Taittireeya Upa I.v-6 (3) Taittireeya
Aranyak V.14.1-7

A’ Kaara: Bhu loka-‘Rik Veda’-Deetaas viz. Brahma/ Ashta Vasus Ashtaavasus are viz. Aapa, Dhrusva,
Soma, Dhara, Anila, Anala, Pratyusha and Prabhasa- Chanda: Gayatri- Agni : Gyaathaya- Avastha-
Jaagrit- Varna or blood red or yellow- Guna or rajas / satva;  dik-praachi; ritu-vasanta.
U’ Kaara: Loka as Bhuv or Antariksha-

‘Yajur Veda’- Devatas as Rudra or Ekaadaasha Rudras viz. Mahan, Mahatma, Matimaan, Bhishana,
Bhayankara, Rituhwaja, Urthvakesha, Pingalaksha, Rucha, Shuchi and Kaalagni.- Chhanda as
Tristhuhubh- Agni as Daakshnayan Avastha as of Swapna-Guna as of Satva or rajas- Dik as pradeech;
ritu as greeisha ‘M’ kaara: Loka as dyuloka-
Saama Veda- Devatas as Vishnu or Dwadasha Adityas viz. Indra, Dhatu, Parjanya, Pusha, Twashta,
Aryama, Bhaga, Vivishwan, Amshu, Vishnu, Varuna and Mitra- Chhanda as Jagati- Agni as of
Ahavanyeeya- Avastha as Shushteip- Guna as Taamas Dik as of udeechi / paschima and ritu as varsha
Naada-Bindu- Kalaas viz. Aakaashabhaavaapanna manorupa sakalpita shakti is Naada-Ahamaitmika
Vimaarsha rupa shakti is Bindu and Praana manogata vaasanaa chitt is denoted as Kala.’

2)

Taittireeya Upanishad on the purport of the Celestial Symbols of ‘Bhurbhuvatsvah mahah’

I.v.1-2) Bhurbhuvah suvareeti vaa etaaas tisro vyahrutrayah, taasaamu ha smitaam chaturteertham
mahachamasyah pravedayate maha hati, tad Brahmaa sa Atmaa angaanyanyak Deavataah, Bhuriti
vaa ayam lokah,Bhva ityantariksham, Suvariti asou lokah/ Maha iti aadityam, Adityenavaa svare
lokaa maheeyante/ Mamaityaadityah Adityena vaava sarve lokaa maheeyante, Bhuriti vaa Agnih
Bhva iti Vaayuh, Suvarityaadityah, Maha iti Chandramah Chandrasamas vaava sarvaaani jyotismhi
maheeyante/ (As the ‘Vyahrtritis’or qualifying features of ‘Maha’ or Brahma are: ‘Bhu’or the Earth,
‘Bhva’ or the Intermediate Space, and ‘Svaha’ is the extra terrestrial world yonder or the higher
worlds. Now, if Bhu is Agni, Bhuva is Vayu, Svah is Surya then Maha is Chandra and the last is what the luminaries sparkle and glorify! Indeed if Vyahriti is called the trunk of the body of Hiranyagarbha Brahman, then the limbs are: bhu or the legs, bhuvah or the hands and svaha is the head!

I.v.3-5) Bhuriti vaa Ruchah Bhuva iti Samaani Suvairti yajumsi, Maha iti Brahma, Braahmana vaava sarve vedaa ma maheeyante/ Bhurita vai Pranah, Bhuva iyapanaah suvariti vyaanah maha ityannam annena vaava sarve praanaa maheeyante/ Taa vaa etatas chaturdhaa chaturasro vyahritayaa, taa yo veda saeda Brahma, Saveeshmai Deva balim aavahanti/ (The word ‘Bhu’connotes Rig Veda, ‘Bhuvah’ Saama Veda, and ‘Svaha’ for Yajur Veda while Maha is ‘Om’ or Brahman. Also ‘Bhu’ is the ‘Praana’, ‘Bhuvah’ is ‘Apaana’, ‘Suvah’ is ‘Vyana’, and ‘Mahah’ is ‘Anna’ or food. Thus the ‘vyahritis’ of Brahman are expressed in four significant viz. Brahman as Tri Lokas of ‘Bhurbhavassvah’; as three Devas of Agni, Surya and Chandra; three Vedas of Rik-Saama-Yaju and three Pranas viz. Apana-Vyana-Suvana. Indeed he who absorbs these details attains supremacy of Brahman to himself as Devas offer a variety of gifts to him.)

OM is truly symbolic of Paramatma:

I.vi. 1) Omiti Brahma Omiti Sarvam Omiti tetad anukritirha sma vaa aapyo shraavasyetraa shraavyayanti/ Omiti Saamaani gaayanti, Omshomiti shraan shamsahanti, Omitiyaradharyuy pratigaram pratigruhu -nati/ Omiti Brahma prasouti Ommityagnihotram anujaaneeti, Omiti Brahmah pratyakshan aaah Brahmapaapnaa vaaneeti Brahmanvaapnaapnoti/ (Om is the most distinguishing expression summing up and signifying the Reality yet unknown! It is the Sum of anything and everything even as it is the beginning and the end of Creation, occuring again and again. By the mere sound, the word Pranava is empirical but supplemented with the Supreme, it envelopes the Universe plus more! Hence Om is Brahman. When Priests offer oblations to Agni along with the chanting of relevant mantras to specified Devas, all the formulare and established procedures are practised accordingly:Rig Veda mantras set to tune are the Saamas ie. those that are not so set are the Shastras. The recitation of ‘Saamas’ with Om as in the case of ‘Om Shom’. The priest Adharvu for eg. in charge of Rik mantras seeks permission with the request ‘may we pray!’ and the reply would be : Om, this would please us! In other words: ‘Omitya -dharyuvuh pratigara pratigrunhaati’ Thus the permission to perform the Sacrifice is secured with the word OM. When the prayer is thus offered with veneration to attain Brahman then indeed the Karta would attain Brahman for sure! The relevant passage of the Verse does signify the word of OM!)

(3) Taittireeyaa Aranyaka
Aruna Prashna signifies the Gayatri Mantra; we meditate on the celestial illumination – or bharga- of Savitur as the latter is ‘varenya’ or highly desirable and sought; may ‘that’ splendour activate our thoughts towards wisdom. When one recites Gayatri Mantra, there is a fine distinction of Surya and Savitur; Sun is the unmistakable ‘pratyaksha swarupa’ while Savitur is the spiritual form; physical Surya represents Truth and the manifestation of knowledge and the allied shaktiswhile the subtilities and the thought processes involved is that of Savitur. Rig Veda vide 3.62.8-10 is quoted: Tam jushaswa giram mamavaajayantimava dhiyam,vadhyuriva yoshanaam, yo vishwaabhi vipashyati bhuvanaam sam cha pashyati, sanah pushaavitaahbhuvat/ Tatsaviturvarenyam bhargo devasyadheemahi, dhiyo yo na prachodayaat/ ( Pusha Deva! we seek your indulgence to bear with our most earnest and heartfelt prayers just as a new husband would seek all out to protect a just married life partner. Deva! you are in the habit of providing total safety and succor to the three worlds; now this illustrious Savita Devata may kindly select us for refuge as a deserving candidate and savior providerto ‘tejas’ and divinity eventually)
Gayatri worship unifies praana with Agni to burn off body pollution and heaps of sins to usher new pasturesV.xiv.1) Bhumirantariksham dyauh iti ashtaavaksharaani;ashtaaksharam ha vaa ekam Gayatrya padam, etad u hatavashhaya etat, sa yaavad eshu trishu lokeshu, taavadddaajayati, yosyaa etad evam padam veda/ (The methodologies of Meditation to Brahman by way of austerities as also addressed to food and vital force besides by way of Yukta-Yajur- Saama-Kshata means addressed to
vital force have been discussed. Now, the next method is way of Gayatri worship. Meditation by way of Gayatri worship thus follows: Gayatri is the Prime Deity and Protector of 'Chhandas' or Science of Poetry a significant and essential means of worship to Brahman! In this connection, one realises that Brahman signifies three major entities of 'Bhur' or Bhumi the Earth, ‘Antariksha’ or Sk and ‘Dyaus’ or Heaven. Now these three Entities are represented by eight syllables, being the first of the concerned line of the Stanza of Gayatri Mantra viz. Bhuh-Antariksham- Dyouh/ Thus the First Line of Gayatri (Savitri) Mantra triumphs and protects the Three Worlds. Indeed Gayatri is the Principal of all the Meters and as such this Mantra excels all the Mantras; it is identical with ‘Praana’-the Vital Force and is the Soul of all meters due to the ‘finesse’and facility of its expression in totality, since the subsequent Line concerning the radiance of Surya Deva being prayed to grant Intellect to the Reciter. Thus the Text and Meaning of the Mantra in totality is as follows: Bhurbhuvaatuvah, tat saviturvarenyam, Bhargo Devasya dheemahi, dhiyo yo nah prachodayaat/ - 'We meditate Gayatri the Protector of Three Lokas viz. Earth, Sky and Heaven to let Surya deva sustain and enhance our knowledge and guide us about the Path of Salvation!'Added significance is to create, conduct and boost Brahmanas with Gayatri, while Kshatriyas to protect and promote 'Dharma' and ‘Nyaaya’ or virtue and justice with the help of another Meter of Chhandas viz. Trishthub and Vaishyas promote wealth and happiness to all the Beings with the help of yet another Meter of the Prosody titled Jagati. Thus Brahman firmly established the Varnaashrama Dharmanas too and prescribed duties to Bhamana, Kshatriya, Vaishyas! V.xiv.2) Rucho Yajumshi Saamaani iti ashtaavaksharaani; ashtaaksharam ha vaa ekam Gayatrai padam, etadu haivaasyaa etat; sa yaavateeyam travyi vidyaa , taavad ha jayati yosyaa etadevam padam veda/ (The syllables of Richa-Yajur-SaamaVedas are eight; so are the syllables of the second line of each stanza of Gayatri Mantra coincidently.Indeed, a person who is ully aware of the import and significance of the second line of Gayatri is such as he who knows the essence and treasure of knowledge embedded in the three Vedas.) V.xiv.3) Praanopaano vyaana ityashtaavaksharaani; Ashtaaksharam ha vaa ekam Gayatrai padam; etadu haivaasyaa etat; sa yaavadidam praani taavad ha jayati yosyaa etadevam padam veda;athaasasyaa etad eva tureeyam darshatam padam parorajaa ya esha tapati;yaad vai chaturthum tad tureeyam; darshatam padamiti darfuschSiru hoshah; parorajaa iti sarvam hovaisha raja uparyupari tapati; evam haiva shriyaa yashasaa tapati yosyaa etadevam padam veda/ (Just as in the case of ‘Bhumyantarikta dyou’ or Earth-Sky-Heaven as also Ruk-Yajur-Saama Vedas, the ‘Praanopaana Vyanaodana samaana’ Pancha Pranas of the Five Vital Forces too are ‘ashtaaksharis’ or have eight syllables and so also again the second line of the prosody of Gayatri’s ‘triteeya paada’ or the third foot. Apparently Gayatri comprising the words signifying all the living beings in the Universe has three feet. Now however a person who understands the meaning and importance of the ‘chaturtha Paada’ or the fourth foot is like the Sun who shines as that State of Conciousness is described as ‘Tureeya’ or Par excellence. That fourth foot is described as the drishta paada or the visible foot of Brahman; in other words, the ‘tureeya avasta’ or the status of the Supermundane! This is so since the Supreme Self who is in the solar orbit brings effulgence to the Universe. The expressions Paroraja and uparyupari respectively mean ‘Outstanding activity all over the Universe’ and repeated double words indicate ‘Super power sovereignty’. ‘ He controls the worlds that exist beyond the reach of Sun and also fulfills the desires of Devas as well’, Thus even as Sun shines with extreme radiance, the ‘tureeya dasha’is even far beyond!) V.xiv.4) Saishaa Gayatri etasmin tureeye darshate pade parorajasi pratisthhitaa, tad vai tat satye pratishthitam; Chakshur vai Satyam, chakshu hi vai satyam; tasmaad yad idaneem dvau vividaamaanaaveyaaataam, ahamadarsham, aham ashrousham iti, ya evam bruayaad, aham adarsham iti, tasmaa eva shraddhhaa dhyaaam; tadvai tat satyam bale pratishthitam; praanoo vai balam, tat praane pratishthitam; tasmaadaduh, balam satyaad ogeeya iti; evam vaishaa Gayatri adhyatnam pratishthitaa; sas haishaa gaayastatre; praanoo vai gayaah, tatpraanaamstatre, tad yugamstatre tasmaad gayatri naama; sa yaamevaamun Savitreemanvaah, eshaiva saa; sa yaskaaao anyvaah tasya praanaamstraayati/ (Thu Gayatri with three feet encompasses three worlds, three Vedas and Praana or Vital Force rests on the fourth visible
supramundane foot, since Surya Deva is the essence of both gross and subtle forms. This fourth foot signifying Surya Deva rests on Truth and recalling the contents of III.ix.20, Truth is embodied in the Eyes and vision since one evidences any occurrence or happening by the eyes rather than by hearing! The strength of vision is indeed tied together with Praana. Thus in this link of vision-strength-vital force-Truth, indeed Gayatri rests on the strength of vital force in the body. Being personified as Praana, she is the merging point of rites, worship, Vedas and Devas. Moreover Gayatri is also the savior of ‘Gayas’ or the sound waves unifying organs and senses such as speech and since being the saviour of ‘Gayas’ or organs, she is so named as Gayatri. Savitri being the hymn in praise to Surya deva is what a teacher instructs in stages i.e. a quarter to commence at the time of wearing the holy thread, half eventually and finally the totality is thus identical with the vital force, enhancing vision of the inner eye! V.xiv.5)

(Taam haataam eke Saavitrim anushtum -bham anvaahuh: vaajanushthup; etad vaacham anubrumanaa iti, na tathaa kuryaat, Gayatreem eva Savitreem anubruyaat, yadi ha vaa api evam vid bahviva pratigrhuunaati, nahaiva tad Gayatryiaaa ekam chaana padam prati/) (Some of the Teachers instruct their students that instead of Savitri of Gayatri Chhanda tend to confuse Savitri of Anushthub Chhanda. Vaak or Saraswati is speech in Anushthub type of prosody and thus they make the mistake of highlighting the importance of Saraswati the Vaak Devata. But Savitri as Gayatri has a different relevance since she is the embodiment of Vital Force or Praana! Instead of teaching Gayatri Mantra in the normal way highlighting’ tatasavirtur varenyam bhargo devasya dheemaai’ as per Gayatri chhanda, the Anushthub chhanda states: Tatsavitvarvurinyamahe vyayam Devasya Bhojanam, Sreshtham Sarva dhaatamam turam bhagasya dheemahi/ Not only the target Deities are different but the contents of the Mantras also; one is in for Vaak (Speech) in favour of Savitri /Saraswavi and speech another for Savitri /Gayatri Praana or Vital Force. V.xiv.6) Sa ya imaamstreen lokaan purnaan pratigrhiyneeyaa sosyaa etat prathamam padam aapnuyaat; atha yaavateeyam trayi vidyaa yastaavat pratigruneeyaat, sosyaa etat dwiteeyam padam aapnuyaat; atha yaavadidadam praeeni yastaavat pratigrhuinyaat, sosyaa etat triteeyam padam aapnuyaat, athaasyaa etad eva tureeyamdarshatam padam parorajaa ya esha tapati, naiva kenachanaapyaam;kruta u etavat pratigrhuinyaat/ (The expert knower of Gayatri recognising the implication of ‘Bhur-Bhuva-Swah’ or of the Tri Lokas and their inherent prosperity is saturated with the first foot of Gayatri. e who is aware of the huge and unending knowledge stuffed in Vedas would recognise the magnificence of the second foot. He who regards the presence of all the living beings in the Creation in the Univeres and their glories would deserve the splendour of the third foot. The uniqueness of the fourth foot which indeed is visible as supramundane entity viz. the Sun with effulgence is not counterbalanced by a reward endowed to a Being being rather insufficient in its magnitude and eminence! In other words that is the ‘Tureeya’ or the one beyond imagination! This is why Gayatri is to be worshipped not necessarily to attain the wealth of Trilokas as possible with the First Foot of Gayatri; not also merely to secure the pinnacle of knowledge from Vedas and Scriptures as possible from the second foot; not even to achieve the glories from all the living Beings in the Universe in totality; but indeed also not to accomplish the fourth foot being the pinnacle for which there can never be a possible reward for that kind of none too possible superrmundane recompense! The lesson from this stanza would be that Gayatri ought to be meditated and worshipped upon the total Form!) V.xiv.7) Tasyaa upasthaanam- Gayatre asi ekapadi dwipadi tripadi chatushpadasi, na hi padyase/ Namaste tureeyaaaya darshataaaya padaaya parorajase, Asavado maa praapaditii, yam dwishyaat, asaavasmai kaamo maa sumruddheeti vaa- na haivaasmai sa kaamah samruddhyate yasmaa eka -nupapathshata- ahamadah praapamiti vaa/ (My salutations and prostrations at your feet Gayatri! You are one footed with the worlds as your first foot; you are two footed with Vedas and abundant Knowledge as your second foot; you are three footed exemplifying the three major forms of Praana or the Vital Power of the Universe and finally the climactic four footed with Surya deva as its nucleus. But Devi! Having crossed these, You are the Self having rejected destractions stating neti, neti, your are of the Supreme and Elemental and Formless Imagery. MayI indeed attain that unique bliss that even an enemy personified by all the evil of the Universe be denied to attain!]"
Stanzas 14-23

Omkaaram yona jaanaati Brahmano na bhavettusah/ Pranavo dhanuh sharo hyaatmaa Brahma
tallakshyamuchyate/
Aramattena vedavyah sharavathanmayobhavet/ Nivartante kriyaah sarvaastasmin drishte
paraavare/
Omkaara prabhavaa devaa mkaara prabhavaa swaraah/ Omkaara prabhavam servam trailokyam
scharaaacharam/
Hrasvo dahti paapaani deergahaa sampradovyah/ Ardhamataa pamaayuktah pranavo moksha
daayakah/
Taila dhaaraaamivacchhinnam deergahagataaninaadavat/ Avaachyam pranavasyaagnam
yastamvedasa vedavit/
Hripadmakarnikaamadhye shira deepa nibhaakritim/ Angushthamaatramachalam dhyayed
-omkaareeshvaram/ 
Eedy vaayumaapurya pooraiyodarashitam/ Omkaaram dehamadhyastham dhyayeijvaalaavalee-
vritam/
Brahma puraka ityuko Vishnuh kumbhaka uchyate/ Recho Rudra iti proktah praanaayaamasya
devataah/
Atmaanamaranam kriyaa pranavam chottaraaranim/ Dhyaananirmathanaabhyaasaaddevam
pashyanne goodhavat/
Omkaaraadhitvinaadena vaayoh samharanaantikam/ Yaavadvalam samaadhityaadsamyanga
naadayahavadi/

14. That person who is not fully conversant with what be the omkaara all about be never realised as a
brahmana. Pranava be realised as a dhannush, atma is an arrow and Brahma is the target

15. One should aim at it with great care and then the person, like the arrow, becomes one with It.
When that Highest is cognised, all Karmas return from him, viz., do not affect the person. him.

16. Vedas have Omkara as their cause. The Swaras have Omkara as their cause. The three worlds with
all the sthaavara jangamaas be have Omkara as their cause.

17. The short accent of OM burns all sins, the long one is decayless and the bestower of prosperity.
United with Ardha-Matra or the half-metre of OM, the Pranava becomes the bestower of salvation.

18. That man is the knower of the Vedas who knows that the end viz., Ardha-Matra of Pranava should
be worshipped or recited as uninterrupted as the flow of oil and resounding as long as the sound of a
bell.

19. Hridaya kamala maddhta sthira jyotisha samaana ‘Angushtha maatra aakaara nitya rupa
paramaatma’ be indeed the deep meditation worthy indeed. In other\'s words, one should contemplate
upon Omkara as Ishvara resembling an unshaken light, as of the size of a thumb and as motionless in
the middle of the pericarp of the lotus of the heart.

[ Briefon Angushthamatra_ Purusha worthy of deep veneration vide 1. Maha Narayana-2,
Shvetaashvatara and 3. Kathopa]

(1)
Grandeur of the ‘Angushtha Maatra Purusha’-the Supreme Controller of Life - Sec 71

Angushthamaatrih Purushodangushtham cha samaashritah, Ishah sarvasya jagatah prabhuh
prinaatu Vishvabhuk/The Supreme Antaratma is in bliss as in the seat of power and magnificence and
dwells in every Being’s body as just of the thumb size from top to toe but the Controller of the
Universe.
(2) Kathopanishad is quoted: II.iii.17

Angushtha maatrah Purushontaraatmaa sadaa janaanaam hridaye samnivishthaah, Tam svaccha
shareetaat pravrihen munjaad iveshkaam dhairyena: tam vidyaacchukramamritam tam
vidyaacchukramamritamiti/

(Ultimately, Purusha the Self as existing in the indwelling abode of heart is stated to be of a
thumbsize Reality and it is essential to segregate that Reality from the body like the stalk
of the munja grass and visualise the Absolute Consciousness from the body as the
‘Sukraamrutam’ or the Pure an Clean Substance that is unadulterated and Ever Serene
Immortality; indeed as the Serene Immortality!)

(3) Shvetaaashvatara Upanishad too is quoted: III.xiii-xv.

Angushtha maatrah purushontaraatmaa sadaa janaanaam hridaye sannivishthah, hridaa
manveesho manasaabhi klipro yadaa etad vidur amritaaste bhante// Sahasra sheershaa
purushah sahasraaahshah ahasra paat,sabhumin vishvato vritwaa ati atishad dashaangulam/

Purusha evedamsarvam vidyaacchukramamritamiti/ or the Maha Purusha
Parameshwara is indeed the totality of the Cosmos, of whateever has been, is and will certainly
be too! He is the Over Lord of the Universe and of Immortality quite irrespective of the
considerations of the Past-Present and Future and what ever grows ‘annatarena’ or based on the
basis of food and the resultant vital energy ! Incidentally, the Inner Self is no doubt well within
the Body and its actions but clearly unaffected by its acts and their consequences)

20. Inhale in by the left nostril of ‘Ida’, retain the air by filling in the stomach, release by the right
nostril of ‘pingalika’ and in between meditate the Jyotirmaya AUM by the ratio of 1:3:2.

21. The process of ‘Pooraka’ meditate to the Srishtikarta Brahma Deva, Sthitikarta Vishnu Deva and
finally the Samhaara karta Rudra Deva. In other words, taking in Vayu through the left nostril and
filling the stomach with it, one should contemplate upon Omkara as being in the middle of the body
and as surrounded by circling flames. Brahma is said to be inspiration, Vishnu is said to be cessation
of breath and Rudra is said to be expiration. These are the Devatas of Pranayama.

22. One’s antahkarana and pranavaakshara having made Atman as the lower ‘Arani’ or the sacrificial
wood and Pranava as the upper Arani, one should see the Unknown in secret through the practice of
churning which is Dhyana.

23. Pranava dhwani with naada sahita rechaka vaayu be as of pralaya like, and asper one’s own
saamardhaanusaara one could inhale- retain- and exhale atleast fothe ration of 1:3:2 as mentioned.
One should practise restraint of breath as much as it lies in his power along with the uttering of
Omkara sound, until it ceases completely.

Stanzas 24-58

Gamaagamastham gananaadi shunyamokkaaramekam ravikoti deeptam/ pashyanti ye
sarvajanaantarastham hamsaatmakam te virajaa bhavanti/
Yamnastrijagat srishti shhityyasankarmakri/ Tanmano vilayam yaati tad Vishno paramam padam/
Ashtapatram tu hritpadmam dwaatrimshatkesaraanvitam/ Tasya madhye hito bhaanur bhanumadhya
gatah shashee/
Shashimadhya gato vahin vahnimadhyagataa prabhaa/Prabhaamadhya gatam peetham naanaa
ratnapraveshtitam/
Tasya madhya gatam Devam Vaasudevam niranjanam/ Shrivatsa koutsuthboraskam muktaamani
vibhushitam/
Shuddha sphatika shamkaasham Chandra koti samaprabham/ Evam dhyayenmahavishnumevo
tvaam vinoayaanvitah/
Atasee pushpasamkaasham naabhishthaane chintayetkamalaasanam/Brahmaanam rakta gouraabham
chaturvakttram pitaamaham/
Kumbhakena hridisthaane chinmayetkamalaasanam/ Brahmaanam rakta gouraabham chaturvakttram
pitaamaham
Rechakena tu vidvaatmaa laalaatasham trilochanam/ Shuddha sphatika shakaasham nishkalam paapa
naashanam/
Abjapatramadhayh pushpa moorthvanaala madhomukham/ Kadalee puspa samkaasham sarva
vedamayam Shivam/
Shataaram shatpadraadhyam vikeermaambujakarnikaam/ Tatraarkachandra vahneenaamuparyupari
chityat/
Padmaasyodghaatnam krutavaa bodha chandraaagnisuryakam/ Tasya hridbeejamaahritya asthaa
-naam aataanam charate dhruvam/
Tristhaanam cha Trimaargam cha Tribrahmaa cha Tryaaksram/ Trimaatramardha maatram vaa
yastam veda sa vedavit/
Taitradhaaraamivaachchhinaa deergha ghantaanaadavat/Bindunaada kalaateeetam yastam veda sa
vedavit/
Yathaivotpapananaaenaa toyamaakashhayennarah/ Tathaivotkarshayedvaayuh yogee yogapate sthitah/
Arthamaatraatmamakam kritvaa kosa bhutam tu pankjam/ Karshayenmaatrena bhruvormadhye
layam natet/
Bhravo madhye laalaate tu naaikaayaastu moolatah/ Jaanenaamritam sthaanam tad
brahmaayatanam mahat/
Aasanam prama samrodham pratyaahaarascha dhaaraanaa/ Dhyaanam samaadhiretaani
yogangaami bhavanti shat/
Aasananaicha taavanti yaanantyo jeeva jaatyah/ Yetshaamapratunaanbhadnvijaanaati
Maheshvarah/
Siddhham bhadram tataa simham padmamcheti chatushtayam/ Aadahaaram pradhamam chakram
swaadhishthaanam dwiteeyakam/
Yonistaanam tayormadhyee kaama rupam nigadyate/ Aadahaararavyai gudathaane pankjam
yacchhaturdalam/
Tan madhye prochyatee yonih kaamaakahkaa siddha vanditaa/ Yoni madhye sthitam lingam
paschimaabhimukham tathaa/
Mastake manivadbhinnam yo jaanaati sa yogavitt/Taptamaacheekaraakaaram tadilloikheva
visphurat/
Chaturastramuparyagredho medraatpratishthitam/ washabdena bhavetpranah swaaghushiitaanam
tadaashrayam/
Swadhishthaanam tataschakram medhameva nigadyate/Manivattaantuna yatra vaayunaa puritam
vapuh/
Tatraabhimandalam chakram prochyate manipurakam/Dwaadashaaraamaahaachakre punya
paapiyantiiraa/
Taavajeevo bhrantyeyvam yaavat tavan na vidanti/ Urthvam mdhaadhadho naabheh kandi yosti
khagaaandat/
Tatra naadyah samutpanaan saahastraani dwisath/ Teshu naadee sasatreshu dvisaptitimudaah
rataah/
Praanaavaahinyo bhuyastattaradhaanaah dasha smritaah/ Idaacha Pingalaachaiva sushumnaacha
triteeyakaa/
Gaandhaaree hastijihvaa cha pushaa chaiva yasaswinee/ Alanbusaa kuhurata shankhinee dashamee
snmitaa/
Evam naadeemayam chakram vigineym yoginaa sadaa/Satataam praanavaahinyah Soma Suryaagni
devataah/
24. Those who look upon OM as of the form of Hamsa staying in all, shining like Crores of suns, being alone, staying in ‘Gamanaagama’ or ever going and coming and being devoid of motion - at last such persons are freed from sin.

25. That ‘Manas’ which is the author of the actions as of srishti-sthiti-samhaara or creation, preservation and destruction of the three worlds, is required to be steadied and absorbed in the Unknown Supreme One.). That is the highest state of Vishnu.

26. One’s ‘hridaya kamala’ is stated as of The lotus of the heart has eight petals and thirty-two filaments. Surya is in its midst while Chandra is stated as of in the middle of Surya.. Agni is in the middle of the moon; the deepeti or the spiritual light is in the midst of Agni. Peethasthaana or centre is in the midst of the spiritual deepeti or prabha, is niranjana prabhu Vaasudeva with His Srivatsa, Koustubbha mami and mamimuktiika with vishesha sushobita yukt.In other words the spiritual light is stated to glitter with Bhagavan Himself with Devi Lakshmi on His lap. In ther words, one should meditate upon the Vasudeva as being seated upon the centre of the seat as having Srivatsa the black mark and Kaustubha the garland of gems on His chest and as adorned as resembling Crores of moons in brightness. He should meditate upon Maha-Vishnu as above or in the following manner.

27. Thus ‘pooraka’ dwaara or as of inhaling time the naabhistaana upon Maha Vishnu as of the resemblance of ‘atasi pushpa’ as staying in the seat of navel with four hands; then with ‘Kumbhaka’ or restraint of breath, one should meditate in the heart upon Brahma, the Grandfather as being on the lotus with the pale-red) colour of gems and having four faces.

28. Then the ‘Kumbhaka’ dwaara, the process of breathing be held up while concentrating on kamalaasana sushobhita Chaturmukha pitaanaha Brahma dhyana be intensified

29. Then through ‘rechaka expiration, then one should meditate upon the three-eyed Shiva between the two eyebrows shining like the pure crystal, being stainless, destroying all sins, being in that which is like the lotus facing down with its flower or face below and the stalk above or like the flower of a plantain tree, being of the form of all Vedas, containing one hundred petals and one hundred leaves and having the pericarp full-expanded.

[ In Yoga is Pranayama comprising three processes viz. Puraka or breathing in by ‘Ida’ or left nostril and recite ‘OM’ sixteen times, then Kumbhaka or retain the breath in ‘Susumna’ nadi and reciting OM sixty four times, and Rechaka or exhale by ‘Pingala’nadi or right nostril by reciting OM thirty two times slowly. Pranayama may be done as many times as possible, say twelve times to start with and increase the number further to sixteen or so forth. Pranayama could be ‘Sagarbha’ or any Mantra of one’s choice or Vigarbha or just recite the Pranava Mantra or OM. When one does Pranayama fast, one would sweat out and that is a good practice. But that is for beginners only. When the exercise is performed faster and longer, then one gets body shivers which is of a middle order. The ultimate is when the practice reaches the peak then one would rise in the air! Pranayama follows Pratyahara , which means allowing senses to travel to specific objects spontaneously and forcibly reversing the travel from the objects back to senses. One has to hold ‘Prana Vayu’ or Life providing air in one’s body system at twelve places viz. toes, heels, knees, thighs, genitals, navel, heart, neck, throat, soft palate, nose, middle of the eye brows or ‘Bhruktii’ and from these finally to the top of the head or Brahma Nadi.; this practice is known as ‘Dharana’ or holding up the Prana Vayu at each organ. Thereafter, the Yogi has to execute ‘Dhyan’ or meditattion by clearing the mind and concentrating one’s choice of Almighy. The Ultimate peak is known as ‘Samadhi’ or Bliss, which could be in the
form of ‘Samprajnata’ or ‘Sa-vikalpik’ when there is the consciousness of who is the Doer, what is the Doing and which is the Actor, Action and Act, but in all these cases the Target is only one that is Eternal Almighty; simply stated in other words, Savikalpik Samadhi distinguishes the Atma and Paramathma, seeking to unify one into another. The Nirvikalpik Samadhi sounds like *Aham Brahmu Asmi*, or God is me! Maha Bhagavati thus described in brief the practice of Ashtanga Yoga or the Eight Limbed Yoga practice viz. Yama, Niyama, Asana, Pranayama, Pratyahara, Dharana, Dhyana, and Samadhi.

30 to 34: There the practitioner should meditate upon Surya-Chandra-Agni by turns with ‘hreem bijaakshara’ anchored to the nijaatma firmly by passing through the ‘hridaya kamala’.

35: Then the jnaata be realising that Paramatma be replete with Tri Sthaana- Trimaarga, Trividha Brahma, Tryakshara, Trimaatra and Ardha maatra. Here some ‘saanketika shabdaas’ are utilised whose tatparya be as in this manner:

[Brief on ‘Tristhaana- Trimaarga- Tri Dhuma- Trividha Brahma- Trayakshara- Tri Maatra

‘Tristhaana’ or the Avastha of Jaagrata-Swapna- Sushupti;

‘Tri Maarga’ of Dhuma-Archi-Agati

Brahma Traya or Vishva-Virat-Aoutru Brahma

Tryakshara or A-U-M

Tri Maatra or hrasva-deergha-pluta’]

36. Indeed it is that person who knows that which is about Bindu, Nada and Kala as uninterrupted as the flow of oil and resounding as long as the sound of a bell - that person is a knower of the Vedas.

[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 up to 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 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 Sun’s, 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, Sa, Sa, Sa; this is the base or Moola Adhara supported by six lotus formations. Beyond the Moola Adhara is the Manipura Chakra of cloud lighting 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, chhaha, ja, jha, lyha, 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, li, 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.]

37. Just as a person would draw up with the mouth the water through the pores of a lotus-stalk, so the Yogin treading the path of Yoga should draw up the breath.

38. Having made the lotus-sheath of the form of Ardha-Matra, one should draw up the breath through the stalk of the Nadis Sushumna, Ida and Pingala and absorb it in the middle of the eyebrows.

39-42. Pranava is arda maaatra and of avyakta naada uucchhaarana .One should know that ‘bhrumadhya’ the middle of the eyebrows in the forehead which is also the root of the nose is the seat of nectar. That is the great place of Brahman as of naasika moola and bhrumadhya is as of amrita shtana.

43. Aasana, Pranayama, Pratyahaara, dhaarana, dhyaana and samaadhi are indeed the shadangas of yoga.

44. In the vishva as of as many jeevaas have innumerable aasanaas which perhaps only Bhagavan Shankara be aware of Siddha, Bhadra, Simha and Padma are the four principal aasanaas of postures. Muladhara is the first Chakra. Svadhiksthana is the second.

45. In between be the kaamarupa sthaana as of Yoni sthaana’s aadhaara as of chaturdala kamala and there between the prakyaata prajaanana yoni shakti or the kundalini shakti as siddha janaas name it viz, abhyartdhana. His may be realised as of kaama the Manmadha the God of Love and Lust

46. Stated otherwise, between these two is said to be the seat of ‘Yoni’ having the form of Kama Deva the lotus of four petals. In its midst is said to be the Yoni called Kama and worshipped by the Siddhas. In the midst of the Yoni is the Linga facing the west and split at its head like the gem. He who knows this, is a knower of the Vedas.

47. A four-sided figure is situated above Agni and below the genital organ, of the form of molten gold and shining like streaks of lightning. Prana is with its ‘Sva’ sound, having Svadhiksthana as its Adhisthana or seat.; ‘Sva’ or Prana arises from it.

48-49.-50: The Chakra Svadhiksthana is spoken of as the genital organ itself. The Chakra in the sphere of the navel is called Manipuraka, since the body is pierced through by Vayu like Manis or gems by a string. The Jiva then be urged to actions by its past virtuous and sinful Karmas whilst about in this great Chakra of twelve spokes, so long as it does not grasp the truth. Above the genital organ and below the navel is Kanda of the shape of a bird's egg.

51. There arise from it Nadis seventy-two thousand in number. Of these seventy-two are generally known.

52-53. Of these, the chief ones are ten and carry the Pranas. Ida, Pingala, Susumna, Gandhari, Hastijihva, Pusha, Yasasvini, Alambusa, Kuhuh and Sankhini are said to be the ten.

54-55-56. This Chakra of the Nadis should ever be known by the Yogins. The three Nadis Ida, Pingala and Susumna are said to carry Prana always and have as their Devatas, moon, sun and Agni. Ida is on the left side and Pingala on the right side, while the Susumna is in the middle. These three are known to be the paths of Prana the navel is called Manipuraka, since the body is pierced through by Vayu like Manis or gems by a string.

[Devi Bhagavata Purana explains Naadees and Chakraas

Devi Bhagavati described to Himavanta 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, Yasashvini, Pusha, Alambusha, Kuhu, Shankini, Payasvini, Sarasvati, Varuni and Yashodhara. The most important Nadi 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 up to the head at the top; it is from Moola Adhara Chakra and terminating at Sahsara 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’. Thereaboe is ‘Kula Kundalini’ representing Serpent Fire of red colour. Outside the Kundalini is the ‘Adhara Nilaya’ of yellow lotus colour denoting four letters viz. Va, Saa, Sa, Sa; this is the base or Moola Adhara supported by six lotus formations. Beyond the Moola Adhara is the Manipura Chakra of cloud lightning colour comprising ten lotus petals representing ten letters da, dha, na, ta, tha, da, dha, na, pa, pha. This Mani Padma is the dwelling spot of Vishnu. Beyond the Mani Padma is ‘Anahata Padma’ with twelve petals representing Kha, Ga, Gha, ma, cha, chha, ja, jha, lya, ta, tha. In the middle is Banalingam, giving out the sound of Sabda Brahma. Thereafter is Rudra Chakra which represents, sixteen letters: a, a’, i, i’, u, u’, ri, ri’, li, lri, e, ai, o, ar, am, ah. It is in this place that ‘Jeevatma’ gets purified into ‘Paramatma’ and hence known as ‘Visuddha Chakra’. Further beyond is ‘Ajna Chakra’ in between the two eyebrows where the ‘self’ resides representing the sound 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 ‘Bindi Sahjan’. 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! ‘Mooladharaaik nilaya,Brahma Grandhi vibhedini/ Manipurantharuditha Vishnu grandhi vibhedin/ Ajna Chakrantharalakshta Rudragrandhi vibhedin/ Sahasraambujarudha/ Sudha Sarabhi Varshini / Tatillatha Samaruchhi Shatchakropathi Samsthita / Mahasaktih Kundalini/ bisathanthu taniyasi/ Indeed it would be rather difficult to practise Yoga on the above lines and hence would adopt ‘Avayava Yoga’ (limb wise) initially as described above viz. overcome ‘Shadvargas’ and practise Yama, Niyama, Asana, Pranayama, Prathyahara, Dharana, Dhyana and Samadhi and then after lapse of many weeks and months of practice one could succeed in the above discipline!"

56-57: Prana, Apana, Samana, Udana and VyanA; Naga, Kurma, Krikara, Devadatta and Dhananjaya; of these, the first five are called Pranas, etc., and last five Naga, etc., are called Vayus (or sub-Pranas.

58. All these are situated or run along the one thousand Nadis, being in the form of producing life. Jiva which is under the influence of Prana and Apana goes up and down.

[ Pancha Pranas viz. Prana-Apaana-Udana-Vyana-Samana are explained

prana vayu is not overall prana but a sub-prana or prana vayu which is located in the chest between the larynx and the diaphragm, and governs the respiratory system and functioning of the heart. Prana vayu, literally “forward moving air”, moves inwards and regulates all the ways in which we take in energy - from the inhalation of air, eating of food, and drinking of water, to the reception of sensory impressions and mental experiences. It provides the basic energy that drives us in life. Imbalance in prana vayu is associated with heart and lung conditions. Diminished prana vayu leads to depression and lethargy. Apana vayu is centered in the pelvic region below the navel and experienced as a

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downward flowing movement on exhalation. It controls the functioning of the kidneys, bladder, colon, rectum, and reproductive organs. Literally “air that moves away”, apana vayu moves downwards and outwards, and is responsible for the elimination of feces, urination, menstruation, orgasm, birthing a baby, as well as the elimination of carbon dioxide through the breath. On a deeper level it governs the elimination of negative sensory, mental and emotional experiences. Blockage of this wind can result in constipation, sexual dysfunction, menstrual problems, hemorrhoids, as well as inability to let go and move on. Samana vayu, literally “balancing air”, is situated between the navel and ribcage, and acts as the stabilizer between the two opposing forces of prana and apana. It moves from the periphery to the center and rules all the metabolic activities involved in digestion. It digests and assimilates incoming energy, supplying the internal heat to "cook" the food we eat and to absorb sense impressions, emotional experiences and thoughts. Imbalance can affect the function of any digestive organs as well as mental ability of assimilation. Udana vayu is a manifestation of prana which pervades the head and throat. It literally means “upward moving air”, and its upward movement governs the growth of the body, the ability to stand, the nervous system, thought, speech, communication, effort and will. Udana vayu is the energy that can be used for self-transformation and spiritual growth. Imbalance can result in problems of cognition and communication. At the time of death, udana draws the individual consciousness up and out of the body. Vyana vayu, literally “outward moving air”, moves prana shakti from the center to the periphery. Being distributed from the core of the body out to the extremities this manifestation of prana pervades the whole body and acts as reserve energy for other prana vayus that require an extra boost. Associated with the peripheral nervous system and circulation, it induces the movement of food, water and oxygen as well as blood, lymph and nervous impulses throughout the body. Vyana governs relaxation and contraction of all muscles, the movements of the joints, as well as circulation of emotions and thoughts in the mind. Imbalance can cause poor peripheral circulation or numbness on a physical, emotional or mental level. All prana vayus are intimately linked to one another. One enjoys health and well-being only if prana vayus are balanced and work in harmony. Generally, Prana and Udana work opposite to Apana as the energy of collection and assimilation versus the force of elimination. Samana represents the energy of contraction while Vyana is expansion. Along with the five major pranas, there are five minor or upa pranas. Naga is responsible for belching and hiccupping. Koorma opens the eyes. Devadatta governs yawning. Krikara induces hunger and thirst. Dhananjaya is in charge of decomposition of the body after death. In reference to Eleven Forms of Vayu, Prabhaajamaana, Vyavadaatah, Vaasukivaidyuta, Rajataa, Parushaah, Shyaamaah, Kapilaa, Atilohitaah, Urdhvaah, Avapatantaah and Vaidyuta. Indeed any person who knows the names of the eleven Vayus would never be harmed by the lightning shocks and other Fire hazards.]

Stanzas 59- 92

Vaama dakshina maargena chanchalaatwana drishyate/ aakshipto bhuja dandena yathocchhalati kandkah/
Praanaapaana samaakshipta dwadjeevo na vishramet/ Apaakaaktkarshati praanopaanah pramaacchhakarshati/
Khaga rajjuvaadityetadyo jaanaati sa yogavit/Hakaarena bahiryaati sakaarena vishetpunah/
Hamsahamsotyamum mantram jeevo sarvadaa/ Shataani shad devaaraatram sahastraanaekavinshhati/
Etatsankhyaavitram mantram jeevo japati sarvadaa/ Ajapaa naama gayatree yoginaam mokshadaa saddaa/
Asyaah sankalpamaatrena narah paapai pramuchyate/Anayaa sadrushee vidyyaa anayaa sadrusho japah/
Anayaa sadrusham punyam na bhutam na bhavishyati, Yena maargena gantavtam Brahma sthaanam niraamaam/
Mukheenaacchhaadya tadwaaram prasuptaa Parameshvaree/ Prabuddha vahni yogena manasaa Marutaa saha/
Soochivadguna dhanaaya vrajaturthv sushumnayaa/ Udghaatayet kapaatham tu yat kunchakayaa hathaat/
Kundilanyaa tayaa yogee mokshadwaaram vibhedayet/
Krivaa sampititou karou dhriddda taram badhvaatha padmaasanam gaadham vakshasi sannidhaaya
chubukam dhaanam cha taczchhetasti/
Vaarum vaaramapaanamoorthvaamalimam procchyaaraayanpuritam munchan praanamupatii
bodhamamatlam shaktiprabhaavaanararaha/
Padmaasanasthito yogee naadeedwaareshu poorayan/ Maarutam kumbhayanyastu sa muko naatra
samshayah/
Angaanam mardanam krivaa shrama jaatena vaarinaa/Kavamallavanatyaaagee ksheerapaananaratah
sukhee/
Brahmachaaree mitaahaaree yogee yoga paraayanah/ Abdaardhurvam bhavedsiddhou naatrsa
kaaryaa vichaaranaa/
Kandorthva kundalee shaktih sa yogee siddhvaahjanam/Apaana praanayairaikyaam kshayaan
mootra pureeshayoh/
Yavaa bhavati vridhhopi satatam moola bandhanaat/ Paarshnibhaagena sampeedyaa yonimaa
krunchayed gudam/
Apaanamoorthvaamritkriishya moolabandhoyamuchyate/Udyaanam kurute yasnaadivshaaranta
mahaah kagah/
Apaanam kundalee shaktih sa yogee siddhvaahjanam/Apaanam kurute yasnaadivshaaranta
mahaah kagah/
Vaaram vaaramapaanamoortvamalimam procchyaaraayanpuritam munchan praanamupatii
bodhamamatlam shaktiprabhaavaanaraha/
Padmaasanasthito yogee naadeedwaareshu poorayan/ Maarutam kumbhayanyastu sa muko naatra
samshayah/
Angaanam mardanam krittvaah shrama jaatena vaarinaa/Kavamallavanatyaaagee ksheerapaananaratah
sukhee/
Brahmachaaree mitaahaaree yogee paraanah/ Abdaardhurvam bhavedsiddhou naatrsa
kaaryaa vichaaranaa/
Kandorthva kundalee shaktih sa yogee siddhvaahjanam/Apaana praanayairaikyaam kshayaan
mootra pureeshayoh/
Yavaa bhavati vridhhopi satatam moola bandhanaat/ Paarshnibhaagena sampeedyaa yonimaa
krunchayed gudam/
Apaanamoorthvaamritkriishya moolabandhoyamuchyate/Udyaanam kurute yasnaadivshaaranta
mahaah kagah/
Udyaanam tadeva yaatattara bandho viladheyate/ Udara paschinam taanam naabhoruurdhvaam tu
kaaratet/
Uddeeyaanepaayam bandho mrityumaanatangakerasuree/ Badhraati hi shirojaatamadho gaaminaa
bhojalam/
Tato jaalandhoro bandhah karmaduhkhauga haashaanah/ Jaalalndhare krute bandhe kantha sankocha
lakshane/
Na peeyusham patatyagnou na cha vaayu pradhaavati/ Kapaala kuhare jihvaa pravishtaa
vipareetaagaa/
Bhruvorantgataa driishti mdraa bhavati kchecharee/ Naro maranam tassyaa na niddraa na kshudhhaa
trushaah/
Na cha moomchaa bhavetassya yo mudraam vetti kchechareem/ Peedya na cha rogena lipyate na cha
kaarmanaa/
Badhyate na cha kaalena yasya mudraasti kchecharee/ Chittam charti rave yasnaajjhivaa bhavati
rave gataa/
Tenaishhaa kchecharee naama mudraaad siddvanamaskritaah/ Kchecharyaa mudrayaa yasya vivaram
lambikordhvatah/
Bindu ksharati no yasya kaaminyaaligintasya cha/ Yaavaddindnduh sthito dehe taavvaan mrityubhayam
kritah/
Yaavaa dwandwaa nabho mudraaad taavadvindurna gacchhahi-Galitopi yadda binduhu sampndrapto
yonimandale/
Vraajantyurdhvam hataacchaktvaa nibhaddhvo yoni mudrayaa/ Sa eva dwividho binduhu pandaro
lohitastathaah/
Pandaram shukrarnityaaahrulohitaakhyam mahaarajah/Vidrumadruruu sankaasam yonisthaane
sthitam rajah/
Shashisthaane vasodwindustayooriyaamy sudurlabham/ Bindh shiva rajah shaktirbindurindrudu rajo
ravih/
Udbhayoh sangamaadeva praapyaate param vapuuh/ Vaayunaa shakti chaaleva preritam rave yathah
rajah/
Raviaiatvamaayaaati bhavedrayvam vapustdada/Shuklam chandrena samyuktaam rajah
Suryasamariyatam/
Dvayoh samaraseehehaam yo jaanaati sa yogavii/Shodhanam mala jalaanaam ghatanam Chandra
Suryayoh/
Rasaanaam sheshanam samyagmahamudraaahbhidheeyate/
Vakhshyaantaanurnippeedyaa sushiram yonescha vaamaaarghrinaa hastaabhyaamanudhaaraayan
pravitataam paadam tathaa dakshinaam/Aapurya shvasanena kkuksiyyugalam badhnvaa shaanaai
rechayedashaaa paataka naashanee nanu Maha mudraa prinaam prochyate/
One’s praana be moving about by the ucchvaasa-nishvaasa alternatvives as the chanchala prakriti be able to realise the process. This is on the comparison of an elephant throwing a ball to and fro ever and ever till the termination of the game! Thus the process praaana- apaana prakriaya as a bird be pulling a string up and down till such time as tired another such another spree. Only tatva jnaani yogis could realise this: the ‘Ha kaara dhwani and ‘Sa’ kaara dhwani’ doubling as of Hamsa-Hamsa be to arrive at the Hamsa Rupa mantra and that be how the ‘nirantara japa’ or atleasr day night 21600 each time. This ia callrd Ajapa Hamsa Mantra or Ajapa Gayatri:

[ Expla: on ‘Ajapa Gayatri Mantra’ as Hamsa as Rishi and Avyakta Gayatri

Here is the performance of Ajapa Gayatri given: Now Hamsa is the Rishi; the metre is Avyakta Gayatri; Paramahamsa is the Devata or the presiding deity; ‘Ham’ is the Bija; ‘Sa’ is the Shakti; So’ham is the Kilakam is the wedge. Thus there are six. There are 21,600 Hamsas or breaths in a day and night. Then Soham mantra japa to Ganesha and Suryaadi devataas: ‘Suryayaya Somaaya Niranjanaaya niraambhaasaaya atanu ukshma prachodayaat iti agnishtomaabhyaan or Salutation to Surya, Soma, Niranjana the stainless and Nirabhasa the universeless. Ajapa mantra.: which explains ‘ May the bodiless and subtle one guide illummate my understanding. Vaushat to Agni-Soma. Then Anganyasas and Karanyasas should be performed after the Mantras as they are performed before the Mantras in the heart and vocal. Having done so, one should contemplate upon Hamsa as the Atman in his heart. Agni and Soma are its wings -right and left sides; Omkara is its head; Ukara and Bindu are the three eyes and face respectively; Rudra and Rudrani are the feet -Kanththa or for the realisation of the oneness of Jivatma or Hamsa, the lower self with Paramatman or Parmahamsa, the Higher Self is done in two ways viz. Samprajnata and Asamprajnata.

Samprajnata Samadhi: There are four levels of consciousness through which the mind moves during samprajnata samadhi: Savitarka or application of thought- Savichara or cognition- Ananda or conscious bliss-and asmita or disembodiment. Samprajnata samadhi is just one of 10 different types of samadhi or of meditative consciousness. This form of meditation gradually introduces the mind to more advanced forms of meditation, such as asamprajnata samadhi -- wherein the practitioner's mind, body and sense of self is completely lost in the meditation. Samprajnata samadhi is important for any yoga practitioner who wants to deepen the spiritual aspect of their practice and expand their consciousness to come closer to moksha or liberation.]

Hence the summary of Sranzas 59-63as follows Jiva on account of its ever moving by the left and right paths is not visible. Just as a ball struck down on the earth with the bat of the hand springs up, so Jiva ever tossed by Prana and Apana is never at rest. He is knower of Yoga who knows that Prana always draws itself from Apana and Apana draws itself from Prana, like a bird drawing itself from and yet not freeing itself) from the string to which it is tied The Jiva comes out with the letter ‘Ha' and gets in again with the letter ‘Sa'. Thus Jiva always utters the Mantra 'Hamsa', 'Hamsa'. The Jiva always utters the Mantra twenty-one thousand and six hundred times in one day and night. This is called Ajapa Gayatri and is ever the bestower of Nirvana to the Yogins.

64-66-67- 68 :

This Ajapa Gayatri be able to by sankalpa maatra be able to demolish the practioner’s papa karmas. Through its very thought, man is freed from sins. Neither in the past nor in the future is there a science equal to this, a Japa equal to this or a meritorious action equal to this. Parameshvari viz., Kundalini Shakti sleeps shutting with her mouth that door which leads to the decayless Brahma-hole. Being aroused by the contact of Agni with Manas and Prana, she takes the form of a needle and pierces up through Susumna. The Yogin should open with great effort this door which is shut. Then he will pierce the door to salvation by means of Kundalini.

69.-70 Folding firmly the fingers of the hands, assuming firmly the Padma posture, placing the chin firmly on the breast and fixing the mind in Dhyana, one should frequently raise up the Apana, fill up
with air and then leave the Prana. Then the wise man gets matchless wisdom through this Shakti. That Yogin who assuming Padma posture worships i.e., controls Vayu at the door of the Nadis and then performs restraint of breath is released without doubt.

71-72. Rubbing off the limbs the sweat arising from fatigue, abandoning all acid, bitter and saltish food, taking delight in the drinking of milk and Rasa, practising celibacy, being moderate in eating and ever bent on Yoga, the Yogin becomes a Siddha in little more than a year. No inquiry need be made concerning the result.

73. Kundalini Shakti, or Kundalini an energy released within an individual using specific meditation techniques. It is represented symbolically as a serpent coiled at the base of the spine. Kundali when it is up in the throat, makes the Yogi get Siddhi. The union of Prana and Apana has the extinction of urine and faeces.

74-76-77: One becomes young even when old through performing ‘Mula-Bandha’ always. Pressing the Yoni by means of the heels and contracting the anus and drawing up the Apana - this is called Mula-Bandha. ‘Uddiyana Bandha’ is so called because it is like a great bird that flies up always without rest. One should bring the western part of the stomach above the navel. This Uddiyana Bandha is a lion to the elephant of death, since it binds the water or nectar of the Akasha which arises in the head and flows down.

Summary of 78-79-80-81-82-83-84: The ‘Jalandhara Bandha is the destroyer of all the pains of the throat. When this Jalandhara Bandha which is destroyer of the pains of the throat is performed, then nectar does not fall on Agni nor does the Vayu move. When the tongue enters backwards into the hole of the skull, then there is the Mudra of vision latent in the eyebrow called Khechari.. He who knows the Mudra Khechari has not disease, death, sleep, hunger, thirst, or swoon.. He who practises this Mudra is not affected by illness or Karma; nor is he bound by the limitations of time. Since Chitta moves in the ‘Kha’ or Aakasha and since the tongue has entered in the Mudra ‘Kha’ viz., the hole in the mouth. Therefore the Mudra is called ‘Khechari ‘and worshipped by the Siddhas. He whose hole or passage above the ‘Uvula’ is closed with the tongue backwards by means of Khechari-Mudra never loses his virility, even when embraced by a lovely woman. Where is the fear of death, so long as the ‘Bindu’ or virility stays in the body.

85-86-87- 88: Bindu does not go out of the body, so long as the Khechari-Mudra is practised. Even when Bindu comes down to the sphere of the perineum, it goes up, being prevented and forced up by violent effort through Yoni-Mudra. This Bindu is twofold, white and red. The white one is called Sukla and the red one is said to contain much Rajas. The Rajas which stays in Yoni is like the colour of a coral. The Bindu stays in the seat of the genital organs. The union of these two is very rare. Bindu is Shiva and Rajas is Shakti. Bindu is Chandra and Rajas is Surya..

89-90-91-92: Through the union of these two is attained the highest body; when Rajas is roused up by agitating the Sakti through Vayu which unites with the sun, thence is produced the divine form. Sukla being united with the moon and Rajas with the sun, he is a knower of Yoga who knows the proper mixture of these two. The cleansing of the accumulated refuse, the unification of the sun and the moon and the complete drying of the Rasas or essences, this is called ‘Maha-Mudra’. Thus, placing the chin on the breast, pressing the anus by means of the left heel and seizing the toe of the extended right leg by the two hands, one should fill his belly with air and should slowly exhale. This is called Maha-Mudra, the destroyer of the sins of the practitioner.

Stanzas 93-(i-ii-iii-iv-v-vi-vv-vii-ix-x-xi-xii-xiii-xiv-xv) –

_Athatma nornym vyaakhaasye-Hridi sthaane ashtamadalapatmam vartate/ Tanmadhye rekhaavalayam kritvaa jeevatma rupam jyoteerupamagunamaatram vartate/ Tasnminsarvam pratishhtitam bhavati sarvam jaanatmum kartaaham bhokta sukhee dukhee kaanah swajjo badhiro mookah krishah sthalonena prakaarena swatantra vaadena vartate/

Poorva dale vishvamate poorvam dalam shveta varnam taddaa bhaktipurah sarvam dharme matirbhavati/
Now here be a description of Atman. In the seat of the heart is a lotus of eight petals. In its centre is Jivaatma of the form of Jyotis and atomic in size, moving in a circular line. In it is located everything. It knows everything. It does everything. It does all these actions attributing everything to its own power and thinking. I enjoy, I am happy, I am miserable, I am blind, I am deaf, I am mute, I am lean, I am stout, and so on. When it rests on the eastern petal which is of white colour, then it has a mind inclined to Dharma with Bhakti. When it rests on the south-eastern petal, which is of Rakta Varna or of blood colour, then it is inclined to sleep and laziness. When it rests on the southern petal, which is of Krishna Varna or of black colour, then it is inclined to hate and anger. When it rests on the south-western petal which is of Nila Varna or of blue colour, then it gets the desire for sinful or harmful actions. When it rests on the western petal which is of crystal colour, then it is inclined to flirt and amuse. When it rests on the north-western petal which is of ruby colour, then it has a mind to walk, rove and have Vairagya or be indifferent. When it rests on the northern petal which is Pita Varna or of Yellow colour, then it is inclined to be happy and to be affectionate. When it rests on the north-eastern petal which is of Vaidurya Varna of 'Lapis Lazuli' colour, then it is inclined to amassing money, charity and passion. When it stays in the inter-space between any two petals, then it gets the wrath arising from diseases generated through the disturbance of the equilibrium of Vayu, bile and phlegm in the body. When it stays in the middle, then it knows everything, sings, dances, speaks and is blissful. When the eye is pained after a day's hard work, then in order to remove its pain, it makes first a circular line and sinks in the middle. The first line is of the colour of Bandhuka flower or of Bassia. Then is the state of sleep. In the middle of the state of sleep is the state of dream. In the middle of a state of dream, it experiences the ideas of perception, Vedas, inference, possibility, sacred words and so on. Then there arises much fatigue. In order to remove this fatigue, it circles the second line and sinks in the middle. The second is of the colour of the insect ‘Indragopa’ of red or white colour. Then comes the state of dreamless sleep. During the dreamless sleep, it has only the thought connected with Parameshvara alone. This state is of the nature of eternal wisdom. Afterwards it attains the nature of the Parameshvara. Then it makes a round of the third circle and sinks in the middle. The third circle is of the colour of ‘Padmaraga’ or ruby. Then comes the state of Tureeya, the fourth state. In Tureeya, there is only the connection of Paramatman. It attains the nature of eternal wisdom. Then one should gradually attain the quiescence of Buddhi with self-control. Placing the
Manas in Atman, one should think of nothing else. Then causing the union of Prana and Apana, the person concentrates on aim upon the whole universe being of the nature of Atman. Then the state of Tureeyateeta that state beyond the fourth. Then everything appears as bliss. The practitioner is beyond the happiness and pains. The person be staying here as long as should wear the body or as of Jeevan Mrita. Then he attains the nature of Paramatman and attains emancipation through this means. This alone is the means of knowing Atman.

Stanzas 94- 95-96-97 -98-99- 100-101-102-103-104-105- 106

Chatushpathamasaayukta mahadwaaragavayunaa/ Sahasthitatrikonaardha gamane drishyatechyitah/
Purvokta trikonasthaanadupari prithivyaaadipancha varnakam dhyyeyam/Praanaadi pancha vaayu-
scha beejam varnam cha shhaanakam/Yakaaram praana beejam cha neela jeemunta sannibham/
Lakaaram prithiveerupam vyaanam bandhuka sannibham/ Vakaaram jeevabeejham cha udaanam
shankhavarnikam/
Hakaaram viyatsarva rupam cha samaanam sphatika prabham/Hrinaabhi naasaakarnam cha
paadaangushtraadi samshhitam/
Dwisaptati sahastraani naadee mangeshi varrate/ Ashtaaavimshatkoteshuroma kypesha samshhitaaah/
Samaana praana ekastu jeevah saeka evah/ Rechakaaditrayam kuryaad dhridhachittah samaaichtah/
Shanaah samastamaakruthyaa hritsarooruhakotare/ Praanaapaanou cha  badvaa tu pranavena
samucchhare/
Kantha samkothanam kritvaa linga samkochana tathaa/ Mulaadhaaraat sushumnaa cha padma
tantunibhaa shubhaa/
Amurto varrate naado veenaadanda samushitah/ hankha naabhischiva madyameva dwniryataah//
Vyomarandra gaatenaaado mayaram maadamevachaa. Kapalaah guhare madhye chaturdasya madhyame/
Tadaataamaa raadate tatra yathaa yomni Duvaakarah // Kodandadvayamadhye tu Brahma randhreshu
shakucha/
Svaatmaanam prrusham pashyyanmanastatra layam gatam/ Ratnaani jyotisnnada tu bindu
maheshvaram padam/Ya evam vedaa purushah sa kaivalyam samashruta itypanishad/

One’s shareera jnaana is realised then the basic process of breathing is to be realised. When Vayu by way of breathing enters the great hole associated with a hall where four roads meet gets into the half of the well-placed triangle, then is Achyuta the indestructible visualised.

In the context of triangle, one should meditate on the five Bijaksharas of Pancha Bhutaas or of the Five basic elements Prithvi, Aapas- Rejas- Vayu and Akasha as also on the Pancha Praanaas of Praan- Apana-Udaana-Vyaana -Samaanaas, the colour of the Bijas and their positions.

The letter 'Ya' is the Bija of Prana and resembles the blue cloud.
The letter 'Ra' is the Bija of Agni, is of Apana and resembles the sun.
The letter 'La' is the Bija of Prithvi, is of Vyana and resembles Bandhuka flower. The letter 'Va' is the Bija of Jiva or Vayu), is of Udana and is of the colour of the conch.
The letter 'Ha' is the Bija of Akasa, is of Samana and is of the colour of crystal. Prana stays in the heart, navel, nose, ear, foot, finger and other places, travels through the seventy-two thousand Nadis, stays in the twenty-eight Crores of hair-pores and is yet the same everywhere. It is that which is called Jiva.

One should perform the three, expiration, etc., with a firm will and great control; and drawing in everything (with the breath) in slow degrees, he should bind Prana and Apana in the cave of the lotus of the heart and utter Pranava, having contracted his throat and the genital organ.

From the Muladhara to the head is the Sushumna naadi resembling the shining thread of the lotus. The Nadaa is located in the ‘Vinandanda’ or the spinal column; that sound from its middle resembles that of the conch shell.

When it goes to the hole of Akasa, it resembles that of the peacock. In the middle of the cave of the skull between the four doors shines Atman, like the sun in the sky.

Between the two bows in the Brahma Randhra, one should be able to realise Purusha and Prakriti yet od adviteeyata as the Saakaara Brahma or Nitaakaara Brahmas as per one’s own visualisation. Then
the Practitioner’s Manas is absorbed there. That man attains Kaivalya who understands the gems, moonlight, Nada, Bindu and the seat of Maheshvara.

Thus the Dhyana Bidupanishad concluded.

**Ekaaksharopanishad**

Krishna Yajurvadeeya Ekaaksharopanishad is of Avinaashi Paramatma’s Aksharatva on one hand and Jeevana Tatwaanubhava on the other. This is from Vighna Naashaka Arishtanemi to Kumara Kartikeya. That very Paramatma Tatva be all inclusive of Tri Gunaas, Chatur Vedaas and the entirety of charaachara jagat as saadhakaas be ever seek to take to upaasana and hence the jeevan mukta upadesha.

Stanza 1

Ekaasharam twaksharennaasti Somo sushumnaayaam cheha dhridhee sa ekah,
Twam Vishvabhujbhrutapatih puraanah parjanya eko bhivanasya goptaa/

Bhagavan the omnipresent, omniscient and omin potent!, You are akshara, shasvata as of Soma, Parabrahma rupa and of sushumana maarga sashasraara chakra pratishhita, as of adviteeya avinaashi tatva ekaakshara sthitaa and sarvaloka rakshaakara parjanya. In other words you are the one Imperishable in the Imperishable, conjoint with Uma. As known by means of Susumna, here on the empirical plane, the one firm or Principle, the ancient source of the world, the Lord of beings; the Parjanya the principle of life-giving water, and the Protector of the world

Stanza 2

Vishve nimagna padaveeh kaveenaam twm jaatavedo bhuvanasya naathah,
Ajatmagne sa Hiranyareetaa yagjnyasvamevaikavibhuh puraanah/

You are the sarva shaktimaan being the samasta vishva vasudhaa’s ‘kana kana jeevana shaktimaan’. You are anchored to mantra drashtaa rishis and samasta loka rakshaakara. You are the Hiranya reetaa or agni rupa and yagjna rupa. Indeed the Virat Rupa and the Purna Purusha..

[ Virat Purusha 1) in general 2) Shvetaashvatara Upa explains the Profile of Virat Purusha the Cosmic Being unsurpassed 1]
‘Tapas’ Planetery Systems respectively. The Sages described the Topmost Planetary Structure comprising Thousand Heads as ‘Satya Loka’; His Arms as Demi-Gods (‘Devatas’) conducted by ‘Indra’ as the Chief; the Ten Directional Sides as His Ears; the Physical Sound as Sense of Hearing; the Two Nostrils as Aswini Kumars; Material Fragrance as The Sense of Smell; His Throat as the Blistering Fire; His Eyepits as the Outer Space; Eye Balls as the Power of Vision (The Sun); Eye Lids as Day and Night; Eye Brows are the Places where Brahma and Super Personalities Reside; His Palate is the Director of Water ‘Varuna’; and His Tounge is the Spring of Juices or the Sense of Taste; Cerebral Passage are the Vedas; His Jaws of Teeth are the Lord ‘Yama’, the Dispenser of Death and Justice; The Set of Teeth is the Art of Affection; His Smile is the most fascinating and deceptive Material Energy; Upper Portion of His Lips is Modesty; His Chin is the Craving and Thirst; His Breast is Religion and His Back Irreligion; His Genitals the Brahma or the Creator; His Two Testicles are Mitra-Varunas; His Waist is the Ocean; His Bones are the Hills and Mountains; The Veins of His Gigantic Body are the Rivers; His Body Hairs are Trees; His Breath is the Omnipotent Air; His Movements are Passing Ages; His Actions are the Reactions or the Three Modes of Material Nature; Hairs on His Head are the Clouds carrying water/rain; His Intelligence is the Supreme Cause of Material Creation; His Mind is the Moon or the Reservoir of all Changes; His Ego is Rudrdeva; His Residence is Humanity; His Musical Rhythm is the Celestial Existence of ‘Gandharvas’ ‘Vidyadharas’ and Angels; and so on. The Face of the Gigantic Body is of ‘Brahmanas’, Arms are ‘Khsatriyas’, Thighs are ‘Vaisyas’ and Feet are under the protection of ‘Sudras’. The ‘Virat Purusha’ has no beginning or end; is all powerful and all-pervading.

2) III.xi-xii) Sarvaanana shiro greevah sarva bhuta guhaashayah, Sarva vyaaatee sa bhagavan tasmaat o’sarva gatasshivah// Mahaan Prabhur vai Purushah satvashaisha pravartakah, sunirmataam imam praaptim Ishaano jyotiravyayah//

(The Lord of the Universe Parama Shiva is deeply entrenched in the hidden cave of each and every Being as the all pervading and omni present Supreme in one’s own face, head and necks. He is replete with the six principal features of Life viz. Aishvaryasya samagrasya dharmasya yashasya shriyah, jnaana vairaagyaschaiva shannam Bhaga itiranaa/ or Total Lordship, righteousness, fame, opulence, wisdom and sense of renunciation as explained in Maha Bhagavata Purana. Indeed He possesses the energy of influencing the attainment of the purest and outstanding Prime Source of Imperishable Luminosity and Splendour)

III.xiii-xv) Angushtha maatrah purushontaraatmaa sadaa janaanaam hridaye sannivishthah, hridaa manveesho manasaabhi klipto yadaa etad vidur amritaaste bhanani// Sahasra sheershaa purushah sahasraaahshah ahasra paat,sabhumin vishvato vrittwa ati atisad dasshaangulum// Purusha evedamsarvam yad bhutam vaachchha bhavyam utauurutatlavasyesaano yad anenaatirorahi//

(The Inner Self is hardly of thumb size always resident of his heart the hub of distributing evergy arising from Praana the breathing; mind is the charioteer of the organs and senses. Those who realise the significance of the Self knows it all. The Virat Purusha or the Cosmic Person is stated to have endless number of heads, eyes, and feet of far reaching command and the numerical thousand each of these body parts is by way of suggestive magnitude. The Maha Purusha Ishvara encompasses and envelopes Bhumi on all the sides, but again this is an undersratement of ‘dashhargulam’ or of ten inches seeking to express in brief as that expression briefly covers Sapt Lokas, Sapat Paataalas, Sapat Dwipas, Sapat Samudras, Sapat Parvatas, and so on apart from the ‘Kaalamaana’ the Eternal Time Schedule! Purusha eve vedam sarvam/ or the Maha Purusha Parameshwara is indeed the totality of the Cosmos, of whatever has been, is and will certainly be too!He is the Over Lord of the Universe and of Immortality quite irrespective of the considerations of the Past-Present and Future and what ever grows ‘annatarena’ or based on the basis of food and the resultant vital energy! Incidentally, the Inner Self is no doubt well within the Body and its actions but clearly unaffected by its acts and their consequences)]

Stanza 3:

Praanah prasuutirbhuvanasya yonirvaaptam thvataa ekapadena vishvam,
Twam vishvabhuryonipaarah swagarbham kumaara eho vishikhakha sudhanvaa/

Just as a sutra or a string of a jeeva is based on one’s praana, the samasta prapancha is based on Vishnu and samsaara rakshaka rupa with His dhanush as of Kartikeya swarupa. In other words, you Parameshvara! You are the basic principle of jeevaatma; you are the manifestation of the universe and source too. You are pervaded this world and the srishti-sthiti-samhaara moola kaaranaa as Vishnu and Kartikeya protect the samsaara.

Stanza 4:

Vitatya baana tarunaarka varnam vyomaantare bhaasi Hiranyagarbha,
Bhaasaa twayaa omamni kритah sutaakshyarstwam vai kumaarasvatvanenih/

Paramatma! You are as if madhyaahna kaaleena Surya teja, maayaarachita samasta hridaya rupaakaashaah maana, Hiranya garbha rupa, Deva Senapati Kartikeya rupa pratishthita and Garuda like arishthavighna nimayana.

Stanza 5:

Paramatma! You are as of vajradhaari Indra rupa- bhavaroga naashaka Rudra rupa- abheeshtha phala daayi pitru rupa chandra lokashtha- Deva, pitru hetu sampanna- Yaginaadi shraaddha rupa swaayaya-swahkaa-vashatkaari rupa and samasta prani hridaya sthitaa.

Stanza 6

Dhaataa Vidhaata pavanah suparno ishnri Varaaho rajaneer rahaschaa,/Bhutam bhavusyatprabhavh kriyaasha kaalah kramastatvam paaramaaksharascha/

Paramatma! You are the Praana Rupa- Dhaarana kara-Srishti Samharana rupa, Vidhaata- Pavana-Garuda- Vishnu- Ratri Dina, ‘Yagjna Varaah’, You are the Kaalamaana of Bhuta-Vartamaana-Bhavishya. Sarva kriyaatma, Kaala gati Paramaaksharikaasha as Vishnu and Sarva Vidyaamaana.

[Expla. on (1)Yagjna Varaha vide Brahmana Purana (2) Kala Maana- the Time Cycle vide Bhavishya Purana]

(1)

YajnaVaraha is described as follows: Diksha Samaapteeshtim damshtrah kratu danto Juhuumukhah, Agni jihvo darbha romaa Brahma seersho Mahatapadh/ Veda skandho havirgandhirhavyakavyaadi vegavaan, Praagvamsha kaayo Dyutimaanaa Dikshaabhirvatah/ Dakshinaa hridayo Yogi Shraddhaa satva -moyo Vibhuh, Upaakarma ruchischaiva pragavyaavarta bhushanah/ Naanaachhandogati patho guhyopanishadasaasah, Maayaapatnisahaayo vai Giri shringamivocchrayah/ Aho raatrekshana dharo Vedanga shriti bhushanah, Aaja glandhah struvastundah Samaghosa swano Mahaan/ Satyadharma mayah Shrimsa Karma vikrama saskrutah, Prayachitta nakho ghorah Pashujaunumhaamaakah/ Udgaadantro Homa Lingah Phala beeea mahoshadheeh, Vaadyantaratasatrasya naasmiikasomashonitah/ ( The Yagna Varaha took up the diksha or Initiation of the Kratu or the Sacrifice with his ‘damshtras’ or curved fangs and teeth holding the ‘Juhu’or the crescent shaped wooden ladle with which to make the offerings of ghee; Agni was his tongue to lap up the Sacrifice; Darbha grasses were the Varaha’s hairs; Brahma one of the Chief of ‘Ritviks’ or the Brahmanas performing the Sacrifice was comparable to Varaha Murti’s Head; Vedaas were his shoulders; his body-arma was his ‘havis’ or the Sacrificial Offering; the Havya and Kavya or the offerings to Devas and Pitru Devas respectively consituted his body-speed in which the guests at the Sacrifice were seated was Varaha’s kaaya or the spacious
physique; He was highly radiant and capable of accepting several Dikshas like the one being performed; He was the Master of Yoga full of Shradhda and Satwa or Sincerity and Resolve; he had Upakarma or extra study of Vedas and an expert in ‘Pravargya’ or the Introductory Ceremony to the long-duration Soma Sacrifice; his ‘Avarta Bhushana’ or the ornamental and circular curls of the boar chest; the representation of various ‘Chaandras’ or Poetic Meters as his pathway; Upanishads as his seat; his able assistance is Maya as his spouse; his height was that of a mountain peak; his eyes representing Sun and moon and day and night; Vedangas and Shritis were his ear-ornaments; his body smell was that of ‘Ajya’ or the Ghee offering; Sruva or the sacrificial ladle is like his snout or muzzle; his voice was like the high pitch of the chanting of Saama Veda hymns; ‘Udgata’ or the elongated Sama Veda hymn was like his entrail or intestines; homa was his Linga or Symbol; fruits and seeds are his testicles; the altar of sacrifice was his heart; He was an Epitome of Satya Dharma and Soma Rasa was his own blood.) Thus Yajna Varaha Deva, as Nasika Soma sonita, dived deep into waters and lifted up Earth, allocated waters into Oceans and Rivers on Earth, materialised Mountains to stabilise the waters thus allocated, broadly created Sapta Dwipas on Earth, materialised Bhurbuva -susahaadi Lokas and their inhabitants on the same pattern as in the previous Kalpas before the Great Pralaya.

(2)

Creation and Concept of Time: At the beginning of Creation, there was darkness all around and the Supreme Energy created ‘Maha Jala’ (the Great Water) first. ‘Parabrahma’ had his resting place (Ayana) in the water (Naara) and materialised Maya or Prakriti and as a result of the interaction, there was a Golden Egg out of which emerged Brahma. After persistent ‘Tapasya’ (meditation), Brahma created ‘Bhumi’ (Earth) from one part of the Egg and ‘Akash’ (Sky) from another; from the middle portion of the Egg was created ‘Swarga’ or the Celestial Region, Eight Directions, ‘Samudra’ or the Great Ocean, the ‘Maha Tatvas’ (Great Awareness or Consciousness of Elements) and the ‘Charachara Srishti’ or the Moveable and Non-moving Beings. After creating the Sky, he created Vayu (Air), Agni (Fire), Jal (water) and Prithvi. Brahma prescribed the names and tasks of each Institution or Entity. He created Devas and their ‘Ganas’ (troupes), the Yagnas like Jyothistomas; Grahas (Planets), Nakshatras (Stars), Nadis (Rivers), Samudras (Seas), Parvatas (Mountains), Concept of Time like Samvarsaras (Years), Masas (Months), Dinas (days), and Ritus (Seasons). He created ‘Shadvargas’ viz. Kama (Desire), Krodha (Anger), Lobha (Greed), Moha (Infatuation), Mada (Ego) and Matsara (Jealousy); Dharma (Virtue), Adharma (Vice), Sukha (Happiness) and Duhkha (Grief) etc. Brahma created Brahmans from his face, Kshatriyas from his hands, Vaishyas from thighs and Shudras from his feet. He created Rig Veda from his Eastern Face which was received by Vasishtha Muni; Yajur Veda from his Southern Head as secured by Yagnyavalkya Muni, Sama Veda from the Western Head achieved by Gautama Muni, Atharva Veda from the Northern Face obtained by Shaunaka Muni, and from his Upturned Face emerged Eighteen Puranas, Itihasas and Shastras. He divided his body on the right side to generate males and the left side to create women. He materialised a Virat Purusha or a Gigantic Male who performed Tapasya for long time to create Ten Prajapatis viz. Narada, Bhrugu, Vasishtha, Pracheta, Pulaha, Kratu, Pulastya, Atri, Angirasa and Marichi as also a number of Secondary Rishis. The he created Devatas, Munis, Daityas, Rakshasas, Piscachas, Gandharvas, Apsaras, Pitras, Human Beings, Nagas, Serpents, and so on and set them all in their positions. Lightnings, Clouds, Rainbows, Dhumaketus, Ulkas, Thunders, Fishes, Animals, Birds, and moveable and non moveable objects. Eversince ‘Srishti’ or Creation commenced, Brahma’s one day lasts till the end of a ‘Kalpa’ and at the end of his one day comes a ‘Pralaya’ (The Great Annihilation); Srishti is resumed by the next morning again. It is said that one ‘Truti’ makes one Nimesha, eighteen nimeshas a Kashtha, thirty kashthas one Kala, thirty kalas one Kshana, twelve kshanas one Muhurta, thirty muhurtas make a day and night, thirty day-nights make one month, two months one Ritu, three Ritus one Ayana, and two Ayanas a year. One day-night of Pitras equals one month of human beings; in other words, Shukla Paksha or a fortnight of humans makes a day for Pitras and Krishna Paksha a night. Satya Yuga comprises 4,800 Divya years or 17,28,000 solar years; Treta Yuga comprises 3,600 Divya years or 12,96,000 solar years; Dvapara Yuga comprises 2,400 Divya years or 8,82,000 solar years; Kali Yuga comprises 1,200 Divya years or 3,60,000 solar years. (3)
Years; Dwapara Yuga comprises 2,400 Divya years or 8, 64,000 solar years and Kali Yuga comprises 1,200 Divya years or 43,200 solar years; thus one Chatur Yuga or Maha Yuga adds up to 32000 Divya years or 43,20,000 solar years. One thousand years of Devas equals one day of Brahma and another thousand Divya years make Brahma’s night; 12,000 Divya years make one Divya Yuga and 170 Maha Yugas make one Manvantara, while fourteen Manvantaras make one Brahma day.]

Stanza Seven

Rucho yahushim prasavanti vaktraatsaamaani samraagvasurantiriksham,
Twam yagyavanetaa huta bhugvibhuscha Rudraastathaa daiyaa ganaa vasuscha/

It is indeed as to from whose the chaturvedaas of Rig-Yajur-Saama- Aadharvanas were prakatitaas. You are the overlord and saamraat of Vasus, Antariksha, Yagjneeya prakriya sampannaoanna kartrutha and indeed of being the sarva shaktimaan. Ekaadasha Rudraas viz, Mahan, Mahatma, Matimaan, Bhishana, Bhayankara, Ritudhwaja, Urthvakesha, Pingalaksha, Rucha, Shuchi and Kualagni. Vasus and Diti santhaana too were originated from you besides Ashta Vasus: viz. Aapa, Dhruva, Soma, Dhara, Anila, Anala, Pratyusha and Prabhasa.

[Visle, vide Brahmanda Purana on Highlights of Kashyapa Vamsha: display of Virtue and Evil as signified by his Wives

One of the the most illustrious examples of Bhagavan’s Creation was Kashyapa Muni the worthy son of Maharshi Marichi the Brahma Manasa Putra or the brain-born child of Brahma. As Daksha Prajapati and Prasuti gave birth to sixty daughters, ten were married to Dharma viz. Arundhati, Vasu, Lamba, Bhanu, Marutvati, Sankalpa, Muhurta, Sadhya and Vishwa. Sadhya begot Twelve Sadhyas called Jaya Devas who were considered as good as Devas. They were actually reckoned in the context of Yagnas called Darsha, Pournamasa, Brigati, Rathanta, Maah, Vithi, Vivithi, Akuti, Kuti, Vignatra and Vignatata. To Dharma were also born to Vasu the ‘Ashtavasus’ viz. Dhara, Dhruva, Soma, Ayu, Anala, Anila, Pratyusha and Prabhasa; Marutvati gave birth to Maruts; Muhurta was born to Muhurta; Sankalpa was born to Sankalpa, Vishwey Devaas to Vishwa and so on. Besides Dharma, Daksha Prajapati also married off twenty seven to Chandra, one to Shiva and thirteen to Kashyapa.

Kashyapa was wedded to the famed mothers of Lokas viz. Aditi, Diti, Danu, Kaashthha, Arishta, Anayuvu, Khasa, Surabhi, Vinata, Taamra, Muni, Krodhavasa, and Kadr. His sons were the Dwadashadiityaas viz. Dhaata, Aryama, Mitra, Varuna , Amsha, Bhaga, Indra, Vivaswanta, Pusha, Parjanya, Twashta, and Vishnu. From Surabhi, Kashyapa was blessed with Ekaadasha Rudraas viz.Angaraka, Sarpa, Niruti, Sadasasapati, Ajaikapaadha, Ahirbudhnya, Jwara, Buvana , Ishwara, Mrityu and Kapali. From Surabhi, there were two daughters, viz. Rohini and Gandharvi; Rohini begot four daughters named Surupa, Hamsakali, Bhadra and Kamadu: Kamadu gave birth to Cows, Hamsakali begot Mahishaas; and Gandharvi begot Ashvas or horses; Surabhi also begot a Vrishabha/ Bull which was secured as ‘ Shiva Vahana’.

From Aditi, Kashyapa Muni begot Indra and Devatas. Diti gave birth to Hiranya kashipu as Kashyapa concluded the ‘Ati Raatra’ of the just finished Ashvamewdha Yagna; the new born was the younger brother of Hiranyaaksha. Their younger sister was Simhika the wife of Viprachit and their son was Rahu. Hiranya Kashipu performed unusual Tapasya for hundred years and secured a significant boon from Brahma that the entire Universe should be subservient to him, that he would be the highest authority to administer one and all, Deva-Danava-Asuras must be under his control, that all the Beings in the Worlds should eat only after him, that he should not be killed by a wet or dried up weapon neither in day time nor the night. Brahma was taken aback by these demands yet granted the boon. Eversince he secured the boons, the Daitya occupied the body, thought and Soul of everything in the Creation just as Narayana would and controlled all the Lokas; he threw out Indra and Devatas from Swarga, controlled the movements of Planets, Dikpalakas and Daitya-Danavadi Beings alike to
this extent that whichever direction would be viewed by him should be prostrated by every one and all including Maharshis and all the Human Beings should consider him as Bhagavan! As the dominance of the evil deeds became climactic, Bhagavan Vishnu assumed a Form of neither a man nor a lion called Narasimha and tore off the body of the Daitya with his sharp nails which were neither wet nor dry, and the time of the killing the Evil was neither day time nor night but the perfect ‘Sandhya’. Hiranyakashipu’s sons were Prahlada, Anuhrada, Samhrada and Hrada. Hiranyayaksha was also terminated earlier as he sought to sink Bhumi Devi down to Rasatala by Vishnu assuming the incarnation of Varaha Deva and the progeny of Hiranyaaksha were five mighty sons especially Surasantapana who was invincible against Devas and fought along with Tarakasura who was decimated by Skanda Deva at a later date. Daitya called Mooka of Hlada’s lineage and son of Sunda was killed in Maha Deva’s fight with Arjuna as the latter assumed the Swarupa of a Hunter of Animals. Sunda’s son as Maricha the son of Taataka who took the form of a Golden Deer to entice Devi Sita and was killed by Shri Rama of the Great Epic of Ramayana. The Grand son of Prahlada viz. Bali who too became invincible was subdued by Yamana Deva and suppressed into Rasatala as Baleyas.

Marud Ganas: Since there were such continuous deaths of her family lineage, Diti was terribly upset as all the gallant heros of Daityas were destroyed successively despite the valiant acts of their intrepidity and resoluteness; she entreated Kashyapa Muni to bestow a boon to her that she must give birth to a son who could kill Indra. Kashyapa Muni too felt that the progeny of Aditi were getting too powerful enjoying Swarga while the progeny of Diti were continuously rotting in the Sub-terrain Lokas despite the fact that they were courageous and highly enterprising. Thus the Muni directed Diti to follow celibacy and fasting with concentrated Tapasya for thousand years and and worship the Supreme whereafter she should observe a ‘Vrata’. Diti sought Shukraachaarya’s direction to observe the Vrata. As Diti conceived eventually, Indra some how got the awareness of what was happening and approached Diti with feigned feelings of affection to his mother’s own sister and made her agree to supply flowers and other materials for the Vrata and stayed with her day and night to protect her from Evil Spirits. As Diti fell asleep almost unconciously when Sun was at peak on the Sky, Indra then entered her Garbha with his ‘Vajraayudha’, saw the fully grown up boy inside and even as the child cried, Indra cajoled him saying Maaroda maaroda (don’t cry, don’t cry) and sliced the child into seven parts and further cut the seven parts to total up to forty nine sub-parts; the fully awaken Diti Devi pleaded mercy and cried loudlly saying: na hantavyah, na hantavyah! (not to be killed, not to be killed!). Meanwhile Indra jumped out and sought her pardon for the imprudence that he committed! The terribly distressed Diti was taken aback and got bewildered for a while and having recovered her senses said that Indra need not be afraid of her anger as she would reconcile to what had happened since after all his action was not unjustified as his position would have been at stake of the child was really born.

Having said that most magnanimously she blessed each part of the killed boy as follows: Bhavantu mama Putraanaam Sapta Sthaanaani vai Divi, Vaataskandhaanimaansapta mama Putrakaah/ (May my sons be borne by Vayu into seven eternal places of glory and be blessed as Marut Devas with unprecedented splendour and reputation at seven parts of the Universe!)

Diti declared further: Let the first sphere be on Earth, the second in Surya Mandala, the third in Chandra Mandala, the fourth on the Sky at the Jyotisha Mandala, the fifth among the Graha Mandala or the Planetary System, the sixth in the Saptarishi Mandala and the seventh in Dhruva Loka. May my sons move about freely in all the Seven Places with magnificence and pride. Diti further blessed and ordained that the first batch of Marud Ganaas or the first ‘Vaata Skantha’ or Air Pocket be called ‘Avaha’ in the vicinity of Bhumi; the second batch of the Vayu Skandha would be reputed as ‘Prahaava’ beyond the clouds upto the Solar Region; the third and fourth batch of Marud Ganaas moving in the Lunar Mandala and underneath the Star Constellations, the Vayu Skandha would be fabled as ‘Samvaha’; the fifth bunch of Marud ganaas reaching upto Planets would be distinguished as
‘Vivahava’; let the sixth in the series climbing upto Saptarshi Mandala be popularised as ‘Anuvaha’ and the final hike nearby Dhruva Mandala be glorified as ‘Parivaha’. Oh Shakra! Let it be known all over the Universe that the names of my children on the basis of the deeds entrusted to each of the Ganas are: Shukra jyoti, Satya, Satya Jyoti, Chitra Jyoti, Jyotishmaan, Sutava, Chaitya; the second Gana would comprise Rutajit, Satyajit,Sushena,Sevajit, Sutamitra, Amitra, and Suramitra; the names of the third Ganaas would be Dhatu, Dhanada, Ugra, Bhima,Varuna, Abhiyuktaaksha, and Saahvya. The fifth Gana would have the names of Druk, Anadruk, Sirat, Druma, Vrikshaka, Mita, and Samita. The Shasthagana would have the names of Iruk, Purusha, Naanaadruk, Samachetana, Sammita, Samavrit and Prati harta. (Incidentally, Brahmanda Purana did not mention the other names). Indra assured that whatever Diti had stated would indeed be firmed up and that all the Forty Marud Ganaas would be share holders of Yagna bhaagas or the Authorised Consumers of the Sacrificial Offerings. They would also be his own brothers and the Co-Devataas!

Danavas: The children of Danu were of unimaginable strength and grit with huge tolerance power for determination. Viprachit was the leader. Their capacity to preform Tapasya was colossal and their record for securing boons was enormous. They were cruel, self-centered, evil-minded, quick to act and mastered the art of deception and trickery. At the same time, they read Scriptures to learn about Maya and were engaged in Agni homas apparently for wrong reasons. Shambara, Dundhubhi, Maya, Indrajit, Taraka, Jambha, Sarabha, Naraka, Pralamba and so on were some of the most revengeful and evil minded Danavas. Another wife of Viprachit viz. Simhika gave birth to Saimhikeyaaas who were worse than Danavas and the most cruel and confirmed killers of Brahmans and Sages. Rahu was the eldest son of Simhika. The most notorious among them included Vatapi, Kalanabha, Ilvala, Bhounma, Namuchi and so on. It was stated that Parashurama butchered as many as ten thousand Saimhikeyaa Ganas. The famed King Yayati wedded Sharmishtha who was the daughter of Vrishaparva Danava and Sharmishtha gave birth to the glorious King Puri. The Danavas named Poulma and Kaleya subdued Devas but eventually Arjuna of Pandavas killed them. Mayasura and Apsara Rambha gave birth to five sons and a daughter Mandodari the wife of Ravanasura. Several Danavas were by birth the instinct of being the destroyers of Yajnas, Sraddhas, Brahmanas, children and cows.

Gandharvas and Apsaras: Both Gandharvas and Apsaras were the progeny of Sages. Gandharvas were Bhrimasena, Ugrasena, Suparna, Varuna, Dhritarastra, Gomanta, Suryavarchasa, Patravanta, Arkaparna, Prayuta, Bhima, Chaitraratha, Vikhyata, Sarvajit, Trayodasha, Shaalishira, Parjanya, Kali and Narada. Their younger sisters were Aruna, Anapaya, Vimanushya, Varambara, Mishrukeshi, Asiparnini, Alumbusha, Maarichi, Shuchila, Vidyutparna, Tilottama, Adrika, Lakshmana, Kshema, Divya, Rambha, Manobhava, Asita, Subahu, Supriya, Subhya, Pundari, Ajantha, Sudati, and Sutapa. Their brothers also include Haha, Huhu, Subahu and Tumbura. Additionally, there are ‘Bhulokaapraras’ too like Hamsa, Jyotishtama, Aachaara, Daaruna, Varudha, Varenya, Suruchi and Vishyasva. Other Aprasaras were Menaka, Sahajanya, Parnini, Punjikasthala, Kritasthala, Ghritachi, Vishwachi, Purvachitti and Pramlocha. Urvashi was the daughter of Narayana.

Nagaas: Devi Kadru another wife of Kashyapa Muni was the mother of Serpents, the most well known of them being Sesa, Vaasuki and Takshaka. Other serpents of significance included Akarna, Hastikarna, Pinjara, Aryaka, Iravata, Mahapadma, Kambala, Ashwatara, Elapatra, Shankha, Karkotaka, Dhananjaya, Mahakarna, Maha Nila, Dhitarashtra, Balahaki. Pushpadamshtra, Sumukha, Durmukha, Sunaamukha, Dadhimukha, Kaliya, Amburisha, Akrura, Nahusha and so on. They were all capable of flying. Some of these had obnoxious features with long tongues, crooked damshtras, huge noses, elongated mouths, multihooded, blood eyed, twisted, very lengthy, broad faced, of various colours and body designs, vengeful and highly poisonous.

Rakshasas: Khasa was another wife of Kashyapa and they had two sons, one born at dusk time and another at the dawn time. The elder had four hands and four legs. His body was full of high hair growth all over his body and his limbs were disproportionate. His younger was born with three heads, three hands and three legs. Both were ferocious and grotesque with eight teethed damshtras. The
younger child shouted out of hunger and said that he desired to eat up his mother. The elder son prevented his mother being eaten her up and Kasyapa Muni scenting the risk appeared at once on the spot. He named them as ‘Rakshasas’ and blessed them with the boon that their touch of any thing would turn fleshy and full of blood, that in the day time they might be weak and inactive but as the dusk time they would become gradually mighty and change their bodies to those of any species at their wish; that they could disappear as they please too; and that their food would mainly comprise the flesh of Devas, Brahmanas, human beings, animals, birds and so on. Thus fortified with the boons, Rakshasas ruled across the Worlds in the nights.

The progeny of Kashyapa thus represented the high-points of Virtue and Evil as though the Worlds were on balance. Kashyapa’s wives truly characterised the facets of the Positive and Negative Forces as reflected in their offspring and their descendants:

Devi Aditi is a natural epitome of Virtue; Diti is a sign of Might and Valour; Surabhi is a Tapaswini and the mother of cows and buffalos; Danu is a Mayavati and the mother of Daanavas; Muni is a Gandha Shila; Krodha is Adhyana Sheela; Arishta is a Geeta sheela or has an aptitude for music; Khasa is a symbol of cruelty and wickedness; Kadru is the representation of anger and revenge; Krodha is a natural icon of Purity; Vinata is prone to Vahanas and thus the mother of the illustrious Garuda Deva the Vehicle of Vishnu Bhagavan and Aruna Deva the Charioteer of Surya Deva; Tamra Devi is a byword of Evil and immorality and the mother of Raakshasas; Ira is the emblem of kindness and morality; and Ananyu stands for pleasure and enjoyment. These are the natural characteristics of the wives of Kashyapa Muni as truly reflected in their offspring too.)

Indeed, Kashyapa Vamsha stood for Dharma, Kshama, Buddha, Satpravartana and Competence on one side and Adharma, Jealousy, Ignorance, Misbehavior, Viciousness, Cruelty, and utter depravity on the other! It produced Devas, Danavas, Rakshasas, Yakshas, Piscachaas, Gandharvas, Apsaras, Sarpas, Pushu-Mriga-Pakshi-Vrikta-Lataas. Indeed all these features are amply manifested among Manavas and are deeply immersed in the whirlpool of Samsara- at times displaying virtue and at other times demonstrating viciousness as they are always targetted with the grand mix of the Satvika-Raajasica and Tamasika Gunas; they are ostensibly motivated by the Chaturvidha Purusharthas of Dharma-Artha-Kama-Moksha! ]

Stanza Eight

Sa esha Devombaragascha chakre anyebhyshishthet tamo nirundhyah
Hiranmayam yasya vibhaati sarvam vyomaantare rashmimamsa naabhi
Paramatma! You are of ‘vibhinna rupaatmaka’ just as of Suryamandala be as of ‘timiraadhaka’ and ‘agjnaananadhakaara vinishta pratishthita’ or as of the antidote of dakmess of agjnaanaa. Just as Virat swarupa be as of hridayaakaasha sthita as of ‘Brahmanda garbhadharana yukta shreshitha naabhi kendra maayaa sthita’ mbhii prajaanaam nihitaa janaanaam/ Protaa teamota vichithi kramaanam Praja pathi naabhi naabhi prajaanaam nihitaa janaanaam, Moreover, Suryaadi graha nakshatra prakaashamaana rahsmi yukta maya prapancha nirbharatva. In other words the advaita paramatma be dwelling in the Surya mandala with the singular wheel of the celestial chariot dispensing darkness. All that pertains to Him shines in lovely gold in the sky day and night.

Stanza Nine

Sa sarva vettaa bhuvanasya goptaa naabhi prajaanaam nihitaa janaanaam,
Protaa twamotaa vishichitah kramaanam prajaapatischchhandamayo vigarbhhah/

Indeed that Virat Brahma the all knowing, vividha gati vishraani rupa, samasta bhuvana rakshka, samasta praani samudaya- adhaara swarupa naabhi kendra, antaryaami rupa Vishnu and veda cchanda kamala naabhi rupa. In other words, the Virat Brahma is the all-knower; the Protector of the world; the firm naye of all born beings. He exists lengthwise and crosswise, the sum total of things, spread out in order. He is the Prajapati ever adored and sung in the Vedas.
Stanza Ten

Saanouschidanto viraajascha baahum hiranmayam vedavidaam varishtam/
Yam dhvare brahma vidah stuvanti Saamai Yajurvibhih kratutbhivstvameva/

Veda vethas and jnanis who are beyond the raajasika gunaas are indeed aware of the paramount Truth of Thou art Thou . Thou art He whom in the sacrifices the knowers of Brahman adore with Vedic Songs, formulas and rites and the soma juice; as the final Truth devoid of all admixture, as the golden, the best of Veda-knowers.

Sanzo Eleven

Twam stree pumaa satvam cha kumaara ekastwam vai kumaaree hyatha bhurastvameva/
Twameva Dhaataa Varunascha rajaa twam vatsarognyaryamaya eva sarvam/

Paramatma! You alone are the stree, purusha, kamaara and kumaari. Yiu are the Pritivi,, Dhata, Varuna, Saamraat, Samvatsara, Agni, Aryama or Surya and indeed you are every Beung.

Stanza Twelve

Mitrah Suparnaschandra Indro VarunoRudratwashtaa Vishnuh Savitaa Gopatistwam,
Twam Vishnur bhutaani tu traasi daityaamstvayaavritam jagaddudhbava garbhavah/

Parama Purusha! You are Surya,Garuda, Chandra,Varuna Rudra,Prajpati,Vishnu, Savita, Indriya Swami. You are the samasta maanava jaati and bhaya traana rupa too. In short, the sarva brahmanda swarupa too and self created.

Stanza Thirteen

Tvambhurbhuvh swaratsvam hi swayambhuratha vishvatomukhah/
Ya evam nityam vedayate guhaashayam prabhum puraanaam sarva bhutam Hiranyamayam/
Hiranya mayam buddhimataam paraaam gatim sa buddhimaan buddhimateetya tishthateetupanishad/

You are the Swayam bhu, swayam prakatita, Vishvatomukha. You are the Bhur-Bhuv- Swaadi pratishthit. Those ‘ mahaanubhaavaas’ within their ‘ guhya rupa kshetra sthita puraana purushottama -aadi pranava swarupa and prakaasha swarupa’ be able to realize.In other words, who so ever thus knows the eternal dweller in the cave of the heart, the Aadi Madhaanara Purushottama who has become the all, the golden, the supreme goal of the wise, is the truly learned. He stays transcending all forms of wisdom. This is the secret doctrine.

Kaalaagni Rudropanishad

This Krishna Yajurveda sambhadha Brahma Jnaana Saadhana bhuta bhasma dhaarana vishesha vidhi be described. This laghupanishad is of Sanat Kumaara and Kaalaagni Rudra madhya prashnottara varnana- tripundra dhaarana vidhi jignaasa-Shambhava vruta naamaka tripundra vidhii pratipaadana and tadrupa janita Shiva Rupa jnaana.

Stanza one

Atha Kaalaagni Rudropanishadah Samvartogni rishiranushthupcchhandah Shri Kaalaagni Rudro Devataa Shri Kaalaagnirudra preetyarthe viniyogah/

This Kaalaagni Rudropanishad’s be as of Samvarkaaagi,anushtup chhanda and and Kaalaagni Rudra as Devata.
Stanza Two

Athakaalagnirudram bhagavantam sanatkumaraah prapaccha adhohi bhagavanstripundra vidhi
satvant ki dravyam kiyatshhaanam kati pramaanam kaa rekhaah ke mantraah kaa shaktih kim
Devatam kah kartaa ki phalimiticha/

Once Shri Sanat kumaara had appoached Bhagavan Kaalaagni Rudra Deva and requested the
Tripundra vidhi or of set mark consisting of three streaks bhasma, sthaana or place , pramana or
aakaara, rekhaas and while doing so which mantra be recited- which Shakti and Devata be of the
phala prada

Stanza Three

Tam hovaca Bhagavankaalagnirudrah yad dravyam tadaagneyam bhasma sadyojaataadai panca
brahma mantrye parigruhaagnirite bhasma vaayuriti bhasma sthaalaminiti bhasma vyometi
bhasmetyanaabhinmantrya maanastoka iti samudhutya masa no mahantamiti jalena samsruyya
‘Panchaakshhara Japa Mahatmya’ and ‘Dhyanaya Jaya’
triyaayushmamiti shiro lalaaata vakshah sandheshu kriyaa ushair trayambikaistri shaktibhi
sirypatinmorakahah prakurvat pratamechchhabhamvaham sarveshu vedeshu vedavaadibhiruktam bhavati
tasmaattasmaachharchharenmumukshharaa punarbhaabaya/

On hearing this supplication, Bhagavan Kaalaagni Rudra explained to Sanat Kumara: Tripundra
dravyam be of agnigotra bhasma maatra. This bhasma be while ‘Sadyojaataadai’ mantra
-panchabrahma mantra pathana and dhaarah.. Agniriti bhasma, Vaayuriti bhasma, Samiriti bhasma,
Jalamiti bhasma, Sthalamiti bhasama while thus Pancha bhutaadi mantra yuktah, Abhiranmtrata yuktah
‘Maanastoke’ mantra be recited while be of anguli- Maano mahan’ mantra with jala prokshana- ‘Tri
aayushmam’ mantra be recited or ‘Trayamjakam yaja mahe’ mantra while reciting three rekhas .

1. Significance of Bhasma: Bhagavan Shiva further analysed the significance of Bhasma which was
product of Agni Karyaas like daily homas and Yagnas; the burning of ‘Sthavara Jangamaas’ by Fire
would result in Ash:
Bhasmattadvihitam Sarvam Pavitramidamuttam,Bhasmaanaa Veeryamaasyaaya Bhutaani
parishanchati/
Agnikaaryam cha yah krutwaa karishyati triyaayusham,Bhasmanaa mama veeryena muchyatey Sarva
kilbishey/
Bhaasatey –tyeva yaddhhasma shubham bhaavayatey cha yat,Bhakshanaat Sarva ;paapaanaam
bhasmeyti parikeertitam/
Ushmapaah Pitaro Jneyaa Devaa vai Somasambhavaah,Agnishomaatmakam Sarvam Jagarsthaavara
jangamam/
Ahamagnirmahaa tejaah Somaschaishaa Mahaambikaa, Ahamagnischa Somascha Praktrutyaa
Purushaw Swayam/
Tasmaadbhasman Mahaa Bhagaag madveeryamiti chochyatey,Swarveeryam vapushaa chaiva
dhaarahmeei vai shtiyata/
Tadaaprabhruiti lokeshu rakshaarthamashubheshyuchaa/Bhasmaanaa kriyatey raksha sutikaamaam
ruhesucha/
Bhasmasnaana vishuddhaatmaa Jita Krodho Jitendriyah,Matsameepam Samaagamya na bhuyo
vinivartatey/
Vratam Pashupata yogam kapilam chaiva nirmitam,Purvam Pashupatim hyetannirmitam
tadanuttamam/
material consumed by the Lord of Pitraas, while Devataas consume Amrita or Soma Rasa; Agni is of Soma Swarupa; Shiva is Agni and Soma rupi is Devi Ambika; Shiva is Purusha and Ambika is Prakruti. This is the reason why Bhasma is called Shiva’s veerya as his Veerya is generated from Shiva’s body. Thus Bhasma destroys Evil and Inauspiciousness / ‘Ashubha’ anywhere especially in households; any person taking a bath and applies Bhasma is stated to be eligible for performing the Sacred Paashuputa Vrata Kapila Yoga and is assured of Bandha vimochana or the shackles of Samsara to Shiva Loka. If a person resorts to Bhasma Snaana and performs Shiva Dhyana, then thousands of ‘Akaryas’ or misdeeds get destroyed like Agni burns off immoralities and turpitude. Application of Bhasma after Snaana and Shiva Dhyana three times a day would fetch ‘Gaanaapatya’; if that person performs Shiva Worship at Smashaana or burial grounds along with the observance of the above deeds viz. Pavitra Snaana-Bhasmaalankara-Shiva Dhyana and worship thrice daily would secure Ashta Siddhis of Anima-Garima, Vasitya etc. Performance of Kamika Vrata and Pashuputa Vrata before Shiva Linga without the impact of Shadvagraas, Rajo-Tamogunaas and perfect equanimity besides the prerequisites of Snaana-Bhasma-Dhyana- Puja-Naivedyas etc. would qualify Kalpaanta Rudra Prapti. Maha Deva further stated that He had originally scripted Srishti without Lajja (Shame), Moha (Attachment), Bhaya (Fear) and such aberrations. Even now all Beings including Devas, Munis and human beings are born naked since no person could become Jitendriya, since features like Kshama (Forgiveness), Dhairy (Courage), Ahimsa or Non-Violence, Vairagya or Other-Worldliness constitute the most superior Vastras. Thus any mocking, criticism, protests and curses against Mahatmas and Siddhhas caused by Ahamkara (Ego) and Ignorance would tantamount to ‘Maha Paapaas’ attracting the wrath of Maha Deva even against Saptarshis who were cursed back by him, while their curses against Shiva proved to be boons to the Universe since Shiva Lingas were manifested for promoting Bhakti in the Trilokas as sure means of Shiva Prapti.

2) In a congregation of Brahmansas, Veda Vyas explained the significance of ‘Rudrakshas’, their origin and methodology of wearing them. A person wearing a Rudraksha Mala with Brahma-grandhis and performs Japa-Daana-Stotra-Mantra-Deva Puja or any other propitious Task is stated to have executed the best possible worship ever. In Satya Yuga of the yore, a fearful Danava named Tripura had Brahma Deva’s boons of invincibility against Devas and harassed them besides all virtuous human beings, Sages and other species. When Devas approached Maha Deva and described the atrocities perpetrated by the Asura, Shiva got perturbed and pulled out his powerful ‘Aajagava’ Dhanush and despatched his ‘Vikaraal’ named arrow and from his Divya Drishti (Celestial Vision) tracked Tripura down after extensive battle and killed him finally. In this tedious task, Maha Deva sweated profusely and the skin moisture of Maha Deva got materialised as a huge Tree of Rudrakshas (Eyes of Rudra). As Kartikeya asked Maha Deva about the significance of the Seeds of the Tree, the latter described that wearing a mala (garland) of Rudrakshas bestowed auspiciousness and acted like a shield against diseases, poverty, unhappiness, and discontentment in life. Those who wear Rudrakshas would immediately assume the personality of confidence, equanimity and maturity. If one wore Rudraksha on his head and died, the person concerned would immediately break the cycle of rebirths and secure salvation.

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 Shivaya 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 Shivaya 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 Namah; 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 Namah; 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 Huum Namah; the ‘Dasa Mukhi’ Rudraksha worn on Sundays represents Maha Vishnu symbolising Ten Avatars, pacifying all the ill-effects of Nine Planets and destroying Evil Spirits like Piscachas, Goblins, Thieves etc.the relevant Mantra being Shri Narayaneya Shri Vaishnavey 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 procasting 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 zg 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!

As Rishis asked Lomaharshana Maharshi as to the Procedure of Lingaarchana or Worship the Shiva Linga, the Maharshi stated that once Devi Parvati also enquired of the same and Shiva Himself revealed the Procedure: To start with a devotee of Shiva should purify himself by a ‘Shuddha Snaana’ or a formal bathing and three kinds of Snaana were mentioned viz. Varuna Snaana, Bhasma Snaana and Mantra Snaana. Casual or normal Snaana was insignificant and would have no impact whatsoever; the devotee has to first concentrate and keep Shiva in the ‘dhyaana’/sincere and targeted focus and then resort to prayer to Suryan Deva, utilise materials like Mrittika, cowdung, tila, pushpa, bhasma and kusha and apply ‘Mrittika’ (Earth) or along with water and recite the Mantra: Udgataasi vartaahena and clean up the body parts; while applying gobar or cow dung, the Mantra to be recited would be Gandhaa -dwaraam dhuraadharshaam nitya pushtaam kareeshineem and so on. Then clean up the body by downing it in the water body a few times and then change the unclean Vastra to a dry and clean Vastra, recite prayers to Surya-Chandra-Agni and Varuna. With pre-collected water in a shankha or conchshell or atleast in a bowl of Kusha grass, then perform three ‘Aachamanas’ or sips of spoonful of water while reciting the Mantra: Apavitrah pavitrovaa sarvaavasthaangatopiva, Yassmaret Pundareekaahsham sa bahyaantaraa suchih /

This would be followed by the Aghamarshana Mantras viz.

Rutamcha Satyam abheedaat tapasodhyaaayata
tato raatrasya jaayataat tat Samudro Arnavaha/
(Even before meditation, the self-illuminated Para Brahma created Truth that dispelled darkness and further on the Oceans); Thereafter perform ‘Punarauchamanas’ with the water from the shankha or the bowl made of kusha grass as the case that may be.
This would be followed by initiating ‘Manasika’ or ‘Pratyaksha’ Abhisheka of Linga with the Invocation of *Trayambika Mantra* and its explanation

*Om Trayambakam yajaaamahe sugandhim pushitvirdhahanam,*

*Urvaa rukerna bandhanaat Mrutyormukshsheya Maamrutaat/*

(OM, Tryambakaam or Three Eyes or Three Ambaas of Lakshmi-Gouri-Sarasvati; Yajaamahe or we sing your glory; Sugandhim or of fragrance of knowledge-strength-presence or of knowing-seeing-and feeling of His deeds; Pushitvirdhanam or may the Creator promote our well-being; Urvaa rukerna or deadly diseases or Adhibhoutika-Adhiyati mka-Adhi daivika; eva: types; bandhanaan or overpowered; Mrutyor -meeksheeya or do deliver us from death; Maamrutaat: kindly bestow to us the rejuvenating Amritam or Nectar). The Mantra of *Rudrena Pavanaanena twaritaakhya Manravit* etc. is recited while initiating the Abhisheka and performing Dhyana or meditation of Pancha Mukha Shiva; thus the Snaana- Aachamana-Dhyaana is performed, before taking up Sandhyopasana, Gayatri Japa, and Pancha Yagnaas. The Pancha Yagnas comprise Deva Yagna, Manushya Yagna, Bhuta Yagna, Pitr Yagna and Brahma Yagna; Devas are pleased by Agni Homas; Manushyas are pleased by Bhojana-Dakshinaas to worthy Brahmanas; Bhutaas are pleased by Sacrifice of ‘Bali Vaishvaveda-Anna’, Pitr Devas are pleased by Shraadhhas and Tarpanaas, and Brahma Yajna is performed by way of ‘Swadhyaya’ or Recitation of Vedas and Scriptures. Thus Homas are an integral part of Rudraabhisheka.

Maharshi Lomavarshana now described the actual Procedure of Rudraabhisheka as follows: The Brahmana desirous of the Abhisheka should then perform Pranaayama after aligning his physical Limbs with Pranava Swarupa of Pancha Mukha Maha Deva. He should clean up the area and decorate the surroundings of Shiva Linga with Gandha and Chandana, sprinkle water on the Prokshya-Arghya-Paadya and Aachamaneeya Patraas or the vessels with which to perform the Lingaabhisheka; apply chandaana around the Paadya Patra as Pranava Mantra is recited; fill up with the ‘Churna’ or the powder mix of Karpura (Camphor), Jaati Kankola, Tamala etc.; sprinkle the mix of ‘Kushagra’ or the top of Kusha grass, rice grains, and pour the mixture of water and Bhasma or Sacred Ash -the left over of previous Agni Homas- in the Prokshani Patra utilised for scattering water; keep reciting Rudra Gayatri viz.

*Om Tatpurushaya Vidhmahe Maha Devavaaya dhimahi tanno Rudra prachodayaat/*

also the Panchakaasha Mantra viz. *Om Namassivaaya/ and perform Anga Nyasa and Karanyasa ie alignment of the Mantras and the Body Parts as also the Mantras and hand fingers along with the water from the Prokshana or water-sprinkling vessel. While Nandi Deva is seated in the vicinity of the Shiva Linga, the Karta of the Abhishekam would concentrate on Parama Shiva with his Physical Splendour akin to Agni Deva; the Tri Netra, the ‘Aabharana Bhushita’ or the Well-Ornamented One and the Sowmya Rupa.

The Karta would propitiate Shiva, besides Ganesha, Skanda and Devi Parvati with fragrant flowers and set these Devatas in different directions around the Shiva Linga. The devotee would arrange a Padma Pushpa before the Linga and visualise each of the ‘dalaas’ of the Lotus as representative of various Siddhis; the Purva dala or of Purva Disha or the Eastern Side would represent Anima Siddhi, the Dakshina dala as Laghima Siddhi, the Paschima dala as Mahima Siddhi, the Uttara dala embodying the Prapti Siddhi, the Nirrruti dala as Praakaamya Siddhi, the Vayavya dala as Ishaatwa Siddhi and Agneya dala as Vashitiwa Siddhi;[Refer to last Paragraph of the Chapter on Ashtaanga Yoga afore-mentioned]. The Padma Pushpa’s stem is stated to be the Soma Deva; the middle portion of the stem is stated to embody the Surya Deva while the lowest portion would represent Pavaka Deva. Then Shiva be seated at the Center firmly; He would be seated as Sadyoyjata Shiva with the Mantra of Vaamaa Deva; Rudra Gayatri is seated with Aghora Mantra; and Ishana is seated by reciting

*Ishaanassarva Vidyaaanaam Ishwarassarva Bhutaanaam*

*Brahmaadipatih Brahmaiddhi Patih Brahma Shivomey astu Sadaa Shivom/*
Then the devotee should worship Shiva Linga with Paadya-Arghya-Achamanaas; perform Snaana with Gandha-Chandana; implement formal Snaana with Pancha-Gavya or of Cow’s Five Bye Products; carry out Abhishka with Ghee, Honey, Sugar, Pavitra Jala along Pranava Naada. There after, clean up the residues of the Abhisheka material on the Linga with a clean cloth and decorate the Linga with flower garlands comprising fresh flowers like Jaati, Champaka, Kapura, Shanti, Kadamba. The Abhisheka Kartas would further execute nashaas or alignments with his body parts and the accompanying Sadyojaatadi Mantra Recitations; he should execute Abhishka with the water from Golden or Silver or Copper vessels with a variety of ‘Patraas’ or Leaves of Kamala, Palasha etc.and of Pushpaas. Group recitations of Namaka-Chamaka Rudras and Mahayaasaas would literally electrify the atmosphere of Devotion.

Intonations of various other Mantras and Hymns like Pavamaana, Vaamakena, Nila Rupa, Shri Sukta, Purusha Sukta, Ratri Sukta, Hotara, Atharva, Shanti Sukta, Aruna, Vaaruna, Veda Vrata, Bruhadraachandra, Virupaaksha, Skanda, Shata Rudra Shiva, Pancha Brahma Sukta would indeed transport the Vaktaan( Reciters) and the Shrotaas (Listeners) to the heights of Kailasa and demolish the sins of all concerned! After the Abhishekas, the Kartas should perform ‘Punarachamana’, repeat the worship with Gandha-Pushpa-Dhupa-Deepa-Naiverdyas as also decorate the Shiva Linga with Mukuta-Chhatra-Bhushana-Tamboola-Stotra-Japa-Pradakshina and ‘Atmaarpana Yukta Saashtaanga’ or Complete Surrender.

(4)

As Devi Parvati desired to comprehend the meaning of the Panchaakshra Mantra of Om Namasshivaaya, Parama Shiva explained the back ground: when the Universe became extinct at the Time of Pralaya, only he was present as Narayana who floated on the Great Water Surface as the Unique and Supreme Being. As he was thus lying on water, there sprouted a Lotus from his navel and on top of the stem emerged Brahma who desired to initiate ‘Srishti’ (Creation). He created ten ‘Manasa Putras’ or Mind-Born Sons, but prayed to the Supreme Being ie. Maha Deva to empower him with Shakti to take up the exciting task of formal Creation. Then the latter provided ‘Upadesha’(instruction) to Brahma and in turn Brahma gave the Upadesha to his sons who did sincere Tapasya by the recitation of the Panchaakshari for thousands of years, consuming only air and nothing else. Shiva was pleased with the meditaton and keeping in view the ‘Loka Kalyaana’ or Universal Welfare explained the purport of the Mantra, its Rishi, Devata, Shakti, Nyasa, Viniyoga and its Sampurna Swarupa or its Full Form:

\[
\text{Omiteyakaashram Mantram sthitah sarvagatah Shivah, Mantrey shadaksha –rey sukshmey panchaakshara tavuh Shivah/}
\text{Vaachya vaachaka bhaavena sthitah saakshaat- swabhaavatah, Vaachya Shivah prameyaatwaan}
\text{Mantrastadvaachakah samritah/}
\text{Vaachya Vaachaka bhavenamanaadhid samsthitastayo, Vedi Shivaagamey vaapi yatra yatra Shadaksharah/}
\text{Guhyaadguhyataram saakshaanmoksha Jnaanamanuttamam, Asya Mantrasya vakshyaami}
\text{Rishicchandodhi Daivatam/}
\text{Beejam Shaktih Swaram varnam sthananm chaivaaksharam prati, Vamadevo naama Rishih}
\text{Panktsicchanda uadaadhrutah/}
\text{Devataa Shiva yevaaham Mantrasyaasya varaananey, Nakaaraadeeni beejaani Panchabhuta -atmakaanicham/}
\text{Atmaanam Pranavam viddhi Sarvavyaapinamvayyayam, Shaktistwameva Deveshu Sarva Deva}
\text{Namaskrutey/}
\text{Twadeeyam Pranavam kinchin –madeeyam Pranavam tathaa, Twadeeyam Devi Mantraamaam Shakti bhutam na shamshayah/}
\text{Akaarokaaramakaaramadeeyo Pranavey sthitaaah, Ukaaramcha Makaaramcha Akaaramcha kramenavai/}
\]
This Unique Single Akshara Mantra OM is firmly embedded in Shiva; this Mantra of six letters viz. Om Namah Shivaaya is actually considered as of Five Aksharas; from the view-point of ‘Vaachya’ and ‘Vaachaka’, Shiva is the Vaachya or the Target or He who is sought after and Vaachaka is the means to achieve the Vachya, viz. the Mantra; wherever the Mantra is recited there is Shiva; in fact the Mantra is the Essence of Vedas; the Vidwans who recite the Panchakshari as continuous Japa are sure to attain Moksha. This Parama Vidya is indeed of Shiva’s heart. The Rishi, Chhanda /Prosody, Devata, Beejam and Shakti of the Panchaakshari Mantra is as follows: Vama Deva is the Rishi, Pankti is the Cchanda, Shiva Himself is the Devata, Nakaaraadi Pancha beejas are Pancha Bhutaas; Pranava swara Om is Shiva’s Supreme Soul and also the Shakti. Each letter of the Mantra is distinguished with the Rishi-Chhanda-Devta-Shakti-Beeja combination). Then as prescribed, the Anga Nyasa should be performed before taking over the Mantra Japa. The person who is practising the Panchakshari Mantra has to perform ‘Pranaam’ or sincere salutation to his Guru with ‘Shraddha’ by way of Maanasika- Vaachaka or Uccharana-Karma vidhaana or with purity of mind, humility of voice and perfection of deed and then take over the possession of the Mantra from the Guru at a Place of cleanliness, at an ideal time when Grahas, Nakshatras and Yogaas are well-placed. The Japa has to be performed with eqanimity of mind, full control of Indriyas-both Karmendriyas and Jnaanendriyas and of extreme concentration fixed at the targetted Shiva Maha Tatwa. It is stated that ‘Upaashyu Japa’ or slowly rendered Japa is hundred times superior and effective that Japa Yajna; when any Japa or repetetive recitation of a Mantra is performed, then that Japa is called ‘Vaachaka’or vocal in kind; the Upanshu Japa has slight lip-movement; but Japa of the best is called ‘Maanasika’ when only mind and thought are at work. Indeed any of the above types of Panchakshari Japa done with unflinching concentration by aligning Parama Shiva and the Self would definitely yield Siddhis. But mere japa of the Panchakshari without securing the balance of mind and target are of no avail. Without ‘Sadaachaara’ or of Self Regulaton and Good Observance of Morality and Virtue, any amount of Japa would be fruitless:

Yasmaadaachaara heenasya Saadhanam nishphalam bhavet, Aachaaram Paramo Dharma
Aachaarah Paramo Tapah/
Aachaaram Paramo Vidyaas Aachaarah Paramaa Gathih, Sadaachaaraavatataam Pumsaatam
Sarvatraabhayam bhavet/
Aachaara heenaaanaam Sarvatraiva bhayam bhavet,Aachaara heenah Purusho Lokey bhavati
ninditah/

(Without Aachara and good conduct, any kind of Sadhana or Endeavour is neither possible nor fruitful since Aachaara is the prerequisite of any virtuous deed; Aachara is the Parama Dharma, the Parama Tapas, Parama Vidya and Parama Gati or way of Life. Persons of Aachara have access to every thing
that is right where as those without Aachara are either afraid, misguided or suspected). In the same context, Maha Deva emphasised to Devi Parvati the utmost significance of performing 'Trikaala Sandhyopaasana' and recital of Gayatri Mantra daily. Sandhya Vandana ought not to be discarded at any cost or provocation of the 'Shadvargas' of Kaama-Krodha- Moha- Mada-Matsaras. A Brahmana loses his Brahmanatwa as soon as he ceases to observe this ‘Daily Niyama’ or Regulation mandatory to a Brahmana. Parama Shiva further underlined the basic principles of Virtue viz. Truthfulness:

_Yatsatyam Brahma ityahurasatyam Brahma dushanam, Anrutam Parusham Shathyam Paishunyam Paapa hetukam/_

_Paradaaraanparadravyam Parahimsaa cha sarvadaa, Khachiechaapi na kurvati Vaachaa cha Manasaa tathaa/_

(Refrain from ‘Asatyam’ or speaking lies: Truth is Brahma and Asatya is as bad as ridiculing Brahma himself; haughtiness, wickedness, slandering are all germinators of depravities and derelictions. Para Daara, Para dravya, Para himsa and such other immoralities are not even thought of, let alone done. Shiva was emphatic about the observance of Vamaashrama Vidhana. Brahmanas should never take food without taking bath, nor performing Japa, Agni Karya, and such deeds; they should follow a strict regimen in the context of food consumption as Shiva is always considered as a Bhokta of Naiveyda -anna or the food offered to him by Bhaktaas. Drinking water by one’s mouth, while standing, by the left hand and handed over by others. Never walk alon on lonely places, never meditate to Devas by showing the back such as Surya and Chandra Devas, nor even to Pratimas of Gods. As Agni is pure and Sacred, never cross it, jump over or spit. Similarly, never misuse Rivers, Sarovaras and other water bodies as they too are among the Pancha Bhutas. Never touch animals like serpents, dogs, donkeys, camels, birds and so on. Most importantly, one should esteem his or her Guru as equal to Tri Murtis and that is why the hymn:

_Guru Brahma Gurur Vishnu Gurur Devo Maheswaraha, Guruh Saakshaat Parahbrahma tasmai Shri Guraveynamah/_

The anger or even marginal displeasure of Guru would advesely affect the Sishya’s morale, reputation, thinking capacity and recurrent difficulties of life including ill-health, poverty and untimely death! It should be against such controlled and virtuous life that the concentrated practice of Panchaakshari Mantra would yield maximum results.

_Sabeeja samputam Mantram Shata Laksham Jepeycehruchih, Matsuayuja mavaapnoti Bhaktimaan Kimatah Param/_

That was what Maha Deva assured Devi Parvati.

_Dhyana Yagna:_ As Parama Shiva was resting in a cave of Kailasha Mountain with Girija Devi, a few renowned Maharshis entered and commended him for his feat of gulping Kalakuta Visha when Maha Deva corrected them that the Samasara Visha was to be considered worse than the Kalakuta and should be avoided at all costs; the best way of avoidance is to disbelieve what ever was seen, heard and imagined and that was what the Nivruthi Marga was all about. In the Samsara, there are various Jeevaas of Udbhija-Swedaja-Andaja and Jaraajaya nature (Sprouted from Earth, born out of sweat, born out of eggs and born out of yoni) and they are all subject to desires which spread out far and wide like wild fire and end up each and every material into Bhasma. Like the diseases of the nature of Raaga and Dwesha (Liking or disliking) the canker spreads a huge tree and finally gets uprooted. The big tree called Punya gets fallen and even Devas were not free from the falls or periodic dethronements but for the intervention of Maha Shaktis! Deva, Danava, Nripa and Manavaas are all subject to the distresses and torment of life. Vidya and Para Vidya or Vignaan and Atma Jnaan (Knowledge and the Spirituality) are no doubt the way out to conquer Samsara; Apara Vidya or Akhshara Gyan comprises Vedas and Vedantaas like Siksha, Kalpa, Vyakarana and so on and are of Shabda Swarupa. Doubtless, these means of Paraa and Aparaa Vidyas are useful to a great extent but Bhagavan would be the ultimate to free from the worldly bondages. These are indeed the steps forward from Samsara to Salvation or from Ajnaana to Jnaana to Paramatma. In other words,
Agnaana arising out of Arishadvargas of Kama-Krodha etc would get dissolved by Gyana of the above kinds like Fire and from the melting pot, one could qualify to realise Shiva without whose instructions, Surya would not get woken up, Vayu would not proceed further and Chandra would not shine on the Sky, Agni would not produce heat and light, Bhumi would not hold the Samsara and so on. Now to overcome the Samsarika Visha or the Poison of Life, there are no other ways of Gyaan and Dhyaan.

Samsaara vishatatpaanaam Jnaanadhyaanaruteyna vai, Pratikaara samaakhyaato naanyathaa Dwajasattamaah/
Jnaanam Dharmodbhavam Saakshaat jnaanaa-dwiraagya sambhavah, Vairaagyaatparamam jnaanam Paramaartha prakaashakam/
Jnaana Vairagya yuktasya Yoga Siddhirdwijottama, Yoga Siddhya vimukti Syaatsatva nishhasya naanyathaa/
Tamovidyaapadacchinnam yatpadamavyayam, Sarva Shaktim Samaasthaaya Shivamabhyarchaey dwijaa/
Yah Satvanistho madbhakto madaschana Paraayanah, Sarvato Dharma nishhascha Sadotsaahi Samayutah/
Sarva dwanda saho dheerah Sarva bhutahitey ratah, Rujuswabhaavah satatam swastha chitto mruduh sada /
Amaani Buddhimaan- echantastyaktaspardho Dwijottama, Sadaa Mumukshurdharmajanah swaatmalakshana lakshahana/
Runatraya vinirmuktah purva jnmani Puryna bhaak,Jaaa yukto Dwijo bhutwaa Shraddayaa cha Guroh kramat/
Anyathaa vaapi sushrushaam krutwaa krutima vajkitah, Swargaloka manupraapya bhuktwa bhogaananaukratmaah/
(The poison of Life bursting into flames and burning off Manavaas would never cease excepting by the recourse of Jnaana and Dhyana; those who could withstand the extremes of life as also possess soft attitude, equanimity, gentleness, maturity of outlook, peacefulness, previous birth’s carry forward of virtue, and are devoid of jealousy, anger, avarice, passion, arrogance should attain Swargaloka. Sacrifice, determination and progressive attitude would be the singular way-out of withstanding the poisons of Samsara!)

Stanzas 4-5-6-7-8

Atha Sanatkumaarah papracchha pramaanamasya Tripundra dhaaranasya/
Tridha rekha bhavatyala lalaataadaachakshushhuramaurdvyvedraahbruvormadhyatascha/
Yaasya prathamaarekhaa saa gaarhapatyaaschaakaaro rajohbhairlokah swaatmaa kriyaashaktir-
rigvedah praatah savanam maheshvaro Devateeti/
Yasya dwiteeyaa rekhaa saa dakshinaagnirukaarah satvamantarkshamantaraatmaa
chekshaashaktiryajurvedomaadhyamindinah savanam Sadaashivdevateti/
Yasya triteeyaa rekhaa saahavaneeyo makaarastamo dyourlokah paramaata jnaana shaktih Saama
vedastriteeya savanam Maha Devo Devate

Kaalagauni Rudra was further explained: This is the Sambhu-vow, which is taught in all the Vedas by those versed in the Veda. Therefore one desirous of liberation should practise it, so that the person is not born again. Sanat kumara, is its of the mark extent; it stretches threefold from the forehead down to the eyes and goes from the center of one eye-brow to the other.

Its first line is the Grahapatyayagni with the sound of AUM, the Rajas as of forceful characteristic, the terrestrial world, the external atman, the acting power, the Rig Veda, the morning pressing of the Soma Juice, and Maheswara is its divinity.
Its second line is the Dakshinagni, the U-sound, the Sattvam as of peaceful characteristic, the atmosphere, the inner Atman, the willing power, the Yajur Veda, the midday pressing of the Soma and Sadasiva is its divinity.

Its third line is the Ahavaniya fire, the M-sound, the Tamas characteristic, the heaven, the highest Atman, the perceiving power, the SamaVeda, the evening pressing of the Soma and Siva is its divinity.

Therefore the practitioner makes the Tripundram from the ashes. The person who knows this, whether be a Brahman-student, a house holder, a forest-resident or an ascetic, that person is thereby purified of all the major sins and minor sins. Thereby all the gods are meditated upon by the practioner is known by all the gods, becomes one who has bathed in all the holy bathing places, one who has all the time muttered the Rudra prayer. And after enjoying all the pleasures the one enters, giving up the body, into union with Siva and does not return - and indeed does not return.

Thus spoke the exalted Kalagni Rudra. One who recites it here, he also attains to a similar state. Om Satyam. - Thus reads the Upanishad.

Kali Santaranopanishad

Krisha Yajurveda Kali Yuga sambhanda dushta prabhavatara Kalisanantaranopanishad or ‘Hari Naamopanishad’ is under referenece now. His laghukaaya upanishad is comprised of mere three mantras.

Sanza One

Dwaparante Naaradi Brahmanam jagaama katha Bhagavan gaam paryatankalim samtareyamiti/
Sa hovaacha Brahmaa saadhu prushtosmi sarva shrutis shrutis smaranishyasi yena kali
-samsaaram tarishyasi Bhagavat aadi purushya Naaraayanasya naamoccchhaaraana mantrena
nirdhuta kalir bhavati/

At the Dwapara Yugaanta kaala once Devarshi Narada reached Pitamaha Brahma and addressed as follows: ‘Bhagavaan! While I had been in the past resorting to prithivi bhramana, how indeed one could a jeeva be able to ‘kali kaala mukti samardhyata!’ Then Brahma Deva replied: ‘Vatsa, you have raised a very relevant issue. In the kali kaala, mere shravana maatra the samsaara saagara be able to cross across by the ‘ Shriman Narayana pavitra naamocchaarana and thus the ‘samasta dosha vinishtita’ be able for accomplishment.

[ Skanda Purana explains Vishnu Puja Vidhana’

Vishnu Puja: Shodasopacharas: Bhagavan Narayana is in Yoga nidra during the Chaturmasa period as He lies on water that is omnipresent; water is the root of ‘Anna (food) and the entire Universe is sustained by food which causes ‘Tripti’ (contentment). Thus ‘Anna Brahma’ is the origin of Paramatma or the Supreme Energy. When a devotee appeals to that Great Force, the invocation :

Avahana instantly responds to a true and hearty dedication with the recital of the Sixteen Stanza ‘Maha Purusha Suktam’of Yajurveda stating: Om Sahasra Seersha Purushah Sahasraakshassahasrasa paath/ Sa Bhumim Viswato Vrutwa Aithathishtha Dassanugulam/ In response to the Avahana one visions the appearance of Vishnu as : Jyotissanatham Sarva Lokanarthastham, Omkaarakhyam Yogi Hiridhyyana ganyam, Sangam Shaktim Sayudham Bhaktasevyam, Sarvakaaram Vishnumaavaahayami.

Asanam With the Second ‘Rucha’ (Stanza) stating: Purusha Evedagum Sarvam, Yadbhutam yaccha bhavyam/Utaamrutatva syeshanah, yadanney naa thirohati/
Padyam: Etavanasya Mahima Atojyayagumscha Puurushah, Paadosya Viswabhutaatripaadasyaamrut amdvi/
Sri Krishnac Sarva Devaanamadhirassarva Kaamadah, Mayaniveditam thubhyam Samgraahana Supaad yakam Paadyam Samarpayami;


Madhuparkam: Yatpurushena havisha Devaa Yagnamathanvatha, Vasantha Asya see dayam Greeshna Idhma ssaradhhavihi/ Madhyayaja Dadhi Samyuktaa Swarna Patrey Prathishthitam, Madhuparkam Grihaana tham Lakshmyantha Namesthuthey; Madhuparkam Samarpayami.

Snaanaam: Saptasyasanparidhaya Trissaptha Samidhakritah/ Devaaya Naamstham, Snaanaam Samarpayami [Cow milk, Curd, ghee, honey, coconut water]

Vastram: Tam Yagnum barhishi prokshan Purusham jaathamagrathaha, Thena Devaa Ajayanthaa Suadhyaa Rishayasche Ye/ Swarnaamanchalam Swarnavichitra Sopbhitham, Kauseya Yugnam Parikalpitham maya, Daamodara Praavaranam grahana, Maayaabala pravritthiva Divya rupa; Vasta Yugnam Samarpayami.

Yagnopaveetham: Thasmadyajnath Sarvabuthah, Sambhrutam Prushadaajam, Pasuugum stagumschakrey Vayavyan, Aranyant Sraamaashaye/ Suvarnathanthudhavra Yagna Sutraam, Mukataphalasutha manekaratnam, Grihaana tadvakrathiva mutthareeyam, Swakarma sutram dharathey namosthu. Yagnopaveetham samarpayami/

Chandanam: Thasmat yajnath sarva huthah rucha ssamaani jajnirey, Chhandagumsi jajnirey thasmat dajaayatha/ Kasthurika kardama Chandanaani, Kashmira Samyojitha Gandhi Sarasri/ Vilepanam Sweekuru Deva Deva! Chandanaani Samarpayami.

Pushpam:
Ekechobhayadathah/ Gaavo ha jajnire tasmatjaathaa Ajaavah/ Chaamantika vakula champaka Paatalaabja Punnaga Jaaji karaveeraa rasala Puushpahi, Bilva Pravaala Tulasi dhala mallikaabhibhi twaam Puujayaaan Jagadaeswree Vasu Deva! Pushpai Puuyaiyam.


Naivedyam /Anna daanam: Nabhyaa Aaseedantariksham, Seershho dyaauh Samavarthatha, Padbyam Bhunirdisah Srotantraa Tatha Lokaa gum Akalpayan/ Naivedyam is performed by sprinkling water on the Anna Prasada and recites the Mantra: Om Bhurbhuvavasuvah, Tat Savithur Vareyam, Bhargo Devasa Dheemahi, Dhiyo yonah Prachodayaat.

Thereafter recite ‘Satyamathrthena Parishinchaami’ if the Naivedya is during the day; in the night, recite the Mantra: Ruthamthwa Sathyena Parishinchaami; then round up the Material for Naivedya with water and recite Amritamasthu and leave water in a Plate and again recite:
‘Amritopastharamasami’ and show the Prasad to Deva reciting Om Praanayaa Swaha, Om Apaanayaa Swaha, Om Udanaayaa Swaha, Om Samaanaayaa Swaha, and after Naivedya one must address Deva saying Madhyey Madhyey Paaneeeyam Samarpayaami, Hasthou Prakshaalayami, Paadou Prakshaalayami, Siddhaachamaneeeyam Samarpayaami.

After Naivedyam, the devotee performs the Thirteenth Service by way of Punarachamana; the corresponding Rucha states: Vedaahametham Purusham Mahaantham, Aadiyavarnam thamasasthupaare, Sarvaani Ruupaani Vichitya Dheerah, Naamaani Krutwabhivadan yadaasthey/

The fourteenth Service is executed by SashtangaNamaskara and the Rucha of Purusha Suktam states: Dhaata purasthadyamudaa jahaara, Sakrah Pravidvaan pradisaschathasrah Thamevam Vidvanamritha Iha Bhavati, Naanyah Pandhaa Ayanaa Vidyathey.

The fifteenth Service is by way of Parikrama (Circumambulation) as the corresponding Rucha is: Yagnena Yagna mayajamtha Devaah, Thani Dharmani Prathamanyaasas, the ha naakam Mahimaanah Sachantheh yathra Puurveey Saadhyaa Santhi Devaah. Finally, the Sixteenth Service is Self realization that is to identify the self with Bhagavan Vishnu Himself! The relevant Stanza of Purusha Suktam states Vedahametham Purusham Mahaantham Aditya Varnam Tamashasthaa, Thamevam Vidvanamritha Iha Bhavati, Naanyah Panthah Vidyatheyanaaya (I know Purusha or Bhagavan who is Mahantham or Supreme; who is resplendent like Sun and is very far off from darkness. Whoever could realize Him attains Salvation in this world itself; there is no other way indeed.)

Stanza Two

Naaradah punah paprucchha tannaama kimiti/ Sa hovaacha iranya garbhah/ Hare Raama Hare Raama Hari Hari Hari Hari/ Hare Krishna Hare Krishna , Krishna Krishna Hare Hari/ Iti shodasakam naaamam kaalikalaas naashhanam/ Naatah parataropayaar sarva vedeshu drishyate/ Iti shodaha kalaa vritsaya jaavasyaaravana vinaasahanam/ Tatath prakaashate param Brahma meghapaaaye ravirashundaleeveti/

Devarshi Naarada had then asked Brahma Deva again: ‘Pitamaha!Which is that Sixteen lettered ‘Hare Raama Hare Raama Rama Rama Hare Hare/ Hare Krishna Hare Krishna  refers to Treta Yuga and Hare Krishna refers to Dwapara Yuga. This prakaara ‘sholah naama kaalikaala maha paapa vinashaka mantra’ as explained vide Stanza 1 above!

[ Expla (1) Hare Raama vide Valmiki Ramayana Bala khanda (2) Hare Krishna vide Brahma Vaivarta Purana on Shri Krishna’s stuti and kavacha

(1) Aadho Rama tapo vananu gamanam, hathvaa mrugam kanchanam, Vaidhehi haranam, jatayu maranam, Sugreeva samhhashanam, Baali nigrahanam, samudhra taranam, Lanka pureem dahanam, paschad Ravana Kumbhkarna madanam, ethat iti Ramayanan/ The Epic Ramayana is summarised as Shri Rama went to forest of Dandakaranya, chased the false deer of Maricha, Maha Jatayu was killed by Ravanasura, negotiated with Sugreeva to kill Baali, Maha Samudra was crossed with the help of the Monkey Brigade, Lord Hanuman burnt off Lanka, and the Lord killed Kumbhkarna and Ravana. This is Ramayana was all about!

Raamaaya Ramabhadraaya Ramachandraya Vedhase, Raghuunadhaaya naadhaaya Seetaayaah patanenamah/ Rama! The ever auspicious, ever helpful and tranquil like Moon, my salutations. Shri Ramachandrabharanou manasaas maraami, Shri Rama chandra charanou vachasagrunaami, Shri Ramachandrabharanou shirasaa namaami, Shri Ramachandra sharanam prapadye/ My reverences to Shri Rama with a bowed head, memory in mind, stuti in speech, and my body in total surrender! Dakshine Lakshmano yasya veeme tu Janakaatmaja, Purato Maarutirysya tam vande Raghuunandanam/ My salutations to Shri Rama whose right side is Lakshmana, Devi Sita on left and
Hanuman seated ahead. Lokaabhiraamam ranaranga dhereeram Raajeeya netram Raghu vamsha naadham, Kaaruunya rupam karunaakaram tam, Shri Ramachandram sharanam prapadye/ May we seek refuge from Shri Rama who looks tranquil and pleasing but on the battle front looks with valor and victorious; he is lotus eyed and placid typical of his race of renowned Kingship! Raamam shaashvatamaprameyamanam nirvaana shaanti pradam, Brahma Shambhu Phaneendra seyyamanisham Vedaanta Vedyam vibhum/ Raamaakhyam Jagadeeshvaram Suru Gurum Mayaamanushyam Harim, vandeoham karunaakaram Raghu vamsha Bhupaala Choodaamanim/ Lord Rama! My total dedication to you as the glorious of Raghu vamsha and the Jewel of the lineage of Kings before and there after. You are the hall mark of kindness, destroyer of sins, the Human form due to illusion, worshipped by Brahma- Shambhu and Shesha, the Master of Devas and Indra, the cynosure of Kings, the personification of kindness and seemingly mortal but eternal ever! Shri Rama Raameti rameti Raame ram manorame, sahasra naam tat tulyam Rama nama varaanane/ One utterance of the name of Rama equals recitation of Vishnu Sahasra naama thousand times! That is the reason why the name of Rama of dearness and of ever auspiciousness needs to be recited ever says Bhagavan Shiva to Devi Parvati. Raamaaya Ramabhadraaya Ramachandraya Vedhase, Raghumadhaaya madhaaya Seetaayaah patanenamah/ Rama! The ever auspicious, ever helpful and tranquil like Moon, my salutations. Shri Ramachandracaranou manasaa smaraami, Shri Rama chandra charanou vachasagrunaami, Shri Ramachandracaranou shirasaam namaami, Shri Ramachandra sharanam prapadye/ My reverences to Shri Rama with a bowed head, memory in mind, stuti in speech, and my body in total surrender! Dakshine Lakshmano yasya veeme tu Janakaatmaja, Purato Maarutir yasya tam vande Raghu inandram/ My salutations to Shri Rama whose right side is Lakshmana, Devi Sita on left and Hanuman seated ahead. Lokaabhiraamam ranaranga dhereeram Raajeeya netram Raghu vamsha naadham, Kaaruunya rupam karunaakaram tam, Shri Ramachandram sharanam prapadye/ May we seek refuge from Shri Rama who looks tranquil and pleasing but on the battle front looks with valor and victorious; he is lotus eyed and placid typical of his race of renowned Kingship! Raamam shaashvatamaprameyama mananam nirvaana shaanti pradam, Brahma Shambhu Phaneendra seyyamanisham Vedaanta Vedyam vibhum/ Raamaakhyam Jagadeeshvaram Suru Gurum Mayaamanushyam Harim, vandeoham karunaakaram raghu vamsha Bhupaala Choodaamanim/ Lord Rama! My total dedication to you as the glorious of Raghu vamsha and the Jewel of the lineage of Kings before and there after. You are the hall mark of kindness, destroyer of sins, the Human form due to illusion, worshipped by Brahma- Shambhu and Shesha, Devas and Indra, the cynosure of Kings, the personification of kindness and seemingly mortal but eternal!
I salute Paramaatma who is the Cause of Causes, without whom the whole World and its inhabitants are non-existent as he is the under-current and the Evidence of each and every activity of all Beings; he is the fulcrum of the Universe and the Creation of Tri-Gunaatmika Prakriti who in turn is the Creator of everything including Brahma, Vishnu and Shiva entrusted with their own activities of Srishti, Palana and Samharana; She is also the Creator of all Devatas, Manus, Siddhaas,Yogis and Saints who are eternally engaged in the devotion of that Paramatma who is far above the Prakriti; that Paramatma who has Visible and at the same time Invisible, who is ‘Aaakara’or possessive of Form, yet ‘Naraakaara’ or without Form; who is the boon, the boon-giver, the reason of giving a boon; the seed, the plant, the tree, the fruit and the enjoyer of the fruit, the taste of the fruit as also the destroyer of the fruit. He is a huge fund of Tejas (radiance) but to enable devotees take various
Forms, Names, Typical Appearances, and Features. Specified Boons are expected from the Bhaktas like good progeny, knowledge, powers, wealth, good health, fame, or Salvation and indeed he is the instant Provider. He is an Epithet of Radiance with unimaginable shine of crores of Suryas; his Rupa is readily attractive like crores of Kandarpas with the complexion of blue sky with Sharad season’s lotus-like eyes; he has a physique smeared with Sandalwood paste all over and ornamented with jewellery and fresh flower garlands full of intoxicating fragrance; with high shoulders wearing scented and sift silks with a Murali in hands full of youthful vigour in the company of Radhaakanta and countless of Gopikas and Gopabalas; visualised sometimes in the Form of a Bala Gopala who did the miracle of lifting the Govardhana mountain with his little finger; some times in the most charming Brindavana forests pressing his tender fingers to produce the celestial music of flute leaning on a tree with crossed legs; some other times in yoga nidra while Devi Lakshmi was pressing his tender feet on the Sesa Nag’s bed of coiled softness; yet other times in the Form of Vishnu with four arms adorned with shankha, chakra, gada and Padma while Devas and Sages were singing praiseful hymns and rhythemic utterances of Veda Mantras; while assuming the Swarupa of Parana Shiva at the Shiva dharma; like a Brahma as the Creator of the ‘Charaachara Jagat’ and as the Veda Swarupa outlining virtues and their practices and recognising the sublimity of the Unique Paramatma; and as the Virat Swarupa with the Universe within him as the make-believe kaleidoscope with endless variations who is at once a reality but a fantasy full of Maya that is visible yet invisible; legible yet illegible; distinct yet amorphous! ]

Stanza Three

Punar Naaradah prapacchha bhaganankosya vidhiriti/ tam hovaacha naasya vidhikriti/ Sarvadaa shujchirashuchirvaa partha n brahmanah salokataam sameepataam sarujpataam saayujyataametii/ Yadaaissya shodasheekasya saardhatrikoteerjalati tadaa brahha hatyaam tarati/. Tarati veera hatyaam / Swarnasteyaaotpuuto bhavati/ Pitrudevamanushyaanaamapakaaraatpuuto bhavati/ Sarva dharma parityaagapapaatsadyah shuchitaamaapruyaah sadyo muchtate sadyo muchyathy -upanishad/

Devarshi Narada had again sought clarification from Brahma as to which mantra raaja and its uucchharana vidhi or the manner of pronounciation so as to accomplish saalokya-sameeepy and sayujya muki praapti. The shodasha naama mantra of ‘Hare Raama Hare Raama Raama Harey Harey- Hare Krishna Hare Krishna Krishna Krishna Hare Harey’ be recited by three and half crores, then there should be muki from the most heinous sinfulness of brahma hatya, bhratru hatya, stealing of gold and ornaments besides the sinfulness of pitara-deva dosha mukti. Šamasta papa harana apart the sheeghraati sheeghra moksha prapti too could be aspired. 

[ Expla. vide Padma Purana Swarga Khanda 50.6 / Naarada Pancha Ratra- Ananta Samhita

Hare krishna hare krishna krishna krishna hare hare, 
hare rama hare rama rama hare hare/
Shodasaitani namani dvatrimsad varnakanih,kalau yuge maha-mantrah sammato jivatarane 
varjayitva tu namaitad durjanaah parikalpitam 
chandobaddham susiddhanta viruddham nabhya set padam 
tarakam brahma-namaitad brahma an gurunadina 
kalisantaranyasya sruti-svadhigatam hareh 
praptam shri brahma-sisyena shri naradena dhimata 
namaitad-uttamam srauta-paramaparyena brahmanah 
usta ryaitaan-maha-mantram ye tvanyat kalpitam padam 
mahanameti gayanti te sastra-guru langhanah
Hare krishna hare krishna krishna hare hare
hare ramā hare rama rama rama hare hare

Hare krishna hare krishna krishna hare hare, hare rama hare rama rama hare hare hare: This sixteen-name, thirty-two syllable mantra is the maha-mantra in the age of Kali by which all living beings can be delivered. One should never abandon chanting this maha-mantra and take to other so-called purificatory processes which are practiced by rascals, or engage in chanting other metrical compositions of the name of Krishna that are against the pure conclusions of the scriptures, or are filled with rasabhasa. About this divinely spiritual maha-mantra, which delivers one from material existence, the original guru, Lord Brahma, has said, kali-santararadi srutite, "The srutis have declared this mantra to be the best means of deliverance in the age of Kali". Having all heard this from Brahma, the sons and disciples of Brahma, beginning with Narada, all accepted the Hare Krishna maha-mantra and, having meditated on it, attained perfection.” (Ananta-samhita)

Ananta-samhita is part of the Narada Pancaratra)

Pancha Brahmapanishad

This Krishna Yajurvadeeya Upanishad comprising of 41 stanzas related to Maharshi Pippalaadi. Maharshi Pippalaada was approached by a few Seekers of Supreme Brahman with ‘samidhas’ or the Sacred material for offering Agnihora kept in hands as a sign of veneration and faith: these were Shakaala, Sukesha, Satyakama, Kaushala and Kabandhi who were the illustrious progeny of renowned lineages and great experts of Rites and Meditation; proficiency in this discipline constitutes the primary step of the so called Inferior Brahman, now seeking the next decisive step of the Superior Realisation of the Absolute Brahman! The Maharshi then asked them to reside at his place for a year practising Brahmacharya and and full control of their physical senses and of mind as per his teachings. Under his training during the period they should observe the regulations and might thereafter enquire of him about their doubt and ever express their views and doubts on Pancha Brahmases of Sadyojata-Aghora-Vaamadeva-Tatpurusha and Ishaana. A saadhaka is able to realize the Pancha Brahma Swarupas and the brahmaamrita rasaswaadana while accomplishing Pancha Brahamaatmika Vidya.

Stanza one

Atha Paippalaado bhagavaanbho kimaadou kim Jaatamidti/ Sadyojaatmiti kim bhagava iti/ Aghora iti/ Kim bhagava iti/ Vaamadeva iti/ Kim vaa punarine bhagava iti/ Tatpurusha iti/ Kim vaa punarine bhagava iti/ Sarveshaam divyaanaam preryitaA Ishaana iti/ Ishaano bhutabhavasya sarveshaam devayoninaam/

Once Pippalaadi was approached by Shakala as to which Brahma was initially manifested. Then Pippalaadi replied that it was ‘Sadyojaata’ named Brahma. Then he was asked whether there was any difference then the reply was: yes, that name be as of ‘aghora.’ Would there be difference then the reply was: yes, that should be ‘Vaamadeva’. Shakala further asked Maharshi Pippalaadi whether there could be difference, then the difference was of ‘Tatpurusha’. Yet again asked the reply was ‘Ishana’ the ‘Panchamukha’.

When ever one resorts to the methodology of Rudraabhisheka the Pancha Mukha dhayna be as follows
While narrating the contents of Shata Rudra Samhita of Shiva Purana of Maharshi Veda Vyasa, Suta Muni addressed the congregation of Sages commencing the five major incarnations of Bhagavan Shiva: Sadyojata, Vamadeva, Tatpurusha, Aghoresha and Ishana.

The Sadyojata incarnation of Bhagavan in white colour was to bless Lord Brahma to initiate the process of ‘Srishti’ (Creation), looking Westward and the Invocation of relevance is:

Sadyojatam prapadyaami Sadyojathaayavai namo namah/ bhavey bhaveynaati bhavey bhavodbhavayanamah/ From the body of Sadyojata, four disciples were created viz. Sunad, Sunandan, Visvanandan, Upanandan. Greetings to Sadyojata Shiva are:

Vandeham Salalam kalankarahitam Sthonormukham paschimam
The **Vamadeva** incarnation of Shiva has red complexion, looks **Northward** in deep meditative posture and is along with four sons created from His physique viz. Viraj, Vivah, Vishok and Visvabhavan for blessing Lord Brahma to preserve and heal the objects of Creation. Invocation to Him states:  

\[ \text{Vamadevaya namo Jyeshthaya namah Jyeshthayanamo Rudraya namah Kalaaya namah kalavikaranaya namo balavikaranaya namo balaaya namo balapramadhanaya namah Sarva bhuta damanaaya namo manonnamaaya namah.} \]

Greetings to Vamadeva are: Vandey Purna Sasaanka mandala nibham Vaktram Harasyoththaram.  

Shiva’s incarnation of **Aghoresha** looks **South** and of blue complexion representing destructive/ regenerative energy and Invocation to Shiva states:  

\[ \text{Aghorebhyo thagorebhyo ghora ghoratrebhyaha/ Sarvebhyassarva sarvebhyo namasthe astu Rudra rupebhyah.} \]


**Tatpurusha** is the Eastward incarnation of Maha Shiva being of yellow complexion and of deluded or misled Purusha. Invocation to Tatpurusha states:  

\[ \text{Tat Purushaya vidmahe Maha Devaaya dhimahi tanno Rudrah Prachodayaat.} \]

Salutation to this aspect of Shiva is: Vande Siddha Suraasurendra namitam Purva Mukham Sulinaha.  

Finally, **Ishana** facing South East is Sada Shiva who is Eternal, Omni Potent and Omni Present. The Prayer to Him states:  

\[ \text{Ishanassarva Vidyanam Eswarassarva Bhootanam Brahmadhi patir Brahmanodhi pathir Brahma Sivemo astuh Sada Sivom!} \]

2. While many Incarnations of Shiva are cited, the most significant additions to the Pancha Mukhas or Five Faces of Shiva are described as **Ashta Murtis** (Eight Idols) viz.  

- Sharva, Bhava, Rudra, Ugra, Bhima, Pasupati, Isana, Maha Deva. Bhava, Rudra and Sharva represent the Five Elements of Earth, Water, Fire, Ether, Sky as also Sun, Moon, and Kshetragya or the Supreme Soul. Bhagavan Shiva is Sharva and omniscient. He is Bhava or the bestower and merciful.He is Rudra the corrector or punisher, if need be. He is spread out the whole Universe and is present ‘Bahyantara’ or inside-out of each being thus manifested as Ugra rupa. He who fulfils the wants of every animate or inanimate being and destroys all kinds of difficulties is called Bhima. To those who are unable to pull out themselves from their worldly chains of desires, relationships, senses of earthly belongings and so on, Bhagavan manifests as Pasutpati. That Shiva who is noticeable in the most radiant form of Sun on the Skies and stands evidence to every being’s actions and sufferings is called Ishana. Shiva who provides coolness and happiness to every being as manifested in Moon is known as Maha Deva.  

3: **Pancha Mukha Dhyanam**  

\[ \text{Nidhana pataye namah/ Nidhanapataantikaaka namah/ Urthvaaya namah/ Urtvhalingaaya namah/ Hiranyaaya namah/ Hiranyaalayaaya namah/ Suvarnaaya namah/ Suvarnaalayaaya namah/ Divyaaya namah/ Divyaalayaaya namah/Bhavaaya namah/ Bhavalingaaya namah/ Sharvaaya namah/ Sharva-lingaaya namah/ Shivaaya namah/ Shivalingaaya namah/ Jvalaaya namah/ Jvalalingaaya namah/ Atmaaya namah/ Atmalingaayaanamah/ Paramaayanamah/ Paramalingaayanamah/ Etat Somasya Suryasya sarvalingaayam sthaayati paanimantram pavitram/} \]

Nidhana Pati: Maha Pralala Kaarakka and Saakshi Shiva -Dissolver of the Universe; Nidhana Pati -Marana Karta -Destroyer of Beings Shiva; Urthvaaya- Beyond Maha Maya Shakti; Urthva Lingaaya looking ‘upwards’ Urthva Lingaaya -Chicchakti chinna Shakti uktaya or He with Shiva Shakti or the might of overpowering Maha Maya Shakti; Hiranyaaya or Hita Ramaneeeya Rupaaya or the personification of benevolence; Hiranyaaya Lingaaya; the form of Golden Linga Swarupa being the emblem of ‘dharma’ or virtue; Suvarnaaya or of excellent shine and splendour; Suvarna Lingaaya: The Unique Linga surflet with golden glory; Divyaaya or of Dyuloka Sukha Swarupa or
of Celestial Face of Contentment; Divya Lingaaya or Deva Loka Sthita Linga kaarayanya or He who
established Himself to bestow divine powers to Devas; Bhavaaya or the Basic Cause for the of
concept of ‘Samsaara’ or family life; Bhava Lingaaya or Shiva Linga whose intense devotion would
provide happiness to ‘Pranis’; Sharvaaya or He who destroyed the demon Tripuraantaka and got the
encomium of Sharva; Sharva Lingaaya or the emblem of evil-destroyer; Jwalalaya or Representation
of Fierce flames recalling the event of foiling Bhasmaasura managing the latter’s head to flames in
Molini Avatara; Jwalalingaaya or the representation of burning evil to ashes; Atmaaya or
Parameshwara the Eternal Unknown; Atma Linga the symbol of Soul within every Being as the
Antaratma; Paramaya : The Supreme Power; Parama Lingaaya or the manifestation of the Supreme
Unknown; may these Parama Lingas with the pratyaksha Surya Chandras as the visions be installed
with Pavitra Mantras for Universal Peace, Prosperity and self-purificarion.

Sadyojaatam prapadyaami Sadyojaataaya vai Namo namah, Bhave bhave naatibhave bhavasva
maam Bhavodbhavaah namah/
May I salute, meditate and worship in reverence this outstanding Maha Tatwa ‘Sadyojaata’ or the
Five Faced self-manifested instantly as the embodiment of Supreme Knowledge and evolution of
the Universe facing ‘westward’ in raw, primary and nascent condition. Sadyojata! You are are the
Singal Saviour and mercifully desist consigning me into the cycle of deaths and births and release
me from this ‘samsaara’ replete with ups and downs but grant me liberation and absorb me into your
fold for everlasting bliss.

Vaanadevaaya namah Jyeshthaaya namah Shreshthaaya namo Rudraaya namah Kaakaaya namah
Kalavikaranaaya namo Balavikaranaaya namo Balaaya namo Balaprathama namah Sarvabhuta
damanaaya namo Manonmanaaya namah/
My prostrations to the generous and affable Five faced ‘Vaama Deva’ looking ‘northward’; the very
original ‘Jyeshtha’ and ‘Shreshtha’ as the Prime and Universal symbol of brilliance and glory;
‘Rudra’ or the most ferocious at the time of destruction of the evil; ‘Kaalaaya’ or the Terminator of
Beings as their destined time of death; ‘Kalavikaranaaya’ or He who appears in many frightful forms
nearing the decimation of Beings; ‘Balaaya’ or the personification of might and courage; ‘Bala
prathamaaya’ or the pinnacle of energy; ‘ Sarva Bhuta damanaaya’ the Ultimate Controller and
Enforcer of order among all the Beings; ‘Manonmanaaya’ or He who acts at His perfect liberty as
being the Supreme Lord Himself!

Aghorebhyotha ghorebho ghoratarobyhah,sarvatah Sharva sarvebhyo namasteastu
Rudrarupebhyah/
My salutations to Aghora the Panchamukha looking ‘southward’ as the representation of
Peacefulness and Tranquility as Dakshinamurti dwelling as the ‘Antaratma’ the Inner Conscience in
all the Living Beings endowed with Trigunas of Satwa-Rajo-Tamasika features as Aghora-Ghora-
and Ghoratara. Indeed He is Sharva the eliminator evil energies as Rudra alwayas every where!
Tatpurushaaya vidmahe Maha Devaaya dheemahi, tanno Rudrah prachodayaat/
Looking ‘eastward’, Maha Deva is that Virat Purusha as the Supreme Power of the Universe as
Rudra be invoked to seek His pardon of committing wrong doings consciously or other wise and
blessings by His benign countenance.

Ishanah sarvavidyaanaam Ishwarah sarvabhutaanaam Brahmaadhipatih Brahmanodhipatih
Brahmaa Shivone astu Sadaashivom/ Ishana is the Utmost Sovereign of the entirety of the
‘charaachara jagat’ or the Mobile and Immovable Beings as also the icon of Vidya or Knowledge of
every kind as Maheshwara the Ultimate Controller of the Universe. Indeed He is the
‘Brahmadhipati’ as the Preserver of Veda Jnaana, besides being the Overlord of Hiranyagarbha
Brahma. He is benign, mercifull, peaceful and ever auspicious as Sadaa Shiva -the ‘Urdhva Vaktra’ or
of the Unique Upturned Face”- the Representation of OM the Eternal Pranava.

NamoHiranyabhaahve Hiranyavarnaaya Hiranyarupaaya Hiranyapatayembikaapataya
Umaapataye Pashupataye namo namah/
Mahadeva being saluted again and again with seven epithets as the Singular One with golden hands with glittering with golden ornamentals; the golden seed being the incarnation of Veda Syllables which are invaluable; the personification of brilliance and grandeur; Hiranyakayapati or the Lord of Opulence and striking charisma; Maha Deva as His consort of Ambika ‘Loka Maata’ or the Mother of the Universe; He as master of the Devi Uma, the personification of Brahma Vidyaa; and Pashu- pati or the overlord of all the Beings in the Universe.

*Ritam Satyam Param Brahma Purusham krishna pingalam, Urthvaretam Virupaaksham Vishvarupaaya vai namonamah/

The Supreme Brahman is the Unique Truth as Uma Maheshwara with His present Form and Profile in dark blue and reddish brown implying Parashakti and Parashiva being the materialistic Universe. ‘Urthva Retas’ or the uplifting semen being the seed for the process of evolution of ‘Srishiti’ or of the Universe. Parama Shiva being the Outstanding Yogeshwara holds the ‘retas’in ‘Brahmarandhra’ of the ‘Sushuman naadi’ by His supernatural energy. And to Him, my prostrations.

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Sarvevai Rudrastama Rudraaya nama astu, Purusoh vai Rudrah sanmohoh namo namah, Vishva bhutam bhuvanam chitram bahudhaa jaatam jaayamaanam cha yat, sarve hyosha Rudrastasmai Rudraaya nama astu/

Rudra Deva the Maha Purusha is indeed everything and anything and our heart felt salutations to Him. He is the Paramatma or the Super Soul- Rudra the magnificent-He is the Super Illumination- He is the cyosoure of the Center of magnetism-the totality of the materialism and spirituality alike of the Universe then, now, and forever; this portrait of Creation is His own. Maha Rudra! My devotional reverences to you!

kadrudraaya prachetase Meedhushthamaaya tavyase, vochema shantamagum hride, sarvohyosha Rudrasamai Rudraaya nama astu/

Indeed, how best and when could we praise and worship Rudra Deva who is an embodiment of the highest knowledge - ‘chetase’, contentment and might excepting prostrating to Him in deep reverence! He as ‘Meedishtamaaya’showers fortunes once pleased and ever merciful to all who have utmost faith in Him. He is the Almighty shining in the heart and Soul of each and every species with Life and is the Singular Bestower of Happiness and Fulfillment. This stanza originates from Rig Veda I.43.1.

Stanzas 2-3-4-5-6

Katih varnaah/ Kati bhedaah/ Kati Shaktyah/ Yad sarvam tadyuhyam/
Tasmai namei Maha evaaya Maha Rudraaya/
Rovaacha tasmai Bhagavan Maheshah/
Gopyaadropantaram loke yadyasi shurunu Shyaakala/ Sadyojaatam mahee p;ushaa ramaa brahmaa trivrutsarah/
Rigvedo gaarhapatyam cha mantraah sapta swaraaasstathaa/ Varnam peetam kriyaa shaktih sarva- abheeshta phalapradam/

How many varnaas be there? How many bhedaas or prakaaraas be there! And how many Shaktis be there. There are of samasta gopaneeya vyavahaaraas. Lisen now: Here be the Sadyojaata naamaka Brahma. All types of abheeshtha siddhi pradaata Brahma as of Mahee-Pusha- Rama- Trivrit Gunaaas as of Sat-Raja-Tama; Akaaraadi swara; Rigveda, Garhapataayagni- Vividha mantras such as of Namah Shivaaya and such- Sapta swaraas as of Sa,Ri,Ga,Ma,Pa,Dha,Na- Peela Varna and Kriya naamakaadi shakti swaraupas.

Stanzas 7-8-9
Aghoram satilam chandram goureem vedadaptteyakam/ Neeradaabham swaram sandram dakhshaingirudaayahyatam/
Panchaasdwarpana samyuktam sthitiricchhaakriyaanvitam/ Shakri rakshaka samyuktam sarvaghourgha vinaashanam
Sarvadrishta prashamanam sarvaishvaryaphalapurapradam

Aghora rupam is stated to comprise of Jala, Chandra, Gouri, Yajurveda, Ukaara swara, Snigdha, dakshinaagni and such are of the Aghora swarupa. In addition be the fifty letters from ‘Aa’ to ‘Ksha’ varnas, of these are of yukta sthiti, icchha-kriya shakti and so on be as of Aghora swarupa which is stated as ‘paapa shamana’, sarva drishti vinasha kaarana and aishvarya phala pradaana.

Stanzas 10-11-12-13-14

Vaamadevam maha bodhaka daayakam paavakaatmakam/ Vidyaaloka samaayuktam/ Bhanukoti samaprabham/
Prasannam Saamavedaakhyam gaanaashta samanvitam Dheeraswaramadheenam chaavahaneeyamanatatum/
Jnaana samhaara samyuktam shaktidwaya samanvitam Varnam shuklam tamomishram purnabodhakaram swayam/
Dhaama trayaniyantaaram dhaamatraya samanvitam Sarva souhbaagyadam nrinaam sarva karmaphalapurapradam/
Ashtaaksharasamaayuktamashtpatraantarashtitam/

Vaamadeva is maha jnaana pradaayaka, tejasvi agni swarupa, koti Surya tejo samhita, sarvadaananda rupa, ashta gaana samanvita, manda swaraadheena of ‘aa-aaa-aam’, and sarvottama aahavaneeyaagni sadrish [ Kathopanishad I.iii 1 details of Five Fires and deeds of virtue, need for control of body organs and senses and Identity of Inner- Consciousness . Both the Self and the Supreme are stated to be encased in the secret cavity of one’s own heart as the two shades of illumination: one who enjoys of good ‘Karma’ or the fruits of acts of virtue and another the Supreme himself! Those seekers worship the Panchaagnis or Five Fires viz. Garhapatya, Aahavaneeya, Daksjhinaagni, Sabhya and Aavasatyaya representing Heaven, Cloud, Earth, Man and Woman, as also perform the Naachiketa Sacrifice thrice; they also enjoy the resultant fruits of deeds.These two kinds of entities who do or do not do so are well defined: those who drink the juice of Truth as flown from ‘Sukruta’or works of virtue and the others who do not; these are the ‘chhatriah yaanti’ or those distinguished under the regal symbols of Umbrellas! Now, the Supreme is encased in the heart’s cavity as also as Omnipresent all over the length and breadth of the Universe; that is ‘Parame paraardhe’ or the Uniqueness Beyond!] Vamadeva swarupa is further defined as of Shukla varna, Tridhaama niyaamaka of Vishva-Taijasa-Pragjna , Soubhagya pradaayaka, manushya’s sarva karma phala pradaayaka, and ashtaakshara phala pradaata viz. of Aa- Ka-Cha- Ta-Da-Pa-Ya-Sha and Hridaya Rupee.

Stanzas 15-16-17-18

Yattaat purusham proktaam vaayumandala samvritam/ Panchaagnee samaayutam mantra shakti niyaamakam/
Panchashatwara varnakaakhyaat atharvaveda swarupakam/ Koti koti ganaadhyksham brahmaandaakhandavigraham/
Varnam raktam kaamadamcha sarvaadhivyadhibheshajam/ Srishti sthitilayaadeenaam kaaranam sarvashakti dhrik/
Avasthaatriiyateetam tureeyam Brahma sangjinum/ Brahma Vishnavaadibhii seyvan sarveshaam jankam param/
Now while one affirms Tatpurusha, then that Maha Deva who has the ability of regulating the panchaagnis and pancha vaayus. Being of swara vyanjana rupa the fifty sankya is stated as of prasiddha, the atharva veda swarup, ananta koti ganaadhyaksha and the sampurna brahmaanda shareera is indeed that Tatpurusha. That Maha Purusha is able to fulfill the samasta icchhaa purna, samasta maanasika and shaareerika vyaadhi vivaarakoushadhi, brahmaada utpatti-paalana-samhaara kaarana. Tatpurusha could regulate jaagrad-swapna-sushupti avastraatraya and finally tureeyavastha of jeevaas while what is more the Bahma- Vishnu adi sarvadaa sevita.

Stanzas 19-20-21-22 -23

Ishaanam paramam vidyaatperakam buddhi saakshinam/Aakaashaatmakamavyaktaomkaara bhushitam/
Sarvadevamayam shantam shaantyateetam swaraadvahih/ Akaaraaswaradaadyakshham aakaasha-
mayavigraham/
Panchakritiyantaaram pancha brahmaatmakam brihat/
Panchabrahmapasamhaaraam krtvaa swaataamani samsthitah/ Dswamaayaavaibhavaatsarvaan
sangryayita swaataamani sthitah/
Pancha brahmaanta bhaaste bhaaste bhaaste bhaaste
naanyahetunaa/

It is indeed essential for those who could truly manifest the Ishana Deva parama rupa prerana pradaana jnaana. Their buddhi be of sakshi rupa, aakaasha swarupa being sarvatra vyapaka, avyakta omkaara swara dwani vibhushita, smasta shanti sampanna, Akaaraadi swaraadhishtaan swarupa srishtyaadi pancha Brahmaswarupaas of Srishti-Shti-Sdvamsa Vidhaana-anugraha’. It is that buddho which is replete with the Ishaana. Hence the eternal truth: Ishanah sarvavidyaanaam Ishaanah sarvabhutaanaam Brahmaadhipatih Brahmanadhipatih Brahmaa Shivome astu Sadaashivom/

Ishaana is the Utmost Sovereign of the entirety of the ‘charaachara jagat’ or the Mobile and Immovable Beings as also the icon of Vidya or Knowledge of every kind as Maheshwara the Ultimate Controller of the Universe. Indeed He is the ‘Brahmadhipati’ as the Preserver of Veda Jnaana, besides being the Overlord of Hiranyagarbha Brahma. He is benign, merciful, peaceful and ever auspicious as Sadaa Shiva -the ‘Urdhva Vaktra’ or of the Unique Upturned Face’- the Representation of OM the Eternal Pranava.

[ The Pancha Parameshwara Rupaas vide Linga Puraana and of the Omkaara Rupaas

Once Devi Parvati enquired of Mahadeva as to how to achieve Shivatwa and the latter said smilingly that Brahma too asked a similar query: in reply, Brahma visioned Parama Shiva in various Forms:
Yathaa twayaadya vai pushto drushtam Brahmaatmakam twaham,Swetey Swetena varnena
drushtwaa Kalpetu maam Shubhey/
Sadyojaatam tathaa raktey Vaamam Pitaamahah, Peetey Tatpurusham Peetamayamaghorey
Krishnameeshwaram/
Ishaanam Vishwarupaakhyo Vishwarupam tadaavamahaam/
(In Sweta Maha Kalpa, Shiva appears as of Sweta Varna or of Crystal Clear White Form called Sadyojaatam; in Rakta Kalpa, He is in Rakta Varna or of blood red colour; in yellow colour as Tatpurusha or as Aghora in dark colour and in Ishaan Kalpa he saw Mahadeva as Vishwarupa. Brahma got rather confused then prayed to him as to in which form he should be worshipped:
Vaama Tatpurushaaghora Sadyojaaata Maheswara; Drushto mayaa twam Gayatrayaa Deva Deva Maheswaram,Kena Vashey Maha Deva dhreyaha kutra Ghrunaanithey drushhyah pujayastathaah Devvaa Vaktumurkhasi Shankara!
( Vaama Deva! Tatpurusha, Aghora, Sadyojaaata, Maheswara! You show me up along with Gayatri; kindly do indicate to me a way of my worship to you, meditate to you and pleae you!) Then Bhagavan affirmed:

Avomecha Shraddhaayaveti vashyo Vaarijasambhava! Dhyeyo Lingey twaya drushtey Vishnunaa payasaam nidhow, Pujyayah Panchaasya rupena Pavitraah Panchaahbi Dwijaath/
Bhava Bhaktaadya drushtoham twayaangna Jagadguro, Sopi Maamaaha bhaavartham duttam
tasmai mayaa pura/
Bhavam Bhaavena Deveshi drushtwaamnaam twadeeshwaram, Tasmaad Shraddhayaa vashyo
drushyah Sheshta Gireyh Sutey, Pujyo Lingena Samdekah Sarvadaha Shraddhayaa Dwijaath,
Shraddhaa Dharmah Parah Sukshmah Shraddhaa Jnaanam hataam tapah, Shraddhaa Swargascha
Mokshascha drushyoham shraddhayaa sadaa/
(Kamalodbhava Brahma! I am worthy of being conquered by a devotee’s Shraddha or Sincerity and
his/her meditation by all the Five Names as mentioned above; Vishnu who is on Ksheera Sagara too
worshipped me by the Five Names (of Shiva). Brahma then replied that he also felt the same and
worshipped Shiva likewise; Deva Parvati too thought in a similar manner as Shraddha would be the
only way by which Shiva could be realised as that was the Parama Dharma, Sukshma Jnaana, homa,
Tapas and the only means of Moksha, Swarga and so on.)

The Congregation of Munis then queried Suta Maha Muni to kindly explain the significance of each
of the Five Names of Maha Deva and the latter replied that in the twenty ninth or Sweta Lohita
Kalpa, Brahma was immersed in deep Tapasya facing West and from his tuft a Swarupa emerged
suddenly with white complexion and as that Resplendent Form appeared unexpectedly and swiftly,
Brahma named him Sadyojata. Even as Brahma greeted the new Form of Shiva saying
Sadyojaatam prapadyaami Sadyo jaataayavai Namo Namah, Bhavey Bhavenaati bhaveswaam
bhavo bhaveybhyaanamah,
there materialised four disciples of Sadyojata viz. Sunanda, Nandana, Vishva Nanda and Upa Nanda
who would always be in His presence. The Sishyas prayed to Sadyojata as: Vandeham Salam
Kalankarahitam Staanormukham Paschimam.

In the Thirtieth Kalpa named Rakta Kalpa, Brahma meditated Bhagavan Shiva looking northward
wearing Rakta Vastra and Rakta Varna and there appeared Vaama Deva who was of red colour and red
ornaments; Brahma then saluted the Vaama Deva Form of Mahadeva as follows:

Vaama Devaya namo Jyeshthhaayaa namah Jyeshthaayane Rudraayaa namah Kaalaya namah
Kalavikaraanaya namo balavikanayanaya namo balaaya namo balapramathanaaya namah Sarva
Bhuta damanaayaa namo manonnmanaya namah /

The disciples around Him were Viraja,Vibaahu, Vishoka and Vishwa Bhavana and these were of
Rakta Varna, Rakta Vastra and Raktabharhana as their foreheads were smeared with rakta Chandana,
rakta bhasma, rakta lepana and rakta sindura. Innumerable Maharshis performed Tapasya to Vaama
Deva and attained Shivatwa. Their prayers to Vaama Deva was:Vandey Purna Sashanka mandala
nibham vaktram Harasyottaram!

In the next Kalpa numbered thirtyone called Peeta Kalpa, Brahma did Tapasya to Parama Shiva in
the direction of East by assuming Peeta ( Yellow) Varna and Peeta Vastra and there emerged
Tatpurusha (Brahma) of everything in Peeta colour donning Peeta Vastra-Aabhushana-Peeta
Yagnopaveeta and Peeta Kireeta or Headgear. Brahma prayed to Tatpurusha stating Tat Purushaayeh
vidmahey Maha Devaya dhimahi tanno Rudrah prachodayaat; along with the latter appeared a
Sacred Cow Swarupa; that was of Devi Maheswareem :
Gaam Vishwarupaam drushey Maheswaramukha -acchtaam, Chatush –padaam Chaturvaktraam
Chaturhastaam Chatuhstaneem/
Chaturnetraam Chatuhshringeem Chaturdamshtraam Chatur mukheem, Dwaantrih sadgumasasukttaa meeshwareem Sarato-mukhaam/
(A Vishwarupa-Achyuta Maheswari with four feet, four mouths, four hands, four breasts, four eyes, four horns, four damshtras, four faces and of Sadgunas or Auspicious Traits). As Devi Gayatri appeared, Brahma performed ‘parikrama’ to the four-legged Sacred Cow called Gayatri and Maha Deva extolled her as Gayatri, Rudrani, Vaidiki and Vidya! Brahma assured that whosoever performed Japa and puja to her would please them with Shiva Tatwa and Shiva agreed to bestow on them DivyaYoga, Jnaana, Aishwarya and Vairagya. Besides Gayatri, there appeared several disciples who were also the close confidants of Gayatri, and who worshipped Parameshwara through Brahma Deva and they too assumed Peeta Varna-Peeta Vastra-Peeta Tilaka and every thing in Yellow colour. In Praghrutta Kalpa of Black Varna after thousand of Deva years, Brahma prayed to Shankara towards South as he decided to create yet another Amsha of the latter, and consequently was materialised Aghora who was black in colour, all his body parts in black, wearing black Vastra, black ‘Janevu’ or Holy Thread, black headgear, black beads around his neck and was ornamented black too. Brahma prostrated before Aghora Rupa and prayed to him as follows:
Aghorebhyo tagorebhyo ghoraterebhayah, Sarvebhyaassarva sarvebhyo namastey astu Rudra rupeybhayah
for thousand years and Maha Deva was gratified with the Tapasya and blessed that whosoever performed the Aghora Mantra one lakh times would be purified of the most severe sins including:
Brahma Hatya Suraapaanam Suvarna steyamevavaca or killing of Brahmana, consuming liquor, swindling gold etc. Aghora Deva’s sons were Krishna, Krishna Sikha, Krishna Mukha, Krishna Kanthadhaari and their prayer to Aghoresha is: Vandey Dakshinmeeswarasya tutila bhrubhanga Roudram Mukham. The erring Brahmans who committed Maha Patakaas are required to perform (after one lakh Aghora Mantra) seven Agni Homas with Ghee, Sugarcane, Tila or sesame seed orv atleast by ghee. After the required Havans, the Kartaaas are to perform Snaanaas again by reciting the Aghora Mantra through out the night by sprinkling ‘Pancha Gavya’(Mix of Five Products of Cow viz. Milk, Curd, Dung, Urine, Ghee) and also consuming it for physical purification. By so performing, the erring humans especially Brahmans would be observing ‘Prayashchitta’ or atonement of serious sins of even big magnitude including Bhruna Hatya, Brahma Hatya, Go hatya, Matru/Pitru Hatya, Bala Hatya, Stree Hatya, Mitru-Guru-Bhraatrum Hatya etc. At the beginning of Vishwa Kalpa, Brahma Deva initiated Srishti and Devi Saraswati was materialised first and Brahma greeted her saying:
Vishwamaalambaradhara Vishwa Yogopavartini
Vishwvosneepaa Vishwagandhaa Vishwamaataa Mahoshtika/
There after, Brahma created Ishana who was of Shuddha sphatika sankaasam or like Translucent Prism and Saravaabharana bhushitam or decorated by all kinds of ornaments whom Brahma commended as follows:
Vavandey Devameeshaanam Sarveyam Sarvagum Prabhum, Omeeshaana Namastestu Maha Deva namostutey/
Namostu Sarva Vidyaaaameeshana Parameshwara, Namostu Sarva bhutaanaameeshana
Vrishvahahna/
Brahmanadhipatey tubhyam Brahmaney Brahma rupiney, Namo Brahmaadhipataye Shivam mestu
Sadaa Shiva/
Omkaara murtey Devesha ‘Sadyojaata’ namonamah/ Prapadye twaaam prapannosmi Sadyojaataaya vai namah/
Abhavecha Bhavey tubhyam tathaa naati bhavey namah, Bhavodbhava Bhaveshaana maam
bhajaswa Mahaadyutey/
‘Vaamadeva’ Namastubhyam Jeyshthaaya Varadaayacha,Namo Rudraaya Kaalaaya Kalanaaya
namo namah/
Namo Vikaranayaiva Kaalavarnaaya vahniney,Balaaya Balinaam Nityam sadaa Vikaranaayatey/
Bala Pramathanaayaiva Baliney Brahmarupiney, Sarva Bhutashwareshaya Bhutaanaam damanaayacha/
Manonmanaaya Devaaya Namastubhyam Mahaadyutey, Vaama Devaaya Vaamaaya Namastubhyam Mahaatmaney/
Jyeshthaayachaiva Shreshthaaya Rudraaya varadaayacha, Kaalahantrey Namastubhyam Namastubhyam Mahaatmaney/
Iti stavena Devesham namaama Vrishabhadhwajam, Yah Pathet Sakru deveha Brahmaloka -mavaapnuyat/
( My salutations to you Ishana, Mahadeva, Sarwa Vidyaav Swaami, Sarva Parameshwara, Vrishabha Vahaana, Brahmadhipati, Brahma Swarupa, Omkara Murti, Devasha, Sadyojaata: the Abhava or the One who has not occurred, yet the Bhava or the One who has occurred and is a Great Occurrence; Ishana, Maha Shobha, Vama Deva, Jyeshtha, Varada or the Bestower of Boons, Rudra, Kaala, Kaala’s Kaala, Vikaranaya, Kaala Varnaaya, Balaaya, Bala Manthanaayaa, Brahma Swarupa, Sarva Bhuta Swami, Bhuta damanaaya, Mannaatha damanaayaa,Sreshthaaya, Rudraya, Kaalahantrey! Who ever recites the above Stuti would qualify for Indra and Brahma lokas!) As Shiva was pleased with Brahma’s eulogy, Dervi Sarasvati also got materialised along with Pancha Mukha Rudras; she too who was Chatur Mukhi-Chatur Baahu-Chatur Pada and Chatur-Netri was Viswarupa as she was born in that Kalpa who too had as Brahma Gunas like Yoga, Samkhya, Tapa, Vidya, Vidhi Kriya, Dama, Satya, Daya, Ahimsa, Sammati, Kshama, Dhyana, Dheya,Shanti, Mati, Dhruti, Kanti, Neeti, Medha, Lajja, Tushit, Pushti, Kriya and so on; she was also Gauri Maya, Vidya, Hemavati, Pradhana Prakriti, Ajanma, Lohita, Shukla-Krishna, Vishwa Janani, Gayatri and Go Swarupa! Such was the significance of Devi Saraswati, stated Maha Deva.

Connotation of Omkaara and analysis of Alphabets related to Shiv’s Body Parts (Vishnu’s Prayers to Maha Deva included and Tri Murti seniority analysed)

Maharshi Lomarshana, the disciple of Veda Vyasa, while addressing the Sages at Naimisha Forest described that at the Maha Pralaya or the termination of the Universe after the Maha Yuga, the Supreme Bhagavan created Vishnu with the aid of Satwa Guna who was floating on Maha Jala or the Unending Water Sheet and from his navel appeared a lotus with Brahma as materialised with Rajo Guna seated thereon; the latter questioned Vishnu about his antecedents and consequent on mutual arguments about their Supremacy there was a fight; at that very time there appeared a Colossal Agni Linga emitting enormous radiance and heat which neither had a beginning nor end. Brahma took the Swarupa of a gigantic ‘Hamsa’ or Swan and flew up with great speed of its own as also of enormous wind power to ascertain the top of the Maha Linga while Vishnu assumed the Swarupa of a black ‘Varaha’ of ten yojanas of height and hundred yojanas of width and slid down the Maha Linga to ascertain its bottom. As neither the Hamasa Rupa Brahma who flew up and up for thousand years nor the Varaha Rupa Narayana who slid down as much time could discover the bottom or the top and returned to the starting point by another thousand years; both of them reached there totally fatigued. Then there was a reverberating Sound of AUM:
Tadaa sama bhavattatra naadou vai Shabda lakshanah,Omomiti Surasreshtthaah Samyuktah platalakshanah/
Kimidam twiti samchitya mayaa tishthanmahaaswanam,Lingasya Dakshiney bhaaagey tadaapashyat Sanaatanam/
Adya varnamakaaram chouttareytath, Makaaramadhyaa taschaiva naadaaam tasyachomiti/
Suryamandalavadrustwaa varnamaadyam tu Dakshiney, Utitarey Paavaka prakhya mukaaram Purusharshhabhah/
Sheetaamshu Mandalaprakhyam Makaaram madhyamam tathaa, Tasyopari tadaapashyat- kshudra sphatikavat Prabhum/
Tureeyaatimamruttam Nishkalam Nirupapalavam, Nirdwandam Kevalam Shunyam Bhaahyaantara varjijitam/
Sa baahyaabhyantaram chaiva Sabaahya abhyantararasthitam,Adi madhyantararahita maanandasyaapi kaararam/
Maatraastistwardhia maatram naadaakhyam Brahmangnitam,Rukyajurssaaama Vedaa vai
Maatraa rupena Maadhavah/
Vedashabde -bhya yevesham Vishwaatmaanamachintiyat,Tadaabhavadhrushirveda Rusheh saaratum shubham/
Teynaiwa Rishinaa Vishurjnaataavaan Parameswaram/
( As the sound of AUM emerged from the right side of the Maha Linga, there appeared Sanatana Bhagavan; from Him, the sound of ‘A kaara’ came, followed by ‘U Kaara’ and ‘Ma kaara’ and the sound in between was the ‘Naada Swarupa’; the extraordinary radiance of Surya came from the Northern direction as the pious form of U kara or of Pavaka; Makara was of Chandra Mandala and above it was the Suddha Sphatika Rupa or Pure Crystal Form representing Maha Deva in Tureeya Awastha or the Prime and Pristine Form. This Form was Unique, devoid of Duality, of Sunya or Nothingness; of Purity and Immunity and of no beginning-middle-termiation. Indeed that was the Spring of Ananda or Sheer Joy as also the synthesis of Tri Vedas represented by Tri Murtis and the sure way leading to Maha Deva!)
Maharshis who knew Vedas and the Omkara Swarupa of Maha Deva analysed the Alphabets in Sanskrit and explained as follows: ‘A’ kaara’ constituted His broad forehead; ‘E’ kaara was the left Eye; ‘U’kaara his Southern Ear; ‘Aa’ kaara his left ear; ‘Ru’ kara his right Kapola; ‘Ruukaara’ the left kapola; ‘lu lu’ is the partition of his nasal divisions; ‘ea’- kaaras his big lips; ‘oau’ kaara his teeth; the consonants ‘Ka-kha-ga- gha-jnaa’ constituted his five right hands while the consonants ‘cha-chcha- ja-jja-na’ were his left five hands; other two sets of consonants viz. ‘ta-tha-da-dha-na’ and ‘pa-pha-ba-bha-ma’ were his right and left five feet respectively; Shiva’s ‘udara’ or belly represented ‘paa’ kaara; ‘pha’ kara his right side of his body; ‘Va’ kara his left side; the letter ‘Vaa’ and ‘bha’ kaaras represented his shoulders; the letter ‘Ma’ kara his ‘Uridaya’ or heart; ‘Ya- ra-la-va-sa-sha’ represented Shiva’s body-dhatus; ‘ha’ kara represented His Atma and ‘Kha’ kaara denoted Shiva’s anger. )

Stanzas 24-25

Maayayaa mohitaah Shambhorahaaadevam jagadgurum/ Na jaananti suraaah sarve sarva kaarana kaaranam/ Na sadrushe tishthati rupamasya paraatparam purusham vishvadhaama/
Yena prakaashato vishvam yathiva pravileeyate/
Tad Brahma param shantam tadbhahmaasmi param padam/

Maayaa mohita davaganaas even be unable to realize the Truth of Bhagavan Shambhu’s reality. Sampurna vishva prakaasha daata, Parama Purusha Parama Shiva be not ignorable in reality. It is that Paratpara Virat Purusha be as of adviteeya parama pada swarupa indeed be better realised.

Stanzas 26-27-28-29

Pancha Brahmamidam vidyaa Sadoyaataadi purvakam/Drishyate shrutaye yacchh ancha Brahmaatmikam swayam/
Panchadhaa vartamaanam tam brahma kaaryamitismritam/Brahma kaaryamiti jnaatvaa Ishaanam pratipadyate/
Pancha Brahmaatmamakam sarvam swaataani pravilaapyaacha/ Sohasasmeeti jnaaneyaaaddwidwaan Brahmaamritto bhavet/
Ityetad Brahmaa jaaneeyaadyah sa mukto na shamshayah/
Sadyojaataadi Pancha Brahma is indeed the charaachara jagad shravanaatmaka if not jnaana drishti gochara and shravana gochara. This brahma kaarya is such as of Ishana prapti or of ‘Sohaasmi’ or arthaat: ‘Aham Brahmaasmi’ or ‘I am Parabrahma myself’. In other words ‘I am the brahmaamrita rasaa swadaana kartha be myself indeed’. That person who visualises and be saturated in that strong self belief and self confidence ought to be the muktii praapta maha maanusha. This is of nissamshayatwa.

Stanzas 30-31-32

Panchakshara mayam shambhum parabrahma swarupinam/Nakaaraadi ykaaraantam jnatwaa panchaaksharam japet/
Sarvam panchatmakam vidyaat panchaakshara brahmaatmakatvah /Panchabrahmaatnimok vidyaam yo dheete bhakti bhavitah/ Sa panchaatmakataatmeya bhasate panchadhaa swayam/

As the Panchaakshara Parabrahma Swarupa Bhagavan Shambhu be realised, the foremost the terminating ‘Nakaara’ and the ‘Y’ kaara [Nama Shivaaya] should be worthy of the Japa maala.. Thus it should be essential to meditare the samasta vastus to be imagined as of the Panchaatmaka Brahma Rupa with bhakti bhavana. That sadhaka who be immersed with bhakti purvaka Pancha Brahmaatmaka vidya shou eventually become as Parabrahma as the Self indeed!

Stanzas 33-34-35-36-37-38-39

Evamuktwvaa Maha Devo Galvasya mahatmanah/ Kripaam chakaara tannaiva swantardhi-magamatsaryam/
Yasya shravana maatrensaashrutameva shrutam bhavet/ Amatam cha matam jnaatamavignaatam cha Shakaala/
Ekenaiva tu pindena mrittikaayascha Gautama/Viginaam mrinamayam savam mridbhinnam hi kaaryakam/
Kena lohamaninnaa sarvam lohamayam yathaa/ Viginaatam syaadathaikena nakhanaam krinaneenacha/
Sarvam kaashnaaryasam jnaatam tadbhimnam swabhaavatah/ kaaranaabhinna rupena kaarya kaaranamevahi/
Tadrupena sadaa satyam bhenoktirmrishaa khalu/ Taccha kaaranamekam hi na bhinnaam nobhayatmakam /
Bhedah sarvatra midhyaava dharmaaderanirupanaat/ Atascha kaaranan nityamekamevaadwaytam khalu/ Atrakaaaramnadvaatam shuddha chaaitanyakam va/ Asmin Brahma pure veshma daharam yadidam mune/ Pundareekam tu tanmadhye aakaasho daharesutat/ Sa Shivah sacchhidaanandah sonveshtayyo mumukshibhih /
Aym hridushitih saakshee sarveshaamavisheshatah/ Tenaayam hridayam proktah Shivah samsaaramochkah/Ityupanishad/

In that manner Maha Deva was stated to have explained to Galava Muni as the latter was able to hear with ‘atma leenata’ or self absorption. That was how Maharshi Pippalaadi explained to Shaakala. The Maharshi said that those who could digest the reality or unreality of one’s life might depend on the mental strength or otherwise. The karya kaarana siddhaanta is what explains the jnaana prapti.
It is the soil that determines the quality of the crop while the fertilisation is to be an important factor in the course. Be this realised further that the ‘mritthika’ could produce multifarious pots and thus the Advaita Brahma manifests aneka jeeva raasis. This is brahma jnana all about.

Just as vibhinna lohamanis are able to generate ‘loha tatva jnaana’ or the nail cutting vidya is generated by the type of knife, there are ‘bhinna bhinna karana kartrutaas’ to be decided upon.

Thus Galva Muni finally explained that the avivashi Brahma is ever present in the charaachara jagat as the hridayasthala which is named as the ‘pundareeka’ or the lotus which withers by the night and be fresh by the day in the daharaakaasha sthiti. The moksha- sadhakas seek ever to the Supreme Self for moksha prapti in that sthiti of daharaakaasha

[ Chaandogya Upanishad vide chapter VIII.i recalled on daharaakaasha sthiti

Despite the non-dual Reality of the Self and the Supreme as exists in the Lotus Heart of ‘Daharaakaasha’ or the Small Space, one’s own body parts are responsible for deeds and the Self is but a mute spectator!

VIII.i.1) Harih Om, atha yad idam asmin Brahmapure daharam pundarikam veshma, daharosminn anta-raakaasha, tasmin yad antah, tad anveshtavayam, tad vaa va vijijnasitavyam/ ( Harih Om! There is a need to enable normal undersanding to identify the Individual Self with the Absolute and Superlative Self; this is especially to conceive the Object with qualites like organs and senses in the mortal world viz. the Self, as juxtaposed with the Ultimate Reality in terms of Space, Time and other derivative features of the Pancha Bhutas or Five Elements. This is why normal knowledge of mortal conditons vis-à-vis the macro view of higher and applied situation becomes needed. Therefore then, a lotus like small space viz. ‘daharaakaasa’within the dwelling place of Brahman is viewed for the understanding. The inference is that Brahman has manifested himself in the form of an Individual Soul called Existence and even as the latter is totally detached, there are officials of that abode who are responsible for the maintenance of that abode which is purely temporary ; once that Individual Soul-which is but a reflection of Brahman himself- is transferred then a new abode gets ready and the Manifested Brahman called Individual Self- is migrated too again on temporary duty. Thus the mirror images of the Original Brahman keep moving to varying abodes on purely temporary basis! But the original is always intact and the duplicate reflections are in circulation from birth to birth of the mortal bodies!) VIII.i.2-3) Tam ched brhuuyah, yad idam asmin Brahama Puredaharam punadikam veshma, daharosminn atharakaashaah kim tad atra vidyate yad anvesh –tavayam yad vaa va vijijnasitavyamiti sa bruyaat // Sa bruyaat: yaavaan vaa ayam aakaasha, taavan eshontarhridaya aakaasha; ubhe asmin dyavaa priihvi antar eva saaahite, ubhavagnischa vaayuscha Surya Chandramasaav ubhau, vidyun nakshatraani yacchaasyeaaasti yaccha naasti sarvam tad asmin saahitam iti/ (As one enquires that since at the abode of Brahman there was a lotus space then what would be that small space that would have to be realised! The reply has to be as follows: That specific space within the heart is as huge and cosmic as space outside within which are enveloped the heaven and earth, Fire and Air, Surya and Chandra, lightnings and Stardom, and so on! Whatever one perceives in the Universe is but a part of the unknown!) VIII.i.4-5) Tam ched brhuuyah asminsched idam Brahma pure sarvam samaahitam sarvaani cha bhutaani sarve cha kaamaah yadaitajjaraa vaapnoti pradhvamsate vaa, kim tatotishiyataiti// Sa bruyaat: naasya jaraayaitijjeryati, na vadhenasya hanyate; etat Satyam Brahma puram asmin kaamaah samaahitaah; esha atmaa-pahata-paapmaa vijaro vimruyur vishoko vij- ghaastopipasaas, satya kaamah satya sankaalpah, yathaa hi eveha prajaan anvaavishanti yatha anushasha -sanam, yam yam antam abhiakaama bhavany yam janapadam, yam kshetra bhaagam, taam taam evopa jeevanti// ( The next query would be that if all aspirations and desires of the Beings are fulfilled in the abode of Brahman, then how about old age, diseases and such problems occurred, and what would be the answer to such natural mis-happenings! Then the answer

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would be that Brahman would not be victim of age, disease, death. Indeed this is always so in the true abode of Brahman where only positive blessings are derived. This is Brahman or the Self that has no decay, disease and death; it would be free from sins, and the resultant negative impact of sorrow, hunger, thirst, unfulfilled desires and unfailing will. But if the mind which is the head of body limbs misdirects vision, speech and the concerned senses, understandably the serving agents would obey their master and sins or virtues as the case might be are recorded on the balance sheet of Fate, while the Self or the Inner Conscience which for sure is not responsible for the acts of omission and commission would remain as a mute spectator! Eventually the Being with its body adjuncts would have to suffer or enjoy the consequences; the blame or blessing is thus not, repeat not, due to the Self or Brahman since both being the same of Purity, but perhaps to what is called Fate or the balance sheet account on the basis of the body actions!(VIII.i.6) Tad yattheha karmajito lokah kheeyate, evam evaamatra punyajito loakaah kshayite; tad ya ihaatmaanam ananuvidyaa vrajanti etamscha satyaan kamaan, teshaaam sarveshu lokeshvakaama charo bhavati; aha ya ihaatmaanam anuvidyaa vrajanti etaamscha satyaankamaan, teshaaam sarveshu lokeshu kaamcharo bhavati/(Just as the deeds of evil are exhausted the results get diminished, the impact of virtuous deeds too gets lessened. Therefore, those who depart from this world without realising the Self as instructed by teachers or on their own efforts continue to be in the endless chain of births and deaths. But the select handful who succeed enjoy freedom of movement and enjoy bliss)

- Pranaagnihotropanishad

This is Krishna Yajurvedeeya moola prayojana chitta shuddhi and Brahma Jnaana prapti sambhandha Upanishad. To start with this relates to shareera yagjna vishaya and the pratiphala varnana. Thereafter the explanation of praanaagnihotra prayoga spashtata be explained where after the praamaagnihotra vidya pathana-paathana mahatma be described and the consequent Chitta shuddi parinaama swarupa and moksha prapti.

Stanza 1

Athaatah sarvopanishd saaram jnaanaateetam 'anna suktam' shareera yagnam vyakyaasyaamah/ Yasmitteva Purushah shareere vinaapagyagnehotra vinaapi sankhya yogena samsaara vimuktir bhavti/

Samasta Upanishad saarabhuta ‘anna sukta’ and shreera yagjna vyakhya is the starting point of this upanishad. Then that shareera backed up my jnaana prapti- agni hotra-sankyha and darshana jnaana further followed by samsaara nivritthi and moksha. The spring boat origin of shareera is hence the annam paraatma indeed. In other words, therefore, one should set forth ‘the hymn of food' that is beyond all empirical knowledge, the essence of all Upanishads, dealing with the sacrifice in the body, by virtue of which the embodied man becomes free from transmigratory life without Agnihotra and the knowledge of Sankhya.

[ Expla (1) Anna Sukta – (2 Maha Narayanopa – Anna Stuti (2) Bhriguvalli of Taittireeya Upa on Anna prashamsha]

1. Anna Sukta

1. gham ásni prathamaj ā r jasyá | pūrvāṁ devebhvó gṃrtāsyā nābhiḥ |
I am the first progenitor of yajna; the first yajna was born of me. At the very early times it is I who became the nucleus of amrita for the divines.

2. yo mā davāt ā antā nam annam āh | gham annam annaṁ gdantāmadmi |
The one who gives me is in fact the one who obtains me. The one who does not give is consumed by me. I am the annadevata and I eat the one who does not give the anna.

3. pūrvān agne api dhaḥtyanannaṁ | yattau hā ’sāte aham uttṛṣeu |
The one who eats before giving is consumed by the food that he eats, even before the food itself is consumed by the digestive fires. Between the one who gives before eating and the one who eats without giving, the former is the worthy one. I am with him.

4. vyātamasya paśvasu jambhaṁ | paśyantī dhīrāḥ pracāranti pākāḥ |
The other is indeed like an animal. For such animal-like ones the sharp-toothed jaws of the annadevata are wide open. The wise know this; while the ignorant continue to indulge in eating without givi

5. jahāmygnyam na jahāmyanyam | aḥam annaṁ vaśaṁ icchārāmi |
I forsake the one who eats without giving. I never forsake the one who gives before eating. I am the annadevata. I come and go according to my own discipline.

6. sāmā nam arthaṁ paryēmi bhṛyāt | ko mām annaṁ manṣyō dayeta |
I nurture the one for whom giving carries the same significance as eating. To him I reach in plenty. I remain out of reach of the other, who eats without giving. Who amongst men can deter me, the annadevata, from my course?

7. parā kṛg annaṁ nihitām ṭyka ētā | viśvār devaiḥ pīṭhbir guptam annaṁ |
The food that is offered in this world — for the devas, bhutas, pitrs, and manusyas — becomes the food set apart for the giver in the world hereafter. The devas of the world and the pitrs keep such food securely preserved for the giver.

8. yat adyatē lypyate yat pārypyatē | sātyamīṁ sā tanūr mē babhāva |
The food that is eaten, that which decays, and that which is given away, does not amount to even a hundredth part of the total extent of mine: I, annadevata, am much larger than all the food that is eaten, wasted or given in this world.

9. māhāntau caṛū sākrd ḍugdhaṁ paprau | divāṁ ca prśiṁ prthivīṁ cā sā kam |
Just as the cow fills great pots of milk in no time, so does a little food offered by the giver suffice both this world and the world hereafter. The wise, partaking of the food that has been first offered to the devas, bhutas, pitrs and manusyas, do no injury to the anna or to themselves.

10. tat sāṃpitānto na minanti vṛṣhasāḥ | naitad bhūyo bhavat āt nānīyaḥ |
The food consumed by the wise that follow such discipline is neither so much as to cause indigestion, nor so little as to fail to assuage hunger.

11. annamaṁ prānāṁ annamaṁ apānāṁ āhuh | annamaṁ mṛtyuṁ tam u jīvānāṁ āhuh |
Anna is said to be both prana and apana, the two forms of the breath of life that permeate the body. Anna is the giver of life, and also the extinguisher of it.

12. annamaṁ brhaṁo jirasāṁ vadanti | annamaṁ āhuh prajanānaṁ prajānām |
Those who know ayurveda, the science of life, know anna to be the cause of aging. Anna is said to be the progenitor of all progeny.

13. moghym annamaṁ vintaṁ aprācetāḥ | sgtym bhraṁiṁ vṛṣha itsa tasyā |
Anna that comes to the one who does not give is indeed a waste. This is the truth. I, the annadevata, say it.

14. nāryagmano pusyātī no sakhaṁ yam | kevalāghe bhavati kevalādṛ |
The food that such a one obtains is not only wasted, it in fact comes as his very death. He feeds neither the devas nor the men, who arrive at his door as atithis, abhyagatas and friends. Eating for himself alone, he becomes the partaker of sin alone.

15. gham meghāḥ stanaṁn varṣāṇnasmi | mām adantyaḥ āham gamaṁyān
I am the cloud that thunders and pours rain on earth. Those, who give before eating, eat me; I eat the others, who partake of me without giving.

Maha Narayanopanishad Section Nine Anna Stuti:

14-15: Samvatsarovaadityo ya esha Aadiyte Purushah sa Parameshthi Brahmatmaa/ Yaabhira adityastatpati rashmibhistaabhhir parjanyo varshati Parjenyenoushadhi vanaspatahay prajaayanta

For the former I become amrta, the preserver of life. The great fire of the suns of the universe indeed arises from me.

The Passage of Kaalamaana or the Time Schedule of Years comprising Seasons-Months- Weeks and Days notwithstanding, Surya Deva is ever present, but even yonder Surya is Parameshthi Hiranyagarbha is the Supreme Sustainer: It is He in the form of Aditya protects and as such the radiance of Sun Rays transform water into clouds which result in rains, crops, food, physical strength. This strength enables to self control, fasts, sacrifices, meditation, self control, mental balance and determination to witness the inner vision and the Essence of Truth which is Paramatma the Seat of Bliss. Thus as the uninterrupted chain of Anna-to Ananda should be a perfect continuity. This is possible without diversions and leakages as the turn of the chain at the twisting point of physical strength could be critical as the latter might not slip into evil energies!

III.vii.1) Annam na nindyaat tad vratam praano vaa aanam shaririimannaadad, Praane shariram pratiish –thitam shareere praana pratiishthitah/ Tadetamannamanne pratiishthitam, sa ya yetadannamanne pratiishthitam veda pratiitshthi/ Annavaaananaadad bhavati mahaanbhavati prajaayaa prashubhir brahma varchasena mahaan keertyaa/

(Basically indeed Annam na nindyaat/ or since Food occupies the premium position, it is to be kept aloft on the most appropriate pedestal in the scheme of priorities. Be that as it may, Praana or the Vital Force is food essential to the body and as such both ‘anana’ and ‘praana’ are the essential ingredients of Life, both lodged into each another; hence praanah vai annam, the vital force is food indeed. Thus shariram annaadam,and praane shariram pratiishthitam; thus human body or for that matter any body is the eater of food and a body is fixed on vital force. In other words, the body and praana are the foods of both and thus inter-linked. Every human being thus is an aspirant of begetting good children, cattle, prosperity, knowledge and far reaching name and fame. Thus the world is the perfect venue for good food and praana. So also it is the Place for clean enjoyment and fulfillment; in other words, the three concepts of enjoyment, the enjoyer and the Source of enjoyment are their merger point.; thus the most ideal spot of fusion of the three entities unifying into one another. That precisely what Bliss is all about!)
Thus human body is the natural recipient of food as well as water and as such is the final recipient of Fire. Therefore food is interlinked to water and fire too. Such ideal linkages of food, water and fire exist in the universe and facilitate abundance of good progeny, cattle, physical radiance and glory. Indeed, the most ideal place is thus provided on Earth as the most happening place where enjoyment, the enjoyer and the Source of enjoyment are in appropriate fusion to lead to what is abundant in the form of Bliss which Brahman is all about!

Food, Earth and the latter’s emerging point viz. Sky enable fusion possible to lead to the path of Bliss III.ix.1)

( May food be plentiful on Earth: Prithivi vaa annam or Earth is food. Aakaashonnaadah or Sky too is plentiful of Food. Aakaashoprithivi pratishthita or Sky is supported by Earth. Thus one food is based on another. He who is aware of these realities of food, earth and sky are blessed indeed and has an overview of the Universe: ‘Annamannaado bhavati, mahaan bhavati, prajayaa pashubhir brahmavarchasena, mahaan keertayaah! May the Universe be plentiful of food with blessings of excellent progeny, cattle, radiance of purity and glory. As the prayer goes ‘Sarve janaa sukhino bhvantu’ or may Almighty bestow happiness and fulfillment to one and all! Thus one becomes the enjoyer, the enjoyment in essence and Brahman the very source of bliss himself!).

Stanza 2

Swenā vidhinaannam bhumou niskshipya yaa oushadheeh Somaraagjeeriti tisrubhirannapata iti dwaabhyaaamanumantrayate/

As per one’s own tradition and procedure, prithivee nirmita vedika be utilised and place the annam and recite mantraas such as:

yaa oshadhaya-yaa phalineryaam- jeevalaa naghaarishaam-

Stanzas 3-4-5

Yaa oshadhayah somaraagjeer brahvaah shata vichakshanaah/Brihaspati prasutaastaa no munjuntwmasah/

Yah phalineeryaa aphalaa apushpaa yancha pushpineeh/ Brihaspati prasutaastaa no munjuntwmasah/ Jeevalaa nagharisham maa te baddhhaamyoshidham/ Hyatayaayuuraaharaadapa rakshaamsi chaatayaat/

Soma is the adhishtaana devata of oushadis such as of shataveerya, bahushaakhaa and such which could cure very many diseases while Brihaspati the Devaacharya could cure the rest and deliver us from calamities.

The fruitful plants and fruitless, that have flowers and the flowerless, urged on by Brihaspati, ye deliver us from calamities.

Let me not bind for you the plants that live and endow others with life, that are free from malignancy; may they put to fight the evil spirits from one who offers them for sacrifice.

Stanzas 6-7-8-9
Annapatennasya no dhehyanmeevasya shushminah/ Prapradattaaram taarisha urjam no dhehi
dwipade chatuspadpe/
Yadannamagnirbahuudhaa viraadvi Rudraikh praajangdhham yadivaa pishaachahi/ Sarvam tadeeshaano
abhayam krunotu shivameeshaanaaatya swaahaa/
Antasccharasi bhuteshu guhaayaam vishvatomukhah/ Twam yagnastvam Brahmaa twam Rudrastwam
Vishnustwam vashatkaara aapo jyotee rasomritam Brahma bhurdbhuv suvaro namah/
Aapah punantu prithiveem prithivee putqaaq punaatu maamqa/ Punantu maamaaposataam cha
pratigruruw swaaha

Annapati Agnidevaa! You are the ‘arogya prada- poshana yuktaanna vyavastha prada’ to sarva
praanis. May you ever and ever provide ‘anna pradaana’ to ‘putra poutraadis and pashus’. In
otherwords, the Lord of food!

Give us food that is clean and rich in energy; help the giver of food
over the hazards of life. Do kindly endow us, bipeds and quadrupeds, with might.

May that ‘anna’ as provided by the courtesy of agnideva be provided for the sake of praja loka, but
not for pishaachaas but be purified by Ishaana Deva to whom be made as of aahuti with the mantraas
as of ‘antascharati bhuteshi guhaayaam vishva murtishu’ and ‘apah punantu’ mantraas and perform
abhimantra prokshana.

Stanzas 10-11-12-13-14-15- 16-17-18-19

Amritamasyamritopastananamasyamritam praane juhomyaashishyaantaostis/ om praanaaya
swaahaa/ Om apaanaaya swaahaa/ Om vyaanaaya swaahaa/ Om udaanaaya swaahaa/ Om samaanaaya
swaahaa/ Om Brahmane swaahaa/ Om Brahmanima atmaamritatatwayeti/
Kanishthikaangulyaagushthena cha praane juhoti anaamikayaapaane madhyamayaa vyaane
sarvaahhirudaane pradeshinyaa samaane/
Tushneemvaameka ruchaa juhoti dwai aahanaaiye ekaam gaarhyapate ekaam sarva
praayastiteeye/
Athaapipdhaanamasyamritatvaayopasrushiya punaraadaaya punarupasprishtet/
Savye praanaavaapo grueetvaa hridayamanvaalahlya jaapet/ Praanognih paramatmaa pancha
-vaayubhiraavritah/ Abhayam sarva bhutebhyo na me bheetih kadaacaha/
Vishvosi vaishvaanaro vishvarupam twayaa dhairyate jaayamaanam/ Vishvam twaahutayah sarvaa
yatra Brahmaamrutosi/
Mahaanaveym purusho yongushthaagne pratishthitah/ Tamadbhih parishinchaami sosyaante
amritaaya cha/
Anaavitesha bahaaytaaam dhyaayetaagnihotram juhomiti/ Sarveshaameva soonurbhavati/ Asya
yaginaparivirataa aahuirteerhomayati/
Swashareeram yaginam parivartayameeti/ Chatvaarognyste kim naaramardhhayaah/
In this manner after the jalaabhisheka, the left hand taking the waters to the right one and perform the prokshana with the mantra ‘amritamayamrutopastaranamasi and while swallowing recite the mantra’ and thus ‘amritam prane juhomyamashishyanesi’; in other words, the atmaansandhaana and the pancha praanaas be dedicated to he self.

You are ambrosia; an ambrosial spread (base). You are ambrosia in regard to the vital breath; fit for the sacred offering, the last blessing. OM, salutation to Prana. OM, salutation to Apana. OM, salutation to Vyana. OM, salutation to Udana. OM, salutation to Samana. OM, salutation to Brahman. OM, may myself be in Brahman for the winning of immortality. Thus, the offering to Prana is made with the little finger and the thumb. With the ring finger and the thumb is made the offering to Apana. With the middle finger and the thumb is made that to Vyana, with all fingers is the offering made to Udana and with the forefinger and the thumb is made the offering to Samana. Silently one offering is made with one Richa; two in the Ahavaniya; one in the Dakshinaagni; one in the Garhapatya and one in the agni for all expiatory rites.

[Brief vide (I) Bhavishya P. on Agni Kunda Nirmana (II) Naraayanopa on Agni Karyas and III Kathopa on Panchagnis
(I) Bhavisha Purana
‘Agni Kunda Nirman’ and ‘Shodasopacharas’ in ‘Agni Puja’

Depending on the purposes for which ‘Agni Karyas’ are meant, or the number of ‘Ahutis’ or Offerings are decided, Agni Kundas are constructed accordingly and these are broadly of ten types viz. Chaukore, Vruth, Padma, Artha Chandra, Yoni Akrutika, Chandraakar, Panchakona, Saptakona, Ashtakona and Nava kona. Indeed, no ‘homa’ or Yagna is ever attempted without an Objective—either for a personal gain or for ‘Jana Kalyan’ or General Propitiousness or sometimes even negatively motivated! Also the number of ‘Ahutis’ (homas) might vary from modest numbers to hundred, thousand, Ayut, Lakh, Crore! Graha Shanti is the normal objective aiming at ‘Shanti’ and ‘Pushti’ or Peace and Well-Being; but when Yagnas are organised for General Objectives like Success in Battles, Eradication of Epidemics, Floods, Earth Quakes etc. the number of Ahutis is to be at least ten thousand or even a lakh. But if homas are performed for Evil Purposes, the results might initially be fruitful, but in the long run, they tend to be self-destructive! Agni Kunda has to be blemishless without impurities like hair, bones and excreta; the entire bhumi must be dug up deep, watered and seeded to ensure quick sprouting of seedlings. The Kunda area must be purified with Omkara, sprinkled with kusha grass water of a holy river preferably; in fact there are eighteen prescribed ‘Samskaras’ of Purifying Exercises before installing Agni in the Fire-Pit. At the time of Installation of Agni in the Kund, the Agni Beeja Mantra viz. ‘ram’ as also Shiva Beeja Mantra ‘Sham’ be recited to infuse Shiva Shakti into Agni along with sprinkling of Kusha grass water. This process ensures the fulfilment of the targeted objective of the Ahutis. Having installed Agni in the Kund, worship of Devi Bhagavati and Bhagavan is to be performed with ‘Arghya’, ‘Paadya’ and ‘Achamaneeya’. The relevant Mantra to propitiate Agni is Pithru Pingala daha daha pacha pacha Sarvajnaajnaapaya swaaha/ Agni Deva is stated to utilise three of his ‘Jihvas’ (tongues) viz. Hiranya, Kankaa and Krishna (The Sapta Jihvas are stated to be Viswa Murti, Sphulingini, Dhumravarna, Manojava, Lohitasya, Karalaasaya and Kaali, as described elsewhere). The Samidha material used for different kinds of Homas vary too; for example, in Ajyahoma Tri Madhu (Milk, Sugar and Honey) is used,
likewise, Anna and Payasa, Gold, Padmaraga, Bilwa patras, Tilas (in Pitru homa), Candana, Agaru, Camphor, Gandha etc. are used in different types of Yagnas such as Naiththa Karma, Ikshhu homa, Deva Homa, Padma homa etc. Full care must be taken while the specified material is utilised as other wise adverse effects might have to be faced!

Before taking up Agni Puja with Shodasopacharas, a devotee should invoke the Moola Devatha Trinetra Ishwara by offering red flowers. Then welcome Kamadeva, Indra, Varaaha and Kartikkeya at the four entry points. The Sixteen Services to Agni Deva should be provided as follows: 

**Aasana Mantra:** Twamaadhi Sarva bhutaanaam Samsaara -arnava taarakah Paramajyoti rupastvamaasanam saphalee kuru (Agni Deva! You are the uplifter and saviour of the humanity from the deep Oceans of ‘Samsara’ and also the ‘Parama Jyoti’; do accept a Seat before we initiate our sincere Puja);

**Prarthana Mantra:** Vaiswanara Namastestu Namastey Havyavaahana, Swagaatam tey Sasrashreshtha Shaantim kuru namostutey/ (Vaiswanara Deva! Havyavahana! We are beholden on your arrival and welcome sincerely; kindly grant us Peace);

**Padya Mantra:** Namastey Bhagavan Deva Aaponarayanatmaka, Sarvaloka hitaarthaya Padyam cha prati –gruhnataam/ (Jala Swarupa Narayan! Accept water for washing your feet and bless us) 

**Arghya Mantra:** Narayana Paramdhaama Jyoti Rupa Sanatana, Gruhaanaagryha mayaa dattam Viswarupa Namostutey (Vishwa Rupa! Jyoti Rupa! Sanatana Deva! Paramdhaama! Narayana! My salutations to you; Please accept this ‘Arghyam’ being offered by me reverentially); 

**Achamaneeva Mantra:** Jagadaadityiyarupena Prakaashrayati yah sadaa, Tasmai Prakaasha Rupaaya Namastey JAatavedasey/ (As you are resplendent in the Form of Aditya Rupa, Jata Veda, Prakasha Swarupa and Vaisvaanara, do oblige us by accepting this Achmaneeva water!);

**Snaaneeya Mantra:** Dhananjaya Namastey Sarva Paapapranaashana, Snaaneeyam tey mayaadatam Sarva kaamaartha siddhaye/ (My greetings to You Janaardana! Kindly accept this holy water to bathe you in a formal manner and grant us accomplishment of various ‘Siddhis’ or Spiritual Achievement); 

**Anga prokshana evam Vastra dhaarana Mantra:** Hutaashana Mahaa baaho Deva Deva Sanaatana, Sharanam tey pragacchhaami dehi mey paramam padam/ (Devadeva! Sanaatana! Hutaashana! Mahabaaho! I am in your shelter. Kindly acknowledge this ‘Anga Prokshana’or Sprinkling of water over Your Body Parts and also clothing);

**Alankara Mantra:** Jyotishaam Jyoti Rupastvamanaadi nidhanaatchyuta, mayaadatthamalankaaram kuru Namostutey! (Agni Deva! You are such as would never step down from your high pedestal; You have neither begining nor end; You are the Parama Jyoti Rupa!; my reverences to You; kindly accept these ornaments and ‘Alamkaras’or beautifiers and oblige);

**Gandha Mantra:** Deva Deva mudamyaanti yasya Samyak samaagamaat, Sarva doshopashaantyartha Gandheyam pratigruhanataam/ (Deva! All the Deities do calm down in Your august Presence; do accept this Sandal paste as a symbol of Your kind acceptance);

**Pushpa Mantra:** Vishnustwamhi Brahmaa cha Jyotishaam Gatirishwara, GruhaanaPushpam Devesha Saanulepam Jagad bhavet/ (Devesha, You are Brahma, Vihnu and the route to Jyotisha and Eshwara; do accept these flowers since they would enhance the fragrance of the whole World);

**Dhupa Mantra:** Deva Deva devamyaanti yasya Samyak samaagamaat, Sarva doshopashaantyartha Gandheyam pratigruhanataam/ (Deva! All the Deities do calm down in Your august Presence; do accept this Sandal paste as a symbol of Your kind acceptance);

**Deepa Mantra:** Twamekah Sarva Bhuteshu Shvareshu Charesthu cha, Paramatmaa Paraakaarah Pradeepah pratigruhanataam/ (Paramaatmaa who is stretched all over among the Beings in the Universe! Your Profile is indeed outstanding and stupendous; please increase the splendour manifold by accepting this token Light and endowing us with happiness);

**Naivedya Mantra:** Namostu Yagnapataye Prabavey Jaatavedasey, Sarvaloka hitaarthaaya Naivedyam pratigruhanataam/ (Yagnapati Jaataveda! You are the Almighty and the Supreme Source of Propitiousness; This Naivedya or offering of ‘Anna Prashad’is being proffered to You for the contentment of the whole Universe); besides these there are more Services offered to Agni Deva such as Mantra Pushpam, Pradakhisna, Mangala Arati, Veda Parayana and Swasti. Purnahuti denotes the successful conclusion of any Agni Karya, without which the holy task remains inconclusive and fruitless. Recital of relevant Mantras at the Purnahuti normally covers ‘Sapta tey’--,

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‘Dehi mey’--, ‘Purnaa darvi’--, ‘Punantum’ etc. Purnahuti needs to be performed while standing, but never seated. Also, depending on the type of the Yagna, the relevant Mantras describing the concerned Rishis, Chanda and Devatas invoked would be essential. During the Japa-sessions, count of the necessary number of the Mantras is crucial too. The number of Ritvijas is also as prescribed. The purpose for which the Yagnas are performed should be fulfilled indeed, if executed as prescribed.

(2) Narayanopa : Vedas prescribe Agni Karyas besides daily Agni performances twice for Salvation 9-11) Agnayo vai trayee vidyaa Devayaanah pandhaa garhapatya Rik Prithivi rthantaram aavaahaaryya pachanan - Yajurantariksham Vaamadevyam aahavaneeyah Saamam Suvargo loko brihat tasmaad agneen paramam vadanti/Agnihotra saayam pratigrihaanaam nishkritih svishthah suhrutam yagina kratunaam praayanah svargasya lokasa jyothi tasmaat agnihotram paramam pavitraam/ Yagina iti yaginoohi Devaanaam yaginve ha Deva Divam gataa yaginena asuraan apaanudanta yaginena dwishanto nitraah bhavantii yagine sarva pratishthitam tasmaad yaginam paramam vadanti/ The Sacred Agni Karyas surely pave the path of Liberation. Rig Veda commends Garhapatyagami, Yajur Veda the Anvaahaaraya -pachana in the midregion of Agni; and Saama Veda addresses Bhu Devi with Rathantara Saama, and with Ahavaneeya to Bhuvar-Suvar Lokas. Brihat Saama too is addressed to all celestial lokas. Indeed these Sacred Agnis lay the high paths to Salvation.

Agnihostra performances twice at dawn and dusk is stated as a daily duty to offset the blemishes and sins of every householder, besides frequent homa karyas, yagjnas and kratus to forward radiant signals to celestial bodies. Yagas offer appropriate food substances to Devatas as ‘nishkaama karmas’ or without strings meant for ‘Loka Shanti’ or public welfare. Homa karyas or oblations with food substances into the Sacred Flames. Yaginas involve seven sacrifices with offerings called agnaadheya, agnihotra, darshapurnamaasa, aagrayana, chaatutmaasa, nirudhapshubandha, and soutraamani. Kratu denotes somayaaga in which a upa or sacrificial post is installed. Kratus are seven ‘somasamsthaas’ viz. Agnishtoma, Atyagnishtoma, Ukttha, Shodashi, Vaajapeya, Atiraatra, and Aptoryami.

It is being stressed that among the means of attaining Salvation, Vedas provide pride of place to Agni Karyas as that is ever commended by Devas as they are readily gladdened. Besides frightening and driving away the evil energies, even certain unfriendly quarters of Devas get pacified and initiate their blessings. Indeed Sacred Agni karyas always tend to win over the ‘homa kartas’.

III) on Panchagnis

I.iii.1) Ritaam pibantau sukrtasya lokeguhaam pravishtau parame paraadhye, Chaayaa tapau brahmavido vadanti panchaagnayo ye chatrinaachiketaaah/
(Both the Self and the Supreme are stated to be encased in the secret cavity of one’s own heart as the two shades of illumination: one who enjoys of good ‘Karma’ or the fruits of acts of virtue and another the Supreme himself! Those seekers worship the Panchaagnis or Five Fires viz. Garhapatya, Aahavaneeya, 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 ‘Sukrata’ or works of virtue and the others who do not; these are the ‘chhatriah yaanti’ or those distinguished under the regal symbols of Umbrellas!Now, the Supreme is encased in the heart’s cavity as also as Omnipresent all over the length and breadth of the Universe; that is ‘Parame paraardhe’ or the Uniqueness Beyond!)

Further stanzas

In this manner, there could be ‘panchaahutis’ performed with anna seva to agni by stating ‘atha purstaad choparishthaaccha abdhihi paridadhaati’ mantra
Taking water in the right palm and holding it over against the heart one should intone: Prana is fire; is the supreme Self surrounded by the five vital breaths of Praana-apaana-vyana-udaana and samaana. Fearlessness to all living beings! Fear never dwells in me.

You Prana are Vishya and Vaishvanara; by you is the multiform world sustained as it manifests itself. Where you are, the immortal Brahma, are all offerings made.

This great and novel Spirit is established at the ends of the big toes. I pour water round him at the end of the ceremonial eating for winning immortality.

Let this external self meditate on specific activities - thus one makes offerings in the fire. Let the performer be a son to all. The ritual offerings are consecrated in the fire.

I shall perform sacrifice in my body. There are the four fires, no mean ones, corresponding to the four parts of OM with the half syllable.

Now in the chatur agnis one is ‘Suryaagni’ as of Surya mandalaakriti anurupa sheathed in a thousand rays, abiding in the crown as the solar seer. Since the jeevatna is as of Paramarma’s pratibimba then there is ‘Darshanagni’. As Virat swarypa is the reflection of the entirety of charaachara jagat, therfore be of the ‘Aavahaneyaagni’. Then ‘Dakshinaagni’ as of ardh chandra rupa and the kashtaagni to destroy old age. Becoming ‘Dakshinagni’, shaped like a half moon, it is stationed in the heart. Then, there is the gastric fire that, becoming ‘Garhapatya’ is stationed at the navel consuming what is eaten, drunk, licked and sucked.

Stanzas 20-21-22-23

Praayaachittayastvayastadhastaattiryak trustro himaamshuprababhih prajanana karmaa/

Asya shareera yajginya ko yajamaanah ka patnee ke ritvijah kye ritvijah ke sadasyaah kaani yagnapaagtraani kaani haveeshee kaatar vedih ko drona kalashah ko ratah kah pashuh kodharvyuh ko hotaa ko bhraamanaacchamsee kah pratiprasthaa kah prastotaaa kah aitraavarunah ka udkaataa kaa dhaaraakah potaa de dharihbaah kah sruvuh kajjastrahee kaavaadharaour kaavaajya bhaagou kenna yaajaah de anuvaah kedaakah suuktakah vaakah kah shayovaarkah kah himsaa ke patneesarvaajjaah ko yuupah kaa rashanaa kaa Ishtyah kaa dakhshina kimavabhrayamiti/

Asya shareera yajginya yuparahnashobhitasyaatmaa yajamaanah buddhi patnee vedaa mahartvijah ahamkaarodhavyuh chittam hotaa praano brahmamaacchhamsee apaanah pratiprasthaataa vyaanah prastotaa udana udgaataa samaano Maitravarunah shareeरeram vedih naasikaanantarvedih moordhaa drona kalashah paadou ratah dakhshing hata sruvuh savyahasta aajyasthaalee shrotre aadhaarou chakshushee aajyabhaagou greevaa dhaaraa potaa tannaatraani sadasyaah mahaabhutaanmi prayaajjaah bhutaani gunaa anuyaajjaah jihvedaa joitoshtou sukta vaakah taaluhu shamyorvaakah smritirdaya kshantihrhmsaa patnee samyaajaayaah omkaaro yuupah aashaa rashanaa manorathah kaamaah pashuh keshaa darbhaah buddheeniindriyaanah yagina paratriani karmendriyaani haveemshi ahimsA ishtyah thyago dakhshinaa avabhrutam maranaat sarvaa hyaasmindevaataa shareeredhisamahitaah/

Vaaraanasyaam mritovaapi idam vaa brahmanah pathet/ Ekena janmanaa janturmoksham cha praapruyaadityupanishat/

In this manner, the praaschita vrittis or chitta vrittis are kept imbalanced and so be of the jaagrad-
swapna and sushuptis underneath while the three horizontal states of mind - the moon, Lord and the agent of generation as well.

This shareera is as of an yajna with neither a kambha or a srong hold kambha nor a rassi. Who indeed is the master! Patni, children, or sadasyaas! In this maanasika yagjna, which is essential: yagnya paatra or havis, vedi, antarvedika, drona kalasha, ratha, bali pashu, atharvu, hotaa, brahmanaacchamsi, pratiprasthaata, prastotaa, maitraavaruna, udgaataa, pota, darbha or kusha, sruva, ghrita paat, ra, aadharaa, aayyabhaaga, yaaja, anuyayaa sukta vaak, shamyovaark, patnisamyaja, rashana, ishta, dakshina, uupa, avabhrita and so on and so forth

More explicitly in this bodily sacrifice, unadorned by the girdle round the sacrificial post, who is the sacrificer? Who is his wife? Who are the officiating priests? Who are the attendants? Which are the sacrificial vessels? What are the oblations? Which is the altar? Which is the interior of the altar? Which is the wooden container for the soma juice? Which is the chariot? Which is the sacrificial animal? Who is the officiating priest? Who is the invoking priest? Who is the assistant of the Chief priest? Who is the assistant of the Adhvaryu? Who is the first chanter? Who is the assistant of the Hotir? Who sings the Sama songs aloud? Which is the libation to Agni. In oth wods? Who is the assistant of the Brahma priest? What are the Darbha grass? Which is the ladle? Which is the container of the ghee? Which are the two ghee offerings? Which are the two parts of the ghee? What are the preliminary offerings? What are the final sacrifices? Which is the Ida libation (in between the two)? What is recitation? What is the Samyorvaka formula? Which are the four Ajya oblations? Which is the sacrificial post? Which is the cord? Which are the Ishtis of oblations of butter, fruits, etc.? What is the sacrificial fee? What is the ritual bath after the sacrifice?

In the shareera yagjna or the bodily sacrifice, unadorned by the cord round the sacrificial post, the sacrificer is the self; his wife is the intellect. The great officiating priests are the Vedas. The ego is the Adhvaryu. The mind-stuff is the invoking priest. Prana is the assistant of the chief priest; Apana is the assistant of the Adhvaryu. Vyana is the first chanter. Udana is the loud Sama singer. Samana is the assistant of Hotir. The body is the altar. The nose is the interior of the altar. The crest is the wooden container. The foot is the chariot. The right hand is the ladle. The left hand is the container of the ghee. The ears are the two ghee offerings. The eyes are the two parts of the ghee. The neck is the libation. The Tammatras are the assistant of the Brahma Priest. The great elements are the attendants. Gunas are the supplementary offerings. The tongue is the final sacrifices. Teeth and lips are the middle libation. The palate is the hymn-recitation. Memory is the Samyorvaka formula. Compassion, forbearance, non-violence are the four Ajya oblations to Soma, etc. Om is the sacrificial post. Desire is the cord. Mind is the chariot. Lust is the sacrificial animal. The hair is the Darbha grass. The sense organs are the sacrificial vessels. The organs of action are the oblations. Non-violence is the Ishtis. Renunciation is the sacrificial fee. The post-sacrificial bath follows from death. In this body are stationed all the divinities. Either one dies in Benares or the Brahmana who reads this Upanishad achieves liberation in a single life: This is the Upanishad.

**Rudraahridayopanishad**

Krishna Yajurveda sambhandha Rudra Hridayopanishad underlines the truism of Shiva-Vishnu abhinmata. This is based on Vedavyasa and his putra Shukadeva’s exchange of views. Siva-Vishnu ekata-atma-strividhidha as of atma-paramartha and antaratma, Rudra Devas’s Trimurtaa of Brahma-Vishnu Maheshwara’s srishti-sthiti-samhaara karya karana’s, Rudra Keertana and the consequent sarva paapa vimukti, paraaparaa vidya swarupa, akshara-parama satyajnana and the consequential
samsara vimukti, pranavopasaana, jeeva and Ishvara kalpanikata, and shoka-moha pavritti varnana and so on

Stanzas 1-25

Hridayam kundalee bhasma rudraakshagana darshanam/ Taarasaaram maha vaakyam pancha brahmaagnihotrakam/ Pranamyaa shirasaas paadou ShukoVyasamuvacha ha/ Ko Devah sarva vedeshu kasmindevaascha sarvashah/
Kasya shushrushedannityam preetaa devaa bhavantime/ Tasya tadvachanam shrutvaa pratyuvaacha pitaa Shukam/
Sarva Devaatmako Rudrah sarve devaa Shivaatmakah/ Rudrasya dakshino paarshee Ravi Brahmaa trayognayah/
Vaama paarshee Umaadeevaa Vishnuh Somopite trayah/YaaUmaasaa swayam Vishnyoh sa hi chandramaah/
Ye namasyanti Govindam te namasyanti Shankaram/ Yerchanti Harim bhaktya terchant
Vrishabhadhvajam/
Ye dwishanti Virupaaksham te dwishanti Janaardanam/ Ye Rudram naabhijaanaanti te na jaananti Keshavam/
Rudraatpravartate beejam beejayonirjanaardanah/ Yo Rudrah sa swayam Brahmaa yo Brahmaa sa Hutaashanah/
Brahma Vishnumayo Rudra Agneeshomaatmakam jagat/ Pullingam sarvameehaanaam Streelingam bhagavatymaam/
Umaa Rudraatmikah sarvaa prajaah sthavaara jangamaah/Vyaktam Sarvamumarupamavyaktam tu Maheshvaram/
Umaashankerayogoyah sa yogo Vishnuruchyate/ Yastu tasmai namaskaram kuryaat bhakti -samanvith/
Atmaanam paramaatmanam anataraatmaanmeva cha/ Jnaatvaa trividhamaatmaanam
Paramatmamaashhratyet/
Anraratmaa bhaved brahmaa paramatma Maheshvarah/ Sarveshaameva bhutaanaam Vishnuratma sanaatanah/
Asya trailokya vrikshasyaa bhumou vitapashaakhinah/ Agnam madhyam tathaa muulam Vishnu Brahmaa Maheshvarah/
Kaaryam Vishnuh Kriyaa Bhrahmaa kaaranam tu Meheshwarah/ Prayojanaartham Rudrena mutrirekaa trividhaa kritaah/
Dharmo Rudro Jagad Vishnuh sarvajnaanam Pitamahah/
Shri Rudra Rudra Rudreti yastam bruyaadvichakshanah/ Keertanaamaatsarvadevasy sarva paapaih pramuchyate/
Rudro nara Umaa naaree tasmai tasyai namo namah/
Rudro Brahma Umaa Vaaneet tasmai tasyai namo namah/
Rudro Vishnumaa Lakshmeestmai tasyai namo namah/
Rudrah Surya Umaa Chhaayaa tasmai tasyai namo namah/
Rudrah Soma Taaraa tasmai tasyai namo namah/
Rudro Divaa Umaa raatristmai tasyai namonamah/
Rudro yagja Umaa vedistasmai tasyai namonamah/
Rudro vahni rupaa swaahaa tasmai tasyai namo namah/
Rudro veda Umaa shastram tasmai tasyai namo namah/
Rudro vriksha Umaa Vallee tasmai tasyai namo namah/
Rudrogaandha Umaa pushpam tasmai tasyai namo namah/
Rudrotha aksharah Somaa tasmayi tasyai namo namah/
Rudro Lingamumaa peetham tasmai tasyai namo namah/
Sarvadevaatmakam Rudram Namaskrtyaatpruthvakpruthak/  
Yebhirmantrapadair eva namasyameeshapaarvateem/  
Yatra yatra bhavetsaarthamimam mantramudeerayet/  
Brahmahaajalamadhye tu sarva paapau pramuchyate/

Rudra hridaya, Yoga kundalini, Bhasma jaabaala, Rudraaksha jaabaala and Ganapati are the Panchopanishad Om / Prananva mulatatva be so explained. This is indeed the Brahma jnaana sambhandhita yagjna pancha mahaa mantraas. This was what brahma jnaana all about as was learnt by Shuka the illustrious son of Veda Vyaasa. Then Veda Vyasa explained in some detail.

Rudra is the embodiment of all Devas. All devas are merely different manifestations of Sri Rudra Himself. On the right side of Rudra, there is the sun, then the four-headed Brahma, and then three Agnis viz. Garhapatya-Dakshunaagni. On the left side, there exist Umadevi, and also Vishnu and Soma Deva the tri Deva Shaktis (moon).

Uma Herself is the form of Vishnu. Vishnu Himself is the form of the moon. Therefore, those who worship Lord Vishnu, worship Shiva Himself. And those who worship Shiva, worship Lord Vishnu in reality. Those who envy and hate Rudra Deva, are actually hating Vishnu Deva too. Those who decry Parama Shiva decry Vishnu Himself.

Rudra is the generator of the seed. Vishnu is the embryo of the seed. Shiva Himself is Brahma and Brahma Himself is Agni. Rudra is full of Brahma and Vishnu. The whole world is full of Agni and Soma. The masculine gender is Parama Shiva. The feminine counterpart is Bhavani Devi. All the mobile and immobile creation of this universe, is filled up with Uma and Rudra. The Vyakta is the Shakti Uma, and the Avyakta is Parama Shiva. The combination of Uma and Sankara is Vishnu.

Hence everybody should prostrate to Sri Maha Vishnu with great devotion. He is the Atman. He is the Paramatman. He is the Antaratman. Brahma is the Antaratman. Shiva is the Paramatman. Vishnu is the Eternal Atman of all this universe. This whole creation of Svarga, Martya and Patala Lokas is a big tree. Vishnu is the top portion (branches) of this tree. Brahma is the stem. The root is Parama Shiva.

Kaarya Rupa Vishnu, kriya rupa Brahma and Kaarana Rupa is to be explained as Maheshvara. In other words, the effect is Vishnu. The action is Brahma. The cause is Shiva. For the benefit of the worlds. Rudra has taken these three forms.

Rudra is Dharma. Vishnu is the Universe. Brahma is Knowledge. Therefore, do Kirtan of His name, 'Rudra', 'Rudra'. By singing like this, the hallowed name of this great Lord, all your sins will be destroyed.

Rudra is a Purusha and Uma is Stree Prostrations to Him and Her. Rudra is Brahma. Uma is Sarasvati. Prostrations to Him and Her. Rudra is Vishnu. Uma is Lakshmi. Prostrations to Him and Her. Rudra is Sun. Uma is shadow. Prostrations to Him and Her. Rudra is moon. Uma is star. Prostrations to Him and Her. Rudra is day. Uma is night. Prostrations to Him and Her. Rudra is Yajna. Uma is Vedi. Prostrations to Him and Her. Rudra is Agni, Uma is Svaha. Prostrations to Him and Her. Rudra is Veda. Uma is Sastra. Prostrations to Him and Her. Rudra is tree. Uma is creeper. Prostrations to Him and Her. Rudra is scent. Uma is flower. Prostrations to Him and Her. Rudra is meaning. Uma is word. Prostrations to Him and Her. Rudra is Linga. Uma is Peetha Rupa. Prostrations to Him and Her.
Vyasa uvācha: Prajaapatenaam Prathamam Tejasaa Purusham Prabhum, Bhuvanam
Bhurhuvam Devam Sarva lokeshvaram prabhum/ Ishaanam Varadam Paarthaa drishnavaanasi
Shankaram, tam gaccha sharanan Devam Varadam Bhuvaneshwaram/ Mahaadevam
Mahaatmaanaam Ishaanaam Jatilam Shivam, Tryaksham Mahaab hujaum Rudram Shikhinam Cheera
vaasanam/ Maha Devam Haram Sthaanum Varadam Bhuvaneshwaram, Jagatpradhaanamadhikam
Jagatpreetamadheeshvaram/ Jagadveepam Jayaanam Jagato gatim, Vishvaaatmaanaam
Vishyavrujam Vishvamurtim Yasha- svinam/ Vishvavaram Vishvavaram Karmanaameeshvaram
Prabhum, Shamham Svayambhum Bhutesha Bhutabhavya bhavodbhavam/ Yogam Yogeshvaram
Sharvam Sarvalokeshvaresvaram/ Parameshthinam
Locatraya vidhataaraamekam Loka- trayashrayam, Sudurjayam Jaganaatham
Janma mrityu jaraaitgam/ Jnaanaatmaanaam Jnaana gamyam Jnaana shreshtham Sudurvidam,
Daataaancha chaiva Bhaktaanaam Prasaadadhiitaan Varaan/ Tasya paarishhadaa
Divyaarupairnaaaraamaaavidhairvibhoh, Vaamanaa Jatii Namuh Hrasvagreevaa Maha -daraah/ (10)
Maaahaa kaayaa Mahakshaa Mahakarmaasathaa Pare, Aanaanairvikritihaa Paadaah, Paartha
Veshaisalaa Vaikritihaa, Eedrisyaissa Mahadevah Puyjamaanaa Maheshhvarah, sa Shivastaa Tejasvi
prasaadadhyaatteegrataah/ Tasmin ghoare sadaa Paartha Sangraam rohamarshane, Drounikarna
kripaiguptaam Maheshhaaaih prahaaribhiih/ Kastaaam Saaenam tadaa Paartha manasaapi pradharr
-shayet, Rite Devaanmeheshvasaasad bahuruupaan Maheshvaraat/ Sthaaatumutsahate
kaschinatasmim - agrataah Sthite, nahi bhutam samam tea trishu lokeshu vidyate/ Gandhenaapi
sangraame tasya kruddhaya shatraavah, Visangaanaa hata bhuyishthaav veaapi cha patatimcha/ T
asmai namastu kurunto Devaattishthanti Vaidivi, ye chaanee naanavaa lokeyechea swargajita
naraah/ Ye bhaktaa varadam Devam Shivam Rudram Umaaptaim, iha loke suhkm praapyyate yaanti
paramaaam gatim/ Namaskuru -sha kounteya tasmii shantaaya va sadaa, Rudraya Shitikanthaaya
Kanishthaaya Suvarche/ Kapardine Karaalaayaa Hariyaksha Varaadaaya cha,
Yaamyayyaaaraktakeshayaa Sadvritte Shankaraa -yacha/ (20) Kaamyayaaraktakeshayaa Mundaaya
Kanishthaaya Suvarche, Bhaskaraaya Suteer -thaaya Devadevayyaarhamhase/ Ushneehane
Svaktraaya Sahasaakshaaya meedhushe, Girishaaya Sushaantaayapataye Cheeravaasyase/ Hiranya
baahve Raaanannugraaya pataye dishaam, Parjanya patayechaiva bhutaanaam pataye namah/
Vrikshaanaampataye chaiva Gavaam pataye tathaah, vrikshaar- aavritaakaayaaya sevane
madhyamaaayacha/ Sruvahastaa Devaaya Dhanvigharam Bhargavayaachaa, Bahurupaya
Vishvashyapataye Munjavaaasase/ Sahasra shirase chaiva Sahaaranaaynaaayacha, Sahasra
baahavechiva Sahasra charanaaycha/ Sharanan gaccha Kounteya Varadam Bhuvaneswaram,
Umaaptaim Vriiupaaaksham Dakshayagyina nibharhanam/ Prajaanaamvatimayyagaram Bhutaanaam
-patam Avayam/ Kapardinam Prishaavartam Vivshanaabham Vivshadhvajam/ Vivshadarpam
Vishapatim Vishhashringam Vivsharshhabham, Vriihaankaam Vivshabhodaaaram Vivshabham
Vrishabhekshanam/ (30) Vivshayuddham Vivshasharam Vrisha bhutam Maheshhvarah, Mahodaram
Mahakaayaa Dveepichamanivasaanam/ Lokesham Varadam Mundam Brahmanaya
Braahmanapriyam, Trishula paamin Varadam Khadgacharmadharam Shubham/ Pinaaakinam
Khadgadharam Lokaanaam Patimeeshvaram, prapudye sharanan Devam sharanyam
Cheeravaasanaam/ Namastmsaii Sruveeaa yasyavaishavanassakahaa , Sruveeaae sano nitym
Suprataaya Sudhanvime/ Dhanurdirhaaryaa Devaaya Priyadhanvayaa Dhanvime, Dhanvantaraaya
Dhanushe Dhanvaacharyaayaa te namah/ Ugraayudhaaya Devaaya namassuraraayaaya cha,
Namostu Bahurupaya namaste Bahudhanvime/ Namostu Sthaanave Nityam namastmsaii
Sudhanvime, Namostu Tripuraghaayaa Bhavaghaayaa cha vainamah/ Vanaspatiennaat Pataye

[Vishle. vide (1)Skanda Purana on Shata Rudreeyam’ ( II) Shveraashvatara on Rudra hidden in all
the beings –(p.9. approx]
Maharshi Vyasa underscored that Maha Deva Ishana the superior to Prajapati Maha Purушa and asserted that Ishana- Isqaanam sarvavidyaanaam Ishvarassarva bhutaanaam Brahmaadhipatir brahmanodhipati brahmaa Shivomeastussadaashimom/-was indeed the Over Lord of Trilokas and was the inexplicable phenomenon of Three Letters of Bhur- Bhuva- Svah. Parama Shiva is notable as of Maha Bhuju- Rudra-Shikhi being of long jataaju- and Cheervaaasa of skinclad figure. Indeed He is Maha Deva-Hara the sin destroyer-Sthanau or stable, inactive, immobile and insensitive- yet the Supreme. Shiva is quiescent and motionles. He is Varada the boon granter and Tribhuvaneshvara. Indeed He is Jagat Pradhaanamadhihika or far greater to Prajapati the head of charaachara jagat. He is thus ‘Jagat- pradhaanamadhikham’ or of superiority to the head of the ‘Prajaa’. He as Jagadyoni or seed of Jagat as the Root Cause, Jagad Dweepta or the Singulat Source of Radiance, and again the unique insignia of victory, Vshvaatma or the Universal Soul, Vsvasura or the Architect of the Universe, Jagadprateermadadhihikom or of dominance beyond the Head of the Universe, Vsvasrujam-Vshva Murit-and Yashhasvinam or of the highest universal acclaim. He is Vshvesvara-Vshva vara or the Greatet Boon to the Universe, Karunameeshvaram or the symbol of kindness, Prabhum, Shambhum, Svayambhum or of Appearance all by Himself Self, Bhutabhavaya -habodhabham or the Omniscient of the Past-Present-Future of all the Beings, He is a Yogi- Yogeswara- Shava with no reference of region-religion- caste- Raashi- Nakshatra- etc.-Sarva Lokeshwara-Sarva shreshtha- Jagat shreshtha- Varashta, Parameshti-Lokatraya vshdaa -Asmekam or the Unique most-Lokatrayashramam- Sudurjayam or Beyond Accomplishment- Janannaatham- Janamamrutyu jaraatigam or beyond the reach of birth-death-age; jaanatmikam-‘jaana gymaana jaanaa shreshtham’ or the the targettable-approachable much less achievable to the supreme most knowledge-sudurvidam or inexplicable-daaraaram or the highest giver-bhaktaanaam prasaada vihitaan vaaanam or the sole distributor boons to the well deserved devotees; such highest celestial vaamna-jatlala-munda- hrasvagreeva- madodara or of unstatured- crude - shaven- short necked- and big bellied - huge figured - high spirited- giant eared- deformed bodied Mahadeva Maheshwara. He is of ‘Aananairvikritaaih’ or of deform faced; Paarthiva or of Giantlike bodied, or Vikrita of obnoxious form yet ever merciful; Mahadeva- Pujyamaanaa-Maheshwara- ‘Sashivastaata tejasvi prasaadaadyaatitegratah’ or of the most auspicious radiance far excellence far superior to that of Aditya. ‘Tasmi ghoore sadaa paarthaa sangraam samaham’- He is yet the terrible most in the battle front as his devotees are aye stricken at his deeds with their hairs stand erect- and eardrums get shrilled with their thrilled minds. His army gets enraptured in body and mind. As the followers get mesmerised his opposition stalwarts soaked in arrogance get subjected to smitherens. ‘Tasmi namastu kurvaant devaasthithanti vaidiv,’ from the high skies the ‘deva samuhasa’ shower rains of flowers while human beings on earth prostrate with reverence and gratitudinal devotion. Tripuraasura samhara was a case in point. At the sametime, Ishvara as Kounteya in Maha Bhatata was aware Parama Shiva was described as the incarnation of ‘shaanta’ the most tranquil. He prayed to Him well before facing the uphill taske of Maha Bharata Battle facing stalwart battle heros like Bheeshma- Drona adis and addressing Parama Shiva and his magnificence as follows: ‘ Rudraaya Shiti kanthaaya Kanishthaaya Suvarche, Kapardine Karaalaaya Haryaksha varaad’ : Rudra Deva with poisned throat, Kapardi as altruistic, concerned, kind, responsive,, and cooifident; Karaala or very horrifying to opponents; Haryaksha varada or the boons bestowed with tranquil eyes; Yamyaya or timeless; Rakta keshaya or of blood red hairs, Sadovitte or of Noble Caused, Shankara, Kaamyay or desire fulfiller, Haranetra or of auspicious looks, Sihana or stable, Purusha or the outstanding and peerless male, Harakeshaya or mangalakara green hairs, Mundaaya or clean head shaven, Kanishthaaya or the youngest yet the Jyeshta or the senior most, Svarche or of sparkling physique. Parama Shiva is Bhakara the emblem of radiance, Suteerthaaya or the the Resident of the hallowed punya kshertas, bahu rupaaya of of countless forms, Shava the Omni
Present, Priyaaya- Priyavaasaaya the hallmark of Love and the seat of Affection, Ushneeshine or of Figure of Heat and Light, Suvaktraaya or of noble faced, Sahasraakshaaya or of thousnads of eye visions, Meedhushe or ever bountiful, Gurishaaya- Sushantaaya-Pataye - cheeravaasine '/ skin dressed, Hiranya baahave or of golden hands of strength and shine; Raajannugraata or the King of Kings, Pataye dishaam or the overlord of dashadishas [viz. Kubera North - Yama South- Indra - Varuna West- Ishana North East- Agni South East- Nirruti North West- Brahmai Horizon and Vishnu Sapta Patalas] -Parjanya pataye or the Over Lord of Rains, Bhutanam Pataye or the Overlord of Pancha Bhutas, Vrikshaa naam pataye, Gavaamcha pataye of the Head of cows and all other animals, Vrikshairavritaaya or the entire trees and plants as surrounded ny Maha Deva, Sthanaaayaka or the Central Figure of Soldiery and of Armies, Sruva hastaaaya since Shiva is known as the chief holder of ladies in all the homa kaaryas; Dhanvinee the bow which carries ‘paashupataastra’ in his battle escapades, Bhaargava or the symbol of extreme radiance and heat, He is of bahu rupa-vishvasya pati-Munjavaasa or the skin dressed, Sahasra shirase, sahatra nayane, sahasra baahave, sahasa charane! This is how and why Arjuna before the maha bharatha battle sought refuge from Uma pati-Virupaaksha- Daksha Yagjna destroyer! Maha Deva is known as ‘ bhuta pati- avyaya- kapadina-vrishavarta or he as surroundef by bulls, his flagship too being Vrishabha dhvaja. Indeed He is Vrishapati-Vrisha shringa or horns, vrishanka, vrishabhodaara as of the patience typical of bulls, vrish shara or as potent of bull like arrows sure to deatroy the roots of enemies! Maheshwara is also Mahodara-Maha Kaaya and is clad with glittering skin. He is Lokesha-Varada-Munda or shaven- Brahmanyaa and Brahmaana Priya. He carries Tishula- Varada-Khada charma dhara-Pinaakina or the bow carrier popular as pinaaki, khada dhara-Lokesha-Varada-Khada charma dhara-Pinaakina! Our earnest prostrations to Suresha-Shravana Sakhaa exremely fond of Lord Subrahmanya- Dhanvantaraya and Priya dhanvaya, Dhanvatara Acharya Swarupa! 'Namostu bahurupaaya namaste bahudhanvine, namotu Sthhanav Nityam namastasmai sudhanvine, namostu Tripuraasuraantakaaya, Bhava samsaara saagara paaraaya!' Parama Shiva is also acclaime as Maatruna- Ganaama- Gavaamna-Yagjnaana-Apaamna-Trakshaaya of Trinetra-Triguna- Trishula- Trikaala of past, present, and furure- Trikarana of mano vaachaa shravana- Tryayaavasthaa hara of baalya, youvana vaarathaka -Taapatraya hara or of Adhibhoutika, Adhi Daivika and Adhaatmika- Tri Margas for Moksha prada of Jnaana, Karma and Upasana; Trividha Kankshas or three Natural Aspirations of Kanta, Kanaka and Keerti or Physical -Material-Fame and Tryagnis or Three fires of Kama/Lust, Krodha or Angerand Kshudha or Hunger.

Note: Sankalpa of Shata Rudreeya Paaraayana- and pujaa naivedya and pradaksina is recommended.

1)Brahma dedicated a golden Linga to Bhagavan Siva named Jagat Pradhana and prays it at His feet
2) Sri Krishna set up a black coloured Linga called Urjit and prays to Siva’s head
3) Sanaka and other Manasa Putras of Lord Brahma pray to Siva Hridayaya (Heart) Linga as Jagadrati
4) Sapta Rishis pray to ‘Dharbhaankura maya’ (Dharbha made) Linga called Viswa Yoni
5) Devarshi Narada conceived Siva Linga as an all pervasive ‘Aakash’ (Sky) and prayed to Jagatvija
6) Devaraj Indra prays to a Diamond Linga called Vishvatma
7) Surya Deva prays to a copper Linga called Vishwasruga
8) Chandra performs Puja to a Pearl Linga known as Jagatpathi
9) Agni Deva prays to an Indra Nila Mani Linga named Viswesvara
10) Brihaspathi prays to a Pushparajamani with the name Visva Yoni
11) Sukracharya pays penance to a Padmaragamani Linga called Viswakarma
12) A golden Linga is worshipped by Kubera called Iswara
13) Viswa Deva Ganas perform puja to a Silver Linga called Jagatgati
14) Yama Dharma raja pays his obeisance to a peethal (brass) Linga named Shambhu
15) ‘Ashtavasus’ execute ‘Aradhana’ to a Glass made Linga called Shambhu
16) Maruganas do puja to a Triloha Linga (three kinds of metals) called Umesh
17) Raakshasas pay penance to an iron Linga and named Siva as Bhuta Bhavya Bhavodbhava
18) Gushyaka Ganas perform puja to a mirror-made Siva Linga named Yoga
19) Muni Jaigeesha does Upasana to Brahmarandhra maya Linga named Jaigeeswara Yogeeswar
20) King Nimi considers the Ugal Netra or the Two Eyes as Parameswara Linga called Sharva
21) Dhanvanthari worships Gomaya Linga (cow dung) in the name of Sarva Lokewswareswara
22) Gandharvas perform Puja to wood based Siva Linga named Sarva
Sreshtha 23) Lord Rama did intense ‘Japa’ to ‘Vidyunmani’ Linga in the name of Jyeshta 24)
Banasura paid homage to Marakathamani Linga named Varishtha 25) Varuna Deva offers reverence to a Sphatikamani Linga named Parameswara 26) Lokatranyakara is the name given to a Linga made of Munga (Black Pearl) by Nagagana 27) Devi Saraswathi pays reverence to Sudha mukta maya Linga named Lokatrayashrita 28) Sani Deva performs ‘Japa’ on Saturday Amavasya midnight at Maha Sagara Sangama the Bhavari ( Honey Bee) Swarupa Linga named Jaggannadha 29) Ravana implored to a Linga made of Chameli flower and named it Sudurjaya 30) Siddhaganas paid respects to Manasa Linga called Kama Mrityu Jaraatiq 31) Raja Bali worshipped Yashamaya (Famed) Linga named Jnanaatma 32) Marichi and other Maharshis pray to Pushpamaya (flowerful Linga with the name Jnana gamya 33) Devathas who performed noble deeds made approbation to Shubhamaya Linga (Propitiousness) named Jnaanajneya 34) Maharshi Phenaj (foam) who drank Phenaj did Upasana to Phenaj Linga called Sarvavid 35) Sage Kapila performed Japa to Balukamaya Ling named Varada. 36) Saarasvat, the son of Devi Sarasvathi did Upasana to Vaniyama Linga named Vaageeswara. 37) Sivaganas made a Linga of Bhagavan Siva and provided penance to Rudra. 38) Devathas made a Jambu River golden Linga to pray to Sitikantha. 39) Budha prays to Shankhamaya (conchshell) Linga by the name of Kanishtha. 40) The Two Ashvini Kumars pray to Muktikmaya Parthiva Linga named Suvedha. 41) Ganeshas made a Siva Linga made of Wheat Flour worships it by the name of Kapardi 42) Mangala Graha ( The Planet of Mars) made a Buttermade Linga called Karala to pray. 43) Garuda prays to an Odanamaya Linga named Haranyaksha. 44) Kamadeva Mamadhga prays to a juggery made Linga called Rathiada 45) Sachi Devi, the Consort of King Indra paid reverence to a Salt-made Linga Buddhakesha. 46) Visvakarma prayed to a Prasaadamaya (or of the shape of a Mahal / Building) Linga called Yamya. 47) Vibhishana made a dustfulof Linga called Suhru tam to pray. 48) Raja Sagar who brought Ganga from Siva’s Head made a ‘Vamsamkura’ Linga called Yamya. 49) Rahu made a Hing (asafaotida) made Linga named Gamy named Gamy named 50) Devi Lakshmi made a Lehya Linga named Harinetra and worshipped it, 51) Yogi Purush prays to Sarvabhhuthatha Linga called Sthananu. 52) Human beings prepare a wide variety of Lingas and worship them by the name of Purusha. 53) Nakshatras (Stars) pray to Tejomaya (full of Radiance) Linga called Bhaga / Bhaskara. 54) Kinnaras make a Dhaatumaya Linga by the name of Sudeepth for Japas. 55) Brahma Raakshasa Ganas pray to Asthimaya (Bones) Linga named Deva Deva. 56) Charanas worship dantamaya (full of Teeth) Linga called Ramhas. 57) Sadhya ganas pray to Saptaloka maya Linga titled Bahurupa. 58) Ritus worship Doorvaankura maya Linga named Sarva. 59) Celestial Damsel Urvasi prays to Sindhura Linga named Priya Vasan. 60) Apsaras perform Archana to Kumkuma Linga called Abhushana. 61) Guru Deva performs puja to Brahmacarhi Linga named Ushnivi. 62) Yoginis offer their obsequiousness to Alakthath Linga by name Savabhruk. 63) Siddha Yoginis worship Srikhandha Linga named Sahasraaaksha. 64) Dakinis perform puja to Lingas made of Mamsa or Meat and call Siva by the name of Sumidhsha. 65) Manna Ganaas worship Annamaya Linga called Girisha. 66) Agasthya Muni worships Vreehimaya Linga to Siva named Sushanth. 67) Muni Devala made Yavamaya Linga and called Siva with the name of Pathi. 68) Valmiki Muni made a Linga of Valmikas and prayed to Cheera Vasa. 69) Pratardan prays to Baana Linga named Hiranyabhuj. 70) Daittyaganas made Rayi made Siva Linga and prayed to Ugra. 71) Daanavas worship a Nishpaavaj Linga known as Dikpathi. 72) Baadal (Clouds) pray to Neeramaya (waterful Lingas called Purjanya. 73) Yaksharaj made Maashamaya Linga and performed puja to Bhutapathi. 74) Pitruaganas made Tilamaya (Sesame seeds) Linga and worshipped Siva as Vishwapathi. 75) Gouthama Muni worships Godhulimaya Linga named Gopathi. 76) Vanaprashta ganas display veneraion to a phalamaya (full of fruits) Linga named Vrishapathi 77) Karthikeya is highly devoted to Siva in the form of a stone Linga called Senanya 78) Ashtavater Nag worshipped Dhanay linga called Madhyama. 79) Yagna Kartha prayed to Purusha Linga named Shruva hasta. 80) Yama worships ‘Kalaayamayya’ Linga called Dhanvi. 81) Parasurama prays to Yavaankura Linga named Bhargava. 82) Pururava prays to Ghritamaya (Gheeful Linga by name Bahurupa. 83) Mandhata paid admiration to a Sugary Linga by name Bahuyug. 84) The clan of Cows utilises a Dugdhamaya Linga (full of Milk) for paying their respects and sincere
devotion to Nethra sahasrak. 85) Pathivrata Strees (Women devoted to their husbands) worship to Bhatrumaya Linga called Viswapati. 86) Nara and Narayana worship Siva in the form of Mounji Linga named Sahasra Sirsha. 87) Pruthu worships Thaaksharya Linga known as Sahasra Charan. 88) Birds pay their homage to Vyoma Linga in the name of Sarvamkaka. 89) Prithivi prays to Gandhamaya Linga named as Dwithanu. 90) The entire Animal Kingdom prays to Bhasmamaya Linga known by the name of Maheswara. 91) Rishiganas perform Upasana to Jnanamaya Linga called Chirasathan. 92) Brahmanas do penance to Brahma Linga in the name of Siva as Jyeshtha. 93) Sesa Nag worships to ‘Gorochanamaya’ Linga named Pushupathi. 94) Vasuki Nag prays to Visha (poison) Linga with the name of Shankara. 95) Takshaka Nag prays to Kaalakutamaya Linga called Bahurup. 96) Karkotaka Nag pays esteem to Halahalamaya Linga named Pingaksha. 97) Shringi prays to Vishamaya Linga by the name of Dhurjati. 98) Puthras (Sons) perform in the name of Pitrumaya Linga (Fathers) called Vishwarupa. 99) Siva Devi worships Parama maya Linga named Vyambak. 100) Matsya and such other Jeevas pray to Shastramaya Linga named Phalashruti: Whoever recites Siva Sata Rudreeyam in the morning, the sins committed by the mind, tongue and action get vanished; diseases and fatigue get dissolved; fear and apprehension evaporate; and worries and anxiety disappear. Those who utter the hundred names of Parama Siva and make Salutations to Him as many times would instantly secure mental peace and contentment.

(Shvetaahtavatara Upa on Rrudra hidden on all the Beings)

IV.viii-x) Rikchekhshare param vyoman yamin deva adhi vishve nisheduh yastam na veda kimrichaa karisyati ya it vidusta ime samaasaate// Chandaamsi yajnaah katavo vrataani, bhutam bhavyam yaccha Vedaa vadanti, asmaan mayi shrijate vishvam etat tasminshanyo mayaayaa samniruddhaha// Maayaam tu prakritim viddhi, mayinam tu mahesvaram, tasyaat yavaa bhutaistu vyaptam sarvam idam jagat//

(Of what avail is the study of Rig Veda or for that matter of the knowledge even all the Scriptures since after all such studies are rendered as futile if internal discipline is a discount and awareness of the Supreme is a casuality. Veda knowledge, performance of Rituals and Sacrifices and knowledge of the Supreme are indeed the ingredients of Faith in and constant strife for attainment; and the rest is all the play of Maya. Let it be realised for ever however that the whole Universe is Pakriti and Maya and even the play of Maya is again the play of the Almighty itself! Indeed Ishvara and Shakti are like the parents of the Universe. One should realise that Pakriti creates the worlds of the Real-Unreal Nature, protects them by her own energy of the three gunas and terminates the Universe by her own powers again at the instance of Ishvara and revives too again by her own energies! Thus goes the cycle of Srishti-Sthitii-Samhaara!)

IV.xi-xiii: Yo yonim adhishtthi eko yasmin deva sam cha vichaiti sarvam, tam Ishaanam varadam devam eedyam nicaayvemaam shaanti atyantametii// yo devaanaam prahavashchodbhyaascha vishvaadhipo rudro maharsh ih, Hiranyagarbham pashyata jaayamaanam, sa no buddhyaa shubbhayaam samunaktu// Yo devaanaam adhipo yasmin lokaa adhishtiiyah, ya Ishesya dvipaadarschatus padah, kasmai devaayaav havishhaa vidhema//

(The Singular Parama Shiva is the Originator of Existence of the Beings of the Universe as also of its dissolution and creates it again and again and that Supreme Energy viz. Ishaanam varadam or the only and unfailing source to bestow blessings to all in the Creation; truly indeed, those who understand His excellence would be destined to secure Peace. He is the origin of Devatva or of Devas and the distributor of their celestial powers; it was Rudra who visioned Hiranyagarbha Brahma who is the Supreme Architect and had enabled the mechanism of the Cycle of Births, Deaths and Births
again! Rudra Deva is also the Over-Lord of Devas besides the two legged and four legged ‘Pashus’ thus having attained the title of Pashupati -naadha’!

IV.xiv-xvii: Sukshmati-sukshmam kalilasya madhye, vishvavya srashtaaram aneka rupam, vishvasya -ikam pariveshthiraaram jnaatvaa shivam shantim atyantameti// Sa eva kaale bhuvanashyha goptaa, vishwa -adhipah sarva bhuashu goodhah, yasmin yuktaa Brahmashayo Devaascha tam evam jnaatvaa mrityu paashhamshchinati// Ghritaaat parammanman ivaaatikshnam jatva Shivam sarva bhuteshu guudham vishvasyakam pariveshthisaraaram jnaatvaa devam muchyate sarva paashaih// Esha Devo Vishvakarmaa mahatmaa, sadaa janaanaam hridaye sannivishtaah, Hridaa manishaabhi klipto, yad etad vidur amritaaste bhavanti/

( Rudra Deva is the ‘Sukshmaati sukshmam’, ‘vishvasya srashtaaram aneka rupam’ or the subtlest of the subtle, the Unique Creator of all the Beings of myriad forms is also the great enveloper of what all one could visualize; realisation of his splendour brings peace for ever. He is the unchallenged protector and the ultimate refuge point of all and the illustrious Sages are able to access Brahman the Final Abode of Bliss even severing the chords of death forever. Just as a thin film conceals the top layer of butter in milk, the embodiment of ‘Shivatva’ or auspiciousness of Shiva is concealed in one’s own inner cave of the body; the ‘ Vishvaikam pariveshthisham’ or that Unique Energy sustaining and filling up the Universe in Totality once recognised and realized is certain to break open the fetters of ‘Samsara’! It is that very ‘Paramatma’ that is right within the concealed as one’s own ‘Antaratma’ as seated in the heart, once visualised in the mind, brings to the frontiers of Immortality! The awareness of the Inner Self as framed in the heart and mind in the measure of a thumb!)

IV.xviii-xxii: Yadaa tamastan na divaa na raatrir na sanna chaasacchiva eva kevalah, tadaksharaam tatsavitur varenyam, prajinaa cha tasmaat prashrataa puraani// Naiknam urthvam na chiryanaacham ma madhye na parijagrhabhat na tasya pratimaa asti yasya naama mahad yashah// Na samdrishe tishthathi rapamasya, na chakshushaa pashyati kashchhaninam, hridaa hridishtham manasaa ya enam, evam vidur amritaaste bhavanti// Ajaata iti evam yevam kashchid bheeruh praadyate: Rudra yat te dakshinam mukham tena maam paahi nityam// Maa nas toke tanaye maana aayushi maa no goshu maa no ashvesu reerishah, veeraan maa no Rudra bahmitovadheer havihshmantah sada ittvaah havamahe//

(The Supreme is symbolized with absolute identity of the Self as the ‘svitur varenyam’ or of neither darkness nor light but as flood of the highest level of splendour and as typically characterised as neither as a Being or a Non Being but as an entity that is imperishable; this is what the age old belief of Sages and Seekers of the Almighty! ‘Nainam urthva na tiryancham’ The Inner Self again has no dimensions nor directions; neither above the level nor across, not in the middle nor in accord and simply perplexing and inexplicable. Essentially there is nothing comparable to it and is truly awesome and glorious! Paramesh–wara can never be visible by eyes or mind of commonality but with vision ultimate excepting through heart and mind of purity ‘par excellence’ and of the nature of divinity!! Indeed those who are successful in binding the Highest to one’s heart and mind are blessed and become immortal! Once the concept high order of devotion and dedication is observed, the hardest barriers of Bhagavan’s gate ways get melted away and dissolved! Thus the prayers of utmost intensity stating most sincere commendations like : ‘Rudra Deva! You are unborn, the most worthy of the worthiest, and the one who is eternal and so on then Parameshwara becomes surely susceptible to yield the fruits of His grace for sure! Sankara is indeed ‘bhakti vashamkara’or is susceptible to devotion and faith and tends to melt away to mortal cries of obsessed prostrations like ‘ maam pahimaam!’ ‘Maa nas toke tanaye maana aayushi’or RudraDeva! Do never hurt us not in my child or grand child, penalize not my life; nor my cattle, horses and so on out of your anger’! Indeed, we seek to please you with our oblations through Agni Homas. Paramatma!, be merciful and do protect us for our deeds of omissions and lapses!’)
Rudra, the ‘Pashupati naadha’, subtly hidden in the Inner Self of all Beings

Of what avail the study of Rig Veda or for that matter of the knowledge even all the Scriptures since after all such studies are rendered as futile if internal discipline is a discount and awareness of the Supreme is a casualty. Veda knowledge, performance of Rituals and Sacrifices and knowledge of the Supreme are indeed the ingredients of Faith in and constant strife for attainment; and the rest is all the play of Maya. Let it be realised for ever however that the whole Universe is Prakriti and Maya and even the play of Maya is again the play of the Almighty itself! Indeed Ishvara and Shakti are like the parents of the Universe. One should realise that Pakriti creates the worlds of the Real-Unreal Nature, protects them by her own energy of the three gunas and terminates the Universe by her own powers again at the instance of Ishvara and revives too again by her own energies! Thus goes the cycle of Srishti-Sthitii-Samhara!

IV.viii-x: Rudrachhare param vyoman yamin deva adhi vishve nisheduh yastam na veda kimrichaa

IV.xi-xiii: Yo yonim adhishthi eko yasmin idam sam cha vichaiti sarvam, tam Ishaanam varadam devam eedyam nichaayyema shaanti atyantameti:// Yo devaanaam prahavashchodhyascha


(Rudra Deva is the ‘Sukshmaati sukshham’, ‘vishvasya srashtaaram aneka rupam’ or the subtlest of the subtle, the Unique Creator of all the Beings of myriad forms is also the great enveloper of what all one could visualize; realisation of his splendour brings peace for ever. He is the unchallenged protector and the ultimate refuge point of all and the illustrious Sages are able to access Brahman the Final Abode of Bliss even severing the chords of death forever. Just as a thin film conceals the top layer of butter in milk, the embodiment of ‘Shivatva’ or auspiciousness of Shiva is concealed in one’s own inner cave of the body; the ‘Vishvaiakam pariveshtitam’ or that Unique Energy sustaining and filling up the Universe in Totality once recognised and realized is certain to break open the fetters of ‘Samsara’! It is that very ‘Paramatma’ that is right within the concealed as one’s own ‘Antaratma’ as seated in the heart, once visualised in the mind, brings to the frontiers of Immortality! The awareness
of the Inner Self as already explained vide III.iii is framed in the heart and mind in the measure of a
thumb!)

IV.xviii-xxii: Yadaa tamastan na divaa na raatrir na sanna chaasacchiva eva kevalah, tadaksharaam
tatsavitur varenyam, prajnaa cha tasmaat prashrataa puraani// Naiknam urthvam na chiryanaacham
ma madhye na parijagrbbhat na tasya pratimaa asti yasya naama mahad yashah// Na samdrishe
tishthati rapamasya, na chakshusaa pashyati kashchhanainam, hridaa hridishtham manasaa ya enam,
evam vidur amritaaste bhavanti// Ajaata iti evam yevam kashchid bheeruh praadyyate: Rudra yat te
dakshinam mukham tena maam paahi nityam// Maa nas toke tanaye maana aayushi maa no goshu
maa no ashesu reverishah, veeran maa no Rudra bahmitovadheer havihshmantah sada itvaa
havamahe//

(The Supreme is symbolized with absolute identity of the Self as the ‘svitur varenyam’ or of neither
darkness nor light but as flood of the highest level of splendour and as typically characterised as
neither as a Being or a Non Being but as an entity that is imperishable; this is what the age old belief
of Sages and Seekers of the Almighty! ‘Nainam urthvam na tiryancham’ The Inner Self again has no
dimensions nor directions; neither above the level nor across, not in the middle nor in accord and
simply perplexing and inexplicable. Essentially there is nothing comparable to it and is truly awesome
and glorious! Paramesh–wara can never be visible by eyes or mind of commonality but with vision
ultimate excepting through heart and mind of purity ‘par excellence’ and of the nature of divinity!!
Indeed those who are successful in binding the Highest to one’s heart and mind are blessed and
become immortal! Once the concept high order of devotion and dedication is observed, the hardest
barriers of Bhagavan’s gate ways get melted away and dissolved! Thus the prayers of utmost intensity
stating most sincere commendations like: ‘Rudra Deva! You are unborn, the most worthy of the
worthiest, and the one who is eternal and so on then Parameswara becomes surely susceptible to yield
the fruits of His grace for sure! Sankara is indeed ‘bhakti vashamkara’or is susceptible to devotion
and faith and tends to melt away to mortal cries of obsessed prostrations like ‘maam
pahimaam!’ ‘Maa nas toke tanaye maana aayushi’ or Rudra Deva! Do never hurt us not in my child or
grand child, penalize not my life; nor my cattle, horses and so on out of your anger’! Indeed, we seek
to please you with our oblations through Agni Homas. Paramatma!, be merciful and do protect us for
our deeds of omissions and lapses!]

Stanzas 26-52

Sarvaadhishthaanamadwandwam param Brahmaa sanaatanam/ Sacchidaananda rupam
tavaangmanagocharam/
Tasminsyvite darvar vigajnataam syaaadidam Shuka/ Tadaatmakatavaat sarvasya tasmaat bhinnam
nahi kvachit/
Dwe vidye veditavye hi paraachaivaaparaacha te/ Tatraaparaa tu vidyaiashaa Rigvedo Yajurivaachya/
Saamavedaasthaadharavededh shiksha muneeshvara/ Kalpo vyakaranam chaiva niruktam cchhanda
evacha/
Jyotisham cha yathaa naatmavishayaa api buddhyah/ Athaisha paramaa vidyaa yatmaa
paramaaksharam/
Yattadreshyamagraahyamogotram rupavarjitaam/ Achakshhu shrotramayartham tadpanipadam
tathaa/
Nityam vibhum sarvagatam sushukshmamcha tadavyayam/Tadbhutayonim pashyanti dheeraa
aatmaanamaatmani/
Yah sarvagnjnah sarva vidyo yasya jnaanamataam tapah/ Tasmaanaatraarupena jaayate jagadvaalih/
Satyavabhaati tatsarvar rajusarpvaddaasthanam, tadetaksharam satyam tadviginyaya va vimucchyaate/
Jnaananaiva hi samsaara vinaasho naiva karmanaa/Shrotriyam Brahma nishtham swagurum
gacchhedyatayaaavidhi/
Gurustasmai paraam vidhyaam dadhyaadbrahmaatmabodhineem/ Guhyaayaam nihitam saakshadaksharam vedachennarah/
Cchvidyaamaahagranti Shivamgacchhetsanaatanam/ Tadetadamritam satyam tadyodravyam mumkshubhii/
Dhanustaaram sharo hyatmaa Brahma tallakshyamuchyte/ Apramattena vedyavyam sharamattanmayo bhavet/
Lakhshyam sarvagatam chaiva sharah sarvagatomukhah/ Vedvaa sarvagataschaiva Shivalaksheyam na shamshayah/’
Na tatra chandaakavapuh prakaashate na vaani vaataah sakalaa devataascha, sa yasha devah kritbhavabhootah swayam vishuddhvo virajah prakaashate/
Dve Suparno shareeramijjeeveshaakhou saha sthitou/ Tayorjjeevah phalam bukte kaarmano na Maheshvarah/
Kevalam saakshi ripuna vinaa bhogam Maheshvarah/ Prakaashate swayam bhedah kalpito maayayaa tayoh/
Ghataakaashamathaakaashou yathaakaasha prabhodatah/ Kalpitou paramou jeevashivarupeka kalpitou/
Tatvataschaa Shivah saakshiechjjeesvashca swatah/ chicchhiraakaaarato bhinnaa na bhinnaa chitwahaantith/
Chitascchhima chidaakaaradbdhidyate jadarupatah/Bhidhyaye chejjjo bhediscchadekaa saevasaa khalu/
Tarkataschaa pramaanaacchha chidekatvatvavastitheh/ Chidekatwaporijnaane na shochati na muhyyati/
Advaaitam paranaanandam Shivam yaatiitv kevalam/
Adhishthaanam samastasya jagatah satyachidghanam/ Ahamasmeetii nishchitya veetashoko bhavenmunii/
Svashareeram swayam jyotih sarva saakshinam/Ksheena doshaah prapashyanti netare maayayaavritaah/
Evam rupa parignaanam yasyaasti parayoginah/ Krittachidgamanam naasti tasya punna swarupinah/
Aakaashamekam sampurnam krutrachennaiva gacchhati/ Tadvatstavaatma parijnaane krittachinnaiva gacchhati/
Sa yoha vai tadparamam Brahma yo veda yo munih/ Brahmaiva bhavatiswastha sacchidnndamaarukah/ tupanidshad/

Stanzas 26-27-28-29-30 explain:

Veda Vyasa then addresses His son Shuka: ‘ Be this realised that the sarvaashraya, dwandaateeta, sacchidaananda swarupa, mano-vaani agochara Sanatana Brahma. The devotee should worship Rudra Deva and Uma Devi with these Mantras referred to above. O my son, Shuka! With these hymns, you should meditate on the Eternal Para-Brahman, which is beyond the reach of the senses, which is pure Existence, knowledge and Bliss and which cannot be understood either by the speech or by the mind. After knowing this, there is nothing more to be known, because everything is the form of That, and there is nothing separate from That. They do not deal with the Nature of the Atman. But the Para Vidya is called the Moksha-Sastra. It deals with that supreme philosophy of the Absolute Truth, un-understandable, impersonal, Nirguna, Nirakara, without ears, without eyes, without hands, without feet, eternal, omnipresent, imperishable, and knowable by the intelligent daring sages.’

Now the two Vidyas to be known. They are Para and Apara. Apara Vidya is the embodiment of the four Vedas and their six Vedangas
[Expla. (I) Mundakopa on Para-Para Jnaana (II) Narada Purana on Shad Vedangaas

(I)

I.i.4-5) *Tasmai sa hovaacha, dvai vidye veditavye iti ha sma yad Brahma vido vadanti Paraachaiva -aparaacha/ Tatparaa Rigvedo Yajurvedah Saamavedorvavedah Shikshaa Kalpo Vyakaranam Niruktam Chhando Jyotishamiti, atha paraa ayaad tataksharamadigamyaate/ The ‘Para- jnaana’ or the ‘Aihika Jnaana’ of somewhat inferior approach to Brahma Vidya- in contrast to ‘Apara-Jnaana’ or Amushmika Jnaana- is through acquisition of knowledge of Veda Vedangaas and the system of Rituals, Regualtions and conventional set of Rules that the knowledge of Scriptures so prescribe. The other Superior approach of higher learning without resorting to karama kaanda is of Self Realisation through total Control of Panchendriyas viz. the Karmendriyas or the Action-oriented organs and Jnaanendriyas or the sensory organs and mainly of Mind in essence. The former route is detailed as the knowledge of Rik-Yajur-Saama-Atharva Vedas and the Shadvedangas of Shiksha, Kalpa, Vyakara, Nirukta, Chhandas, Jyotisha.

(II)

As Narada Purana explains in extensive details, Shiksha refers to ‘Ucchhaaraana’ or Pronunciation, Sangeeta, Nritya, Naataka, Chitralekhaana and other Fine Arts. Kalpa Grandha comprises Nakshatra-Veda-Samhita-Angirasa-Shanti-and Griha Kalpas; in the Nakshatra Kalpa the Study of Chandra and Stars is described; in the Veda Kalpa, the methodology of accomplishing the ‘Chaturvihda Purushardhas’ or the four major human objectives of Dharma-Artha-Kaama-Moksha are detailed. In the Samhita Kalpa the guai dance of ancient Rishis to ‘Tatva Darshi’. In the Angirasa Kalpa, Lord Brahma himself is stated to have described about the Abhichaara Vidhi Vidhaana Mantras regarding the procedures of magical-charm-benevolent as also malevolent karmas like Vasheekarana, Mohana, Ucchhata and Unmada disciplines. In the Shanti Kalpa, Mantras and Procedures to ward off dangers and usher in good tidings from Celestial, Terrestrial and Extra-Terrestrial Sources have been detailed. The Griha Kalpa details Homa Karma, Mudra Vidya of Mrigi, Hamsi and Suukari or Abhicharika Karmas, Abhishekas in favour of Varuna-Surya-Indra-Vayu-Sapta Rishiganas and of course of Rudra Deva, Devis as also of Nava grahas. Griha Kalpa also encompasses Vriddhi Karyas, Grahana ‘daana-abhisheka- pujas’ and so on. Vyakaraana or Grammar constitutes Veda Mukha or the face of Vedas encompassing Pratyayas or Prefixes and Suffixes, Vibhaktis or Cases of: Pradhama / Vachanas-Dviteeta /Accusive of Objects-Triteeya / Instrumental- Chaturthi / dative- Panchami / ablative or where action is involved-Shashthi/ possessive-Saptami/ locative of action-and Sambodhana or demonstrative or addressing some one. Vyakaran also refers to Subhaanta prakaranas or Mangalaacharanas; Naama/Sarva naamaas; Taddhita prayayanta shabdas or noun form suffixes; Dhatus or tissues or elements of Sanskrit language; Samaasas or Compound nouns and Kaaraka prakaranas. The last mentioned is as follows: (i) Karta Kaaraka or first vibhakti / nominative case or Subject used with Verb- (ii) Karma Kaaraka or second vibhakti / accusative case denoting the object- (iii) Kaaraka Kaaraka or third vibhakti / instrumental case denoting agent and action- (iv) Sampradana Kaaraka or fourth vibhakti / dative case denoting object and action- (v) Aapadaana Kaaraka or fifth vibhakti / ablative case denoting separation or division (vi) Genitive Kaaraka or sixth vibhakti/ possessive case denoting noun to noun- (vii) Adhikaara Kaaraka or seventh vibhakti / Locative case denoting the place of action and finally (viii) Sambodhana Kaaraka or the eighth vibhakti as in the prathaama Kaaraka addressed to a person. Nirukta or the etymological or derived-rhetoric-artificial interpretation which is essentially an extension of Vyakaraana aiming to bring out the hidden meaning of Vedas and Scriptures like Upanishads not fully expressing the total intent, interpretation and and implication; the word ‘nir’ connotes the comprehensive sense that is sought to be conveyed and ‘ukta’ states what is expressed but pointing out a lot that is not revealed. Nirukta as far as ‘karnarupa’ or of
ear form is concerned besides the ‘mano rupa’ or of the Understanding and Absorptive is concerned is stated to be classified in five basic Varnas or classifications / forms: Aaagama, Viparya,Vikara, Vinaasha and Uttama Yogas. The famed Yakshacharya who followed the Great Grammarian Panini is stated to have explained the Implicit Undertone of Nirukta succintly: ‘if a blind person happens to stumble a pillar, is the fault of a pillar!’ Chhando Shastra or the Science of Prosody is a highly significant component of Vedangas as Chaandaha paadau tu Vedasya or denoting the fifth division of Vedangaas. Chhandas is of two kinds one for Vaidik or related to Vedas and another for Loukik or of general use. Vedik Chhanda is for three major applications: Anushtup Yajati, Brihatau Gaayati,Gayatraya Stoutattii or Anushtup is used for Yagnas, Brihati is used for singing and Gayatri Chhandas is for Stutis. The Loukika Chhandas is used for Puranas, Itihasas, and Kavyas in poetical forms. Both the Vaidik and Loukik chhandas are Matrik or and Varnik or based on Matras and Varnas or of Units or Quality. The Chhando Shastra is fundamentally based on Ganas or groups of three Aksharas or Letters, some being Guru or Big and Laghu or Small; for instance Ya-Maa-Taa or a combination of hrasva-deergha-deergha is called Yagana; Maa- Taa- Raa comprising Deergha-Deergha is called Magana; Taa-Raa- Ja or Deergha-Deergha-Hrasva is Tagana; Raa-Ja-Bhaa or Deergha-Hrasva- Deergha is Ragana; Ja-Bhaa-Na or Hrasva-Deergha-Hrasva is Jagana; Bhaa-Na-Sa of Deergha-Hrasva-Hrasva is Bhagana; Na-Sa-La or Hrasva-Hrasva-Hrasva is Nagan and finally Sa-La-Gaah or Hrasva-Hrasva- Deergha summarising Ya-Maa-Taa-Raa-Ja-Bhaa-Na-Sa!

The Ruling Deities are Ya gana- Jala, Ma gana-Prithvi, Ta gana-Aakasha, Ra gana-Agni, Ja gana-Surya, Bha gana-Chandra, Na gana (Aayu or Life and health) and Sa gana (Vayu). The Gana Phala is Vridhdi and Abhyudayaa or Development and Progress for Ya gana; Lakshmi or Wealth for Ma gana, Dhana Naasha for Tagana, Vinasha for Ra gana, Roga or Ill-health for Ja gana, Su Yasha for Bha gana, Ayu for Na gana, and bhramana or travel for Sa gana. These are but the preliminaries of Chhando Shastra: there is a frighteningly huge phraseology of concepts of Karna, Karatala, Payodhara, Vasu charana and Vishta depending on the Laghu-Guru words; Padya or Stanzas; Paada or Line consisting of the number of lines; Yati or the pausing point; Praasa or the last words with rhythms of specified lines; Vrittas or circles like Samavritta, Artha vritta, Vishrama vritta depending on the deergha-hrasva aksharas. There are also types of Chhandas ranging from one to twenty six letterd lines such as Ukta, Ayukta, Madhya, Pratishtha, Supratishtha, Gayatri, Ushnik, Anushtup, Brihati, Panklti, Tishthup, Jagati, Ati Jagati, Shakvari, Ati Shakvari, Ashti Atyashti Dhriti, Viddhuti, Atidhruti, Kriti, Prakriti, Aakriti and so on and on. The ming boggling multitude of Chhandas or Poetic Structures in Sanskrit Language is a standing proof of the eloquence and magnificence of its ‘Vaangmaya’ or Literature! The Sixth Vedanga is by far the most complicated and exhaustive one viz. the Jyotisha Shastra, specialising in which asks for several births of human lives of virtue with cumulative knowledge of excellence! The relevant Skandhas or Chapters are stated to be of high significance in this extraordinary Vedanga viz. Ganita Siddhanta, Jaataka / Hora Siddhanta, Samhita, Panchanga Saadhana, Grahama Saadhana of Lunar and Solar Eclipses and Dik Sadhana. In Ganita there is parikrama of Yoga, Antara, Gunana, Varga, Varga mula, Ghana, Ghana mula, Maadhyama, Anuyoga or te knowledge of Desha, Dish and Kaalamamaa or Place, Direction and Time; Udaya-Astama-Chhaadhikara or Rise-Setting-Dusk, Grahayuti or Graha Yoga etc. In Jaataka Skandha, descriptions are given in Jaati Bhedas, Graha Yoni or the details of Jati, Rupa, Gun; viniyoniya or janna phala according to human beings, Garbhaadhana, Janma, Arishta, Ayuraaadaaya or Life Span, Dashaa Krama, Karmajeeya, Ashtaka Varga, Raja Yoga, Naabha Samyoga, Chandra Yoga, Raasi Sheela, Streec Jataka Phala, Mrityu Vishaya Nirnaya, Muhurta Nirnaya, Gochaara, Grahachaara, Varsha Lakshana, Tithi-Dina-Nakshatra yoga, Karana, Muhurta, Upa Graha, Yaatra phala and so on. Panchanga Sadhaana or of Tithi-Vaara-Nakshatra-Karana and Yoga would determine the nature of the person concerned. Ayanaamsha Sadhana denotes movement units. There is a whole lot of Surya Siddhanta, a distinct discipline altogether . Jaataka Skandha deals Rashis of Mesha-Vrisha-Mithuna-Karka-Simha-Kanya-Tula-Vrischik-Dhanu-Makara-Kumbha-Meenaa. In the context of a specific Rashi, Shadvargas are calculated in terms of Hora from Sun Rise to Sun Set, Drekshana
or a division of one third of a Rashi or a varga, Namaamsha, Dvashaasha and Trishamsha as each Rashi comprises thirty Amshas; each Rashi having nine Navamshas. Calculations of Navaamsha Jnaana are exacting, since nine Amsha / Kaalas are involved. Graha Kaalamaana discusses Muhurta, Ahoratra, Paksha, Maasa, Ritu, Varsha depending on the ‘Rasaas’ or Tastes commencing from Surya viz. Katu or Mircha, Chandra viz. salt. Mangal : tikta or bitter, Budha: mishra or mixed, Guru : Madhura or sweet, Shukra : Amla or bitter, Shani : Kashaya or herbal decoction. Svabhava maitri or natural compatibility of Grahas also needs to be examined. For example  Surya’s friends are Chandra, Mangal, and Guru; Budha is a normal friend of all Grahas; but Shukra and Shani are enemies; Mangala’s friends are Chandra, Surya and Guru; Budha’s friends are Shukra and Surya; and so on. Thus mutual compatibility is examined. Nakshatra Phala: at birth are also detailed viz.

Ashvini-handsome and well ornamented; Bharani-capable and talented; Krittika-steady minded and fond of sex; Rohini- born wealthy and contented; Mrigashira: Luxurious; Ardra: born violent and stubborn; Punarvasu-even minded and disciplined but too wealthy; Pushya- imaginative and ever happy; Aslesha: obstinate yet virtuous; Magha- born rich and devoted; Purva Phalguni-charitable, adjustable and sociable; Uttara Phalguni: wealthy and comfortable; Chitra-well dressed and charming; Svati-virtuous, moralistic and charitable; Vishakha-cunning, greedy and harsh; Anuradha: fond of Travel and non resident; Moola: wealthy, happy, helpful; Poorvaashadha and Uttarashadha-happy and hearty, disciplined and virtuous respectively; Shravana- rich, happy and famed; Dhanishta- donors, wealthy and enterprising; Shatabhisha-win over opponents but cunning; Purvaa -bhadra- rich yet heavily effiminate; Uttaraabhadra-independent, assertive, speech makers and attactive; and Revati-energetic, enterprising, pure hearted and rich. Similarly Raashi Janma Phalas -both Chandra and Surya maana janma; Muhurta nirmaya are all well within the ambit of the Jyotisha Vedaanga.]

Stanzas 31-40

The substance of the stazas is as follows. What ever be seen and visualised that could be realised as of the naama-rupaadis but only the yogis could reallize sarva vyapi-nitya-sukshmaadi sukshma avikaarata too. Sarva jnaatas could visualise the bhuta-vartamaana and bhavishyad kalamaana. Those who perform terrible penance in the form of Supreme Jnana-Marga, the realisation be that this whole world is created which is the food of the mortals. This world is Maya. It seems to appear just like a dream. It is superimposed on the Lord just like a rope on a serpent. This is the eternal Truth. There is no creation in reality. All is absolute. All is Truth. Knowing this, one is liberated at once.Only through Jnana, you can get rid of this Samsara. Only through Jnana, you can understand this existence and never through Karma. Understand this through the guidance of a Brahmanishtha-Srotriya Guru. The Guru will give the disciple all the necessary knowledge of Brahman, the Absolute. By cutting off the bondage of Ajnana or Avidya, one should take refuge in Lord Sadasiva. This is the real wisdom to be understood by an aspirant seeking after Truth The Pranava is the bow. The Atman is the arrow. The Para-Brahman is the target. Just like the arrow, the Atman will become one with Brahman. But all these three, the bow, the arrow and the target are not different from that Sadasiva. There do not shine the bodies of the sun, moon or the stars. There does not blow the wind, there do not exist many Devatas. He, the One Lord only exists. He only, the Purity of purities, shines for ever and ever.

Stanza 41

Dve Suparnaam sareereshidminjeevshakyou saha sthitou/ Tayorjeevah phalam bhunktey karmano na maheshvarah/

On this deha rupi vrisha there are two birds as of a jeeva and jeevaatma; the jeeva rupi pakshi is ever engaged in its kama phala bhoktrutva but the jeevatma pakshi be the kevala drashta. In other words, There are two birds in this body, the Jiva and the Paramatman. The Jiva eats the fruit of his Karmas,
but the Paramatman is untouched by anything. The Paramatman is only the Sakshi. He does not do anything. He only assumes the form of the Jiva through His Maya.

[Expla vide (1) Mundaka-III.i.1 (2) Shvetashvarara on Two Birds one seeking material joy and another lasting spiritual bliss

III.i.1) Dve Suparna Sayuja sakhaaya samaanam vriksham parishasvajaate, tayoranyam pippalam svaaddhvatti anaishnan anyobhichaakasheeti/

(An analogy of two companion birds named Suparna and Sayuja is drawn sharing the same tree as one is busy eating the fruits of the tree while the other remains watching without tasting; this is just as two persons are enjoying the taste even as the other refrains. While one regales by rejoicing the sweet results of different kinds of material happiness the other person calculates and weighs the pros and cons of the karma and the resultant reactions. Bhagavad Gita opens a similar analogy too vide the Purushottama Prapti Yoga viz.XV chapter 1: Urthvamula madhaaasshaakhaam ashvattham praahuravyayam, cchhandaamsi yasya paraanaa yastam vedsa vedavita/ or there is an Ashvatta Tree whose roots are comparable to ‘Samsaara’ with roots visible on the ground and branches leaning down stated as of lasting life with Vedas as its leaves and the characteristics are well realised by a Veda Pandita. Kathopanishad vide II.ii.1 states: Urthva muloakaashakha eeshovattahsansaatanah, tadeva shuram tad brahma, tad evaaamritam uchyate, tasmin lokaah shriitaah sarve tadunateti kaschana, etadvai tat/ or the cause and effect manifestation is discussed since the gigantic peepul tree with its root emerging of Brahman the immortal and the worlds there from. The sprawling tree is replete with innumerable extensions of features ranging from Pancha Bhutas of the Five Elements, Devas, Dishas and Virtues on the one side even with defending energies of the Universe as the relieving points and on the other hand a huge multitude of evils, old age, deaths, sorrows, diseases, struggles, besides material attractions all over. Yat Brahman puts a lid on the totality of situations, alike the pluses and minuses, yet with the defined boundaries and ground regulations well in place! Indeed That is That!)

III.i.2) Samaane vrikshe Purusho nimagnoneeshayaa shochari muhyaamaanaah, jushtam yadaa pashya- tyanyameeshhamasya mahimaanamiti veetashokah/

(Thus the ephemeral attractions are easily drowned in by the majority while a far few only resist the temptations yet both the clans belong to the same very tree of Samsara. The struggle is against the temporary excitement versus self control and patient faith for bliss perhaps in the excruciating and even prolonged long term with total liberation.)

Shvetashvatara IV.vii on the Eternal Paradox of Existence –an analogy of two birds –Role of Maya/Prakriti Now on to the explanation of the Seventh stanzas of this Svetaashvatara Upanishad: two birds Suparna and Sayuja both being companions cling to the same tree one eating sweet fruits and another refraining from eating at all. These two stanzas are precisely the repeats of Mundaka Upanishad vide III.i-1& 2 and so is the explanation: while one regales by enjoying the sweet tastes of different kinds of material happiness, the other appears like calculating the consequences. The analogy refers to two individuals: one enjoys and is immersed with the joys and comes a slave of even evil influences quite in disregard to immoralities, the other exercises restraint and resist undue temptations. Even as the two specimen human beings are in the same ‘samsaara’, there the obvious references of temporary materialism versus lasting happiness of spiritual fulfillment, the latter being an excruciating and prolonged hard way indeed!)

Stanzas 42-52
The Paramatman is only the Sakshi. He does not do anything. He only assumes the form of the Jiva through His Maya.

This is on the analogy of Ghataakaasha or just as the Akasa inside a pot seems to be different from the Akasa outside and assumes the form of the pot.

In reality all is Siva, Advaita, the One Absolute. There is no difference of whatever kind.

When all is understood to be One, Omkara, the Absolute, there is no sorrow, there is no Maya.

Then the attainment of the Advaita-Paramananda is very easy.

Be this realised that you are the basis of all this universe, you are the One, Kevala, Sat-Chit-Ghana. All people cannot understand this Truth.

Those devoid of Maya can know this secret. After knowing this, the Atman does not move towards any place at any time. It becomes one with the Absolute, just like Ghatakasa with Paramakasa.

Just as Akasa does not move anywhere, similarly this Atman does not have any movement. It becomes one with OM.

One who knows this great secret Truth is the real Muni. He becomes the Para-Brahman Itself. He becomes Satchidananda. He attains permanent peace.

**Saraswati Rahasyopanishad**

This Krishna Yajurvedeeya sambhandhopanishad as Maharshi Ashvalaayana’s question answer session on Maha Sarasvati’s taatvika swarupa vivechana. Then the saadhana bhuta dasha shloki Sarasvati Vidyaa varnana, of Rishi-Devata -cchaandaadi pratipaadana followed. Further Sarasvati prardhanaas,Bhagavati’s Brahmattva, prakriti tatva, maayaa vasheebhoota viveschana followed.Then dasha shlokaas followed by the Rishis Bharadwaaja-Atri-Mucchhanda-Bhargvaa- Grutsamadha. Then Devi Sarasvati’s prardhanaas, Brahmatva - Prakriti Tatva and Purushatvarupana, Maha vasheebhuta brahmana, samaadhi vidhaanaas and mukti prapti vidhaana.

[ Preface vide (1) Invocation (2) Vidya Tatva (3) Devi Saraswati’s ‘Puja Vidhana’and ‘Kavacha’vide Brahma Vaivartha P.] :

(1)  
Manikya veenaam upalaalayanteem madaalasaam manjula vaagvilaasaam, mahendra neela dyuti komalaangim Maatanga Kanyaam manasaa smaraami/ Chaturbhuje chandrakalaa vatamse, kuchonnate kumkuma raaga sone, pundrekshu paashaankusha pushpa baanahaste namaste jagadaika maataa/ Maataa marakata shyaa maataangi madh shalini, kuryaat kataaksham kalyaani kadamba vana vaasini/ Jaya Maatanga tanaye,jaya neelotpala dyuthe jaya sangeeta rasike, jaya leela shuka priye! [Maha Kavi Kaalidaasa] Devi Saraswati the illustrious gift to Sage Matanga excelling in one of the Maha Vidyas! you are the icon of everplayful musical Veena stunningly studded with lustrous gems! You are the symbol of femininity of exhilarant grace and extraordinary beauty! You are the personification of auspiciousness while spreading four arms, moon shine smile, firm and high chested
physical charm, carrying mesmerising flowers of intoxicating smell, juicy sugarcane, defensive rope to instantly arrest the evil, an arrow to terminate the malevolent, a mighty goad to suppress immorality and a pundarika or conchshell to warn the wicked! Bless me Mother with your sweet and merciful looks from the benign eye corners even being seated cosily in the unique forest of fragrant and ripe fruits of sweet lusciousness! Victory to you the Universal Mother Matangi even as you resemble the singular blue lotus, ever blissful with celestial musical notes of Veena and carrying a green parrot for mere play and pastime! [Matangi is the Tantrik Maha Vidya-the Goddess of music, arts and knowledge]

(2)

Vidya Tatwa is essentially knowledge based. Indeed knowledge is limitless and as much one acquires, so much more remains. Maha Maya obstructing the clear vision of Pure Consciousness due to ‘Shad Kanchukas’ or Six Layers / Coverings and ‘Malaas’ or defilements of Aanaava, Maayiya and Karma nature, being the inner most, the interior and the outer parts of the husk that cover in three layers before obtaining the pure grain or antaratma with neither desirable nor the totally free from the stains of the pristine Self! Pancha Bhutas, Panchendriyas and Tri-Tatwas viz. Manas, Buddha and Ahamkara total up to Prakriti. Prakriti is the totality of the 23 products, each produced from the cause and effect cycle and together Prakriti and Purusha activate the entire universe compose of 36 tatwas! From Prakriti unto Earth, creation enceases ‘Chaitanyam’ or the Pure Consciousness by ‘dehabhava’ as concealed, just as chaff covering the food grain. This Chaitanyam is covered by Maya aided by indriyas or the sense organs or ‘kalaas’ to specific gross physical elements. Thus the process of Creation is composed by seven steps beginning from Shiva-Shakti-Sadashiva-Ishwara-shuddha vidya-maya and kala the creativity. Vigneena is a flow of Self Awareness and is conceptual only. Kashmiri Shaivism feels that Supreme Consciousness is possible by ‘sambhavopaaya’ or ‘icchopaaya’ or as coincidental or as being desirable. It may be like the myth of a rope as a snake. But surely Maha Maya has no role in this illusion. Finally one concludes that the Self Consciousness and Supreme Consciousness are true mirror images since the former has no role in the pluses and minuses of the mortal bodies as per their panchendriyas, mind, buddhi sustained by vital force praana and the Individual Consciousness is a mute spectator only and surely the photo image of Paramatma!

(3)

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

\[\text{Aim Srim Hrim Sarasvathyai Svaha: May my entire head be protected; Srim Vagdevathyai Svaha: my forehead; Aim Hrim Sarvasvatyai Svaha: to protect my ears always; Aim Srim Hrim Bhagavatyai Sarasvathyai Svaha: to protect my eyes; Aim Hrim Vakvadinyai Svaha to protect my nose always; Aim Hrim Vidyadhisthatri Devyai Svaha to protect my lips always; Aim Hrim Brahmayai Svaha to protect my teeth; Aim-a single word, to protect my neck; Aim Srim Hrim to protect my throat; Srim to protect my shoulders; Aim Hrim Vidyadhiswarupaya Svaha: my navel; Aim Hrim Vidyadhiswarupaya Svaha: my hands; Aim Sarva Varnatmikayai Svaha: my feet; Aim Vagadhisthatri Devayai Svaha: my body; Aim Sarva Kantha Vasinyai Svaha: my east; Aim Sarvajibhraga Vasinya Svaha: my South East; Aim Hrim Klim Sarasvathyai Budha jnanayai Svaha: my South; Aim Hrim Srim Svaha: my West; Aim Sarvam bikaiya Svaha: my North West; Aim Srim Vidyadhisthatri Devyai Svaha: my North; Om Hrim Sarva Pujithayai Svaha: my Top; Aim Pusthaka Vasinya Svah: my Below; Aim Grantha Bija Svarupayai Svaha: my Sides.}\]

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

Stanzas 1-5

\[Rishaye ha vai Bhagavantamaashvaalanam sampuuya paruaceehuh: kenopaya yena tatjaanaam tadpadardhrthaava bhasakam/ Yadupaasaanayata tvam jaanaasi bhagavanvada Sarasvati dasha shloksa ruchaa beejamishrayaava- stutvaa japtvaa paraam siddhlmalabham munipungavaah/ \]

\[Rishaya uuchuh: katham Saarasvata praapthi kena dhyaanena suvrate/MahaSarasvati yena tushtha Bhagavatee vada/ Saho Vaachaashvalaayannah: asya Shri aravatee yena tushtha bhagavatee vada/\]
Once samasta rishi ganaas approached Maharshi Ashvalaayana and asked as to by which jnaana that the ‘Tat’ padardha swarupa be able to define the ‘paramatma tatva jnaana’. Further which Parama Shakti Upasana dwaaraa that the ‘tatva jnaana prapti’ be feasible. Then the Maharshi Ashvalaayana replied that the ‘Chanda’ be ‘anushthub’- ‘Devata’ be Vaageeshvari- Beeja mantra be ‘ yedvaag’, ‘Devi Vaacham’ is the Shakti- ‘Prano Devi’ is the Keelakam. The ‘viniyoga’ be to state: Vageeshvari Devata premiardham. Its ‘anganyaasa’ be of the mantras as of ‘shrddhha-pragjna-medha-dharana- vaagdevata and Maha Sarasvati sampannaa. [Prano devi Sarasvati vajebhir vajineevati deena avitraya avatu/ May Devi Sarasvati who protects those who worship her, protect and awaken our intelligence.]

Subsequently, the dhyana varnana be as follows: Devi Sarasvati! May you be pleased to let me prostrate with utmost earnestness as you are of the ‘ hima, muktaahaara kaantiyukta, kalyana pradaayaka, suvarna sadrusha, champaka pushpa maala sushobhita Vaak Devi.

Stanzas 6-15

Om Prano Deveetyasya mantrasya ‘Bharadwaaja Rishih’/ Gayatri cchhandah/Shri Sarasvati evata/ Pranavena beejaakshara shaktih keelakam/Ishtarthe viniyogah/ Mantreana nyaasah/

Yaa vedantaarta tatvaikaswarupa paramardhahat Naama Rupatmaman vaakttaa saa maam paatu Saraswati/

Om Prano deve Saraswati vaa vaajehbirvaajaneevatee Dheenaamamitryavatu/

Aa no diva iti mantrasya ‘Atri Rishih’ Trishthubh cchandah/ arasvati evataa/Hreemiti beeja saktih keelakam/Ishtarthe viniyogah/Mantrena nyaasah/

Yaa sangopaangavedeshu chatushverkaiva geeyaye/Advaita Brahmanah Shan=ktih saa maam paatu Saraswatee/

Hreem aa no divo brihatah parvataadav Sarasvateyajataagatum yagjnam/ Havam Devee jujushaanaa ghritaachee shagmaa m no vaachamushatee shrnut/

Paavakaa na iti mantrasya/ ‘Mricchanda Rishih’/ Gayatri cchandah/ Saraswatee Devataa/ Mayuccchanda Rishih/ Shreemiti beeja shaktih keelakamshtaartre mviniyogah/Mantrena nyaasah/

Yaa varnapadaavakyartha swarupenaiva varat anaadi nidhanaananta saa maam paatu Sarasvatee/

Shreem Paavaka nah Sarasvatee vaajehbirvaarjineevtee/Yagjnam vashtu dihyaa vasuh/

Chodayatreeti mantrasya ‘Madhucchhanda Rishih’/ Gayatree cchhandah/ Sarasvati Debataa/ Blumiti beeja shaktih keelakam/ Mantrena nyaasah/
‘Om pranodevi’ naamaka mantra be of Rishi Bharadvaaja, ‘chhandas’ is of Gayatri and Devata be of Devi Sarasvati. Om namah or the Pranava mantra is the beej-shakti and keelaka as of the threesome. Isertaadh Siddhi hetu is of the viniyogata and this mantra be able for ‘anganyaasa’. Simply stated is that of this mantra (*’pra no devi’), Bharadvaja is the seer; Gayatri, the metre; Devi Sarasvati, the divinity; OM, the seed, power and Lynch-pin; its application is for gaining whatever is desired; consecration is with the mantra

‘Aa no divah’ naamaka mantra was of Atri Rishi, chandas is trishthup, Devata is Devi Saraswati, the mantra be of beija, hreem is all of beija-shakti and keelaka, Its ‘abheeshta kaarya Siddhi hetu’ is to be explained as the viniyoga The mantra’s nyaasa is to be learnt as of kriya sampannata.

May we all be directed to the jagya shaala and seek to utter the pavitra mantras of immense potency such as Om *Hreem* Guru Rupey Maam Grihna Grihna Aim Vada Vada Vaagvaadini Swaaha- Om Aim Namah Sharaadhey Shreem Shuddhey Namah Sharaadhey Aim Vada Vada Vagvadini swaha- Om Aim Vada Vagvadini Swaaha- Om Hreem Aim Am Am Im Eem Vum Voom Rum Rumta Yem Aim Om Aoum/ Kam Kham Gem Gham Cham Chham Jam Jham Im Tam Dhum Dham Nar Tir Naam Tham/ Dum Dham Nam Pam Pham Bham Bham Mam Yam Yami Sham Sham Sum Ham Lam/ Ksham Aksha maley Akshara Mahalikaa Sindamaalamskriti Vay Vada Vaagvaadini Swaaha/

Then the stanza twelve on Pavakaa nah-/This Mantra drishtaa Rishi Madhucchhanda- chhanda Gayatri and Devata Devi Sarasvati. This mantra beeya-shakti and keelaka the threesome are *Shreem*; Kaamanaasidhi mantra-viniyoga and the related ‘anga /kara nyaaasa’ be followed up The related mantra and its meaning are as follows: Om Hreem Shreem Kleem Aim Namasshuddha Phaladey Aim Vada Vada Vagvadini Swaaha Shubha Shubhavati Shanta Shantida Shubadayani, Sheetala Shulini Sheeta Shrimati Shubjanvita/ (Shubha or the Auspiciousness of Devi; Shubhavati or the Image of Propitiousness; Shanta or Tranquility; Shanti daa or the Endower of Peacefulness; Shubha dayani or the provider of Contentment; Sheetala or Coolness; Shulini or the Display of Trident as a gesture of Confidence to her devotees; Sheeta or the One with placidity devoid of anxieties; Shrimati or Lakshmi Swarupa or the Jewel of Womanhood; Shubhanvita or the Harbinger of favourableness and success ).

Stanza Thirteen explains: May that content of rupa varnana- pada vaakyadhi varnana of the self be repleted with even the anumaatra of the oceanic plentitude the Vidya-Vigjnaana-Vakdevi the mother of the universe

Stanza Fourteen: May that Universal Mother provide ample provision to the Saadhakaas for dhana dhaanyaas by their dharma karmaacharanaas as she indeed be the karya karana swarupa and jagya kaarya paripurana janani by Her invocations at jagya kaaryas

Stanza Fifteen explains: Of this mantra viz. ‘Chodayitri’, Madhucchhandas is the Rishi - Gayatri, the metre; Sarasvati, the divinity; Bloom the seed, power and Lynch-pin; consecration is with the mantra (RV 6.61) are given below. The hymn is associated with rishi (sage) Bharadvaja, who incidentally was the preceptor of king Divodasa referred to in this hymn. The hymn is dedicated to devi (goddess) Saraswati and the mantras are in three different chandas (poetical meters) – gayatri, jagati and
The first seven mantras are addressed to a goddess who destroys enemies and bestows well-being. It is from the eighth mantra that it becomes clearly evident that the goddess being addressed is indeed a river.

[Vishle. on Sarasvati Sukta vide Rig Veda 6.61]

1. sarasvathi devanido ni barhaya prajaam vishvasya brsayasya maayinah
utha kshithibhyo avaniravindo vishamebhyo asravo vaajiniivathi
O Saraswati, you who are rich in wealth/food, you who provides (riverine) land to men, and takes them away from difficulties, destroy the offspring of the god hater, the universal deceptor Brsaya.

2. pra no devii sarasvathii vaajebhirvaajiniivathii, dhinaamavithryavathu
Godess Saraswati, who is rich in wealth with food, protector of devotees, may she protect us well.

3. yasthvaa devi sarasvathypabruuthe dhane hithe, indram na vrthrathuurye
O goddess Saraswati, whosoever invokes you gains wealth, like Indra in his victory against Vrthra/enemy.

4. thvam devi sarasvathyavaa vaajeshu vaajini, radaa puusheva nah sanim
You goddess Saraswati, who is abundant in food, protect us; bestow on us gifts like Pushan Deva (the god of nourishment).

5. utha syaa nah sarasvathii ghoraa hiranyavorthanih, vrthraghnii vashti sushtuthim
May the fierce Saraswati, the slayer of enemies, who traverses a golden path, grant us prosperity,

6. yasyaa anantho ahruthasthveshashcharishcharir-anavah, amashcharathi roruvaath
Devi you are limitless, unrestrained, forceful meandering wave moves quickly with a loud roar. As a river

7. saa no vishvaa athi dvishah svas-ranyaa rthaavarii, athannaheva suuryah
She who follows a regular routine along with her other sisters, leads us beyond all our adversaries, like the passing on of the sun. (Seven sisters of river Saraswati: One of the interpretations is - river Sindhu and its five tributaries (Vitasta, Ashikni, Parushni, Vipasha and Shutudri) and Drshadvathi, which is a tributary of Saraswati.

8. utha nah priyaa priyaasu sapthasvasaa sujushtaa, sarasvathii sthomyaa bhuuth
She who is our dearest among the dear ones, who has seven sisters, is indeed propitiated. May Saraswati be praised.

9. aapaprushii paarthhivaanyuru rajo anthariksham, sarasvathii nidaspaathu
May Saraswati, who showers water to the expansive earth and the sky beyond, protect us from criticsizers.

10. thrishadhasthaap sapthadhaathuh pancha jaathaa vardhayanthii | vaaje-vaaje havyaa bhvuth
She who has a triple seat/three-fold source, comprises seven elements, who increases the prosperity of the five tribes, may she be invoked in every endeavour/battle.

Three-fold source may be referring to three rivulets which join to form the river. Saptha dhatu are the seven metallic elements – gold, silver, copper, lead, tin, iron and bell metal. The “five tribes” are referred to several times in the Rig Veda, but are not clearly identified. One view is that the five tribes/people referred to are – Anu, Druhyu, Turvasha, Snjaya and Krivi.

11. pra yaa mahimnaa mahinaasu chekithe dyumebhiranyaa apasaamapasthamaa
rathha iva brhathii vibhvae krthopasthuthya chikithushaas sarasvathhi
She who is distinguished by greatness among the great rivers, who is unique among the glorious, best among the running waters, who is made in great expanse like a chariot, this Saraswati is praised by the worshipers.

12. sarasvathyabh no neshi vasyo maapa sphaarih payasaa maa na aa dhak
jushasva nah sakhyaa veshyaa cha maa thvath kshetraanyaranaani gamma
O Saraswati! Lead us towards prosperity. Do not constrain us. Do not make us short of water. Be pleased by our friendship and subordination. Let us not go from your area to other lands.]

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Adhyaamamadhidevam cha devaanaam samyageeshvaree/Pratyagaaste vadanteeyaa saa maam paatu Sarasvatee/
Bloom chodayatree suunritaanaam chetantee saumateenaam/Yaginam dadhe Sarasvatee
Maho arna iti mantrasya Madhuchhanda rishih/ Gayatree chhandah/ Saraswati Devataa/ Souriti beeya shaktih keelakam/Mantrena nyaasah/
Antaryamaatmanaa vishwam trailokyam yaa niyachhanti/Rudraadityaadi swarupasthaa yasyaamaaveshya taam punah/Dhyaayanti sarvaupakaa saa maam paatu Sarasvatee/
Sou maho annah Saraswate prachetayati ketunaa/Dhio Vishvaa viraaajati/
Chatvaari vaagiti mantrasya Uchhityaputra rishih/ Trishthup cchhandah/Saraswati devataa/ Yemiti beeya shaktih keelakam/Mantrena nyaasah/
Yaa pratyagdrishtibhijrvaivartanya jeevairvajyamaanaanubhutaye/ Vyapinee jnyaptirupakaa saamaam paatu Sarasvatee/
Yem chaataari vvak parimitaa padaani taanii vidurbraahmanya ve maneeshinah/Guhaa treena nihitaa nengayanti tureeyam vaaacho manushyaa vandant/
Yadvaagyaadanteeti mantrasya Bhargava Rishhi/ Trishthup cchhandah/ Saraswatee devataa/ Kleemiti beeya shaktih keelakam/Mantrena nyaasah/
Naamajaatyadibhirbhirashtadhtaa vaa vikalipiptaa/Nirvikalpaatmanaa vyaktaye saa maam paatu Sarasvatee/
Kleem yadaavgaadantyavichetanaani raashhtree devaanaam nishasaada mandraa/Chatastra uurjama duduhe payaamsi kkaswidasyaah paramam jagaamaa/
Deveen vaachamiti mantrasya Bhargava Rishhi/Trishthup cchhandah/Saraswatee devataa/Souriti beeya shaktih keelakam/Mantrena nyaasah/
Vyaktaavyaktargirah sarve vedadnya vyaharanti yaam/ Sarva kaamadudhaa dhenuh saamaam paatu Sarasvatee/
Souh Devaam vaachamajananyanta devaastaam vishva rupaah pashaavo vandant / aa no mandreshamuurjam duganaa dhenuurvaagsmaanaupasrishtataitu/
Uta tva iti mantrasya Bhrihaspatir rishih/Trishthub cchhandah/Saraswatee devataa/Samiti beeea shaktih keelakam/Mantrena nyaasah/
Yaaam viditwakhilam bandham nirmadhyaakhila vartamaanaa/Yogee yaati param shtahanam saamaam paatu Sarasvatee/
Sam uta tvah pashyanna dadaresha vaachamutaa tvah shrunavanna shrunotyenaam/ Uto tasmai tatvam Visastre jaayeva patya ushatee suvaasaah/
Ambitama iti mantrasya Grutsamada Rishih/ Anushthub cchhandah/ Saraswatee devataa/Yemiti beeea shaktih keelakam/Mantrena nyaasah/
Naama rupaamakam sarvam yasyaamaaveshya taam punah/ Dhyaayanti Brahma rupaikaa saamaam paatu Sarasvatee/
Yem Ambitiame nadeetama devitee arasvati/ Aprashastaa iva smasi pasyantimamba naraskrudhi/

Stanzas 16. Devi Saraswati as being the ‘samyak adheeshvari’ or the outstanding leader the Celestial Devis and the ‘preanaatmika shakti swarupini’and ‘purusha kartrutva bodha karini’; indeed the saadhakaas in their antahkarana she is of the ‘madhyama vaani.’

[Brief on Para-Pashyanti-Madhyama-Vaikhari voices vide Brahmanda Purana’
The Vedas form the sound-manifestation of Ishvara. That sound has four divisions: Para which finds manifestation only in Prana, Pasyanti which finds manifestation in the mind, Madhyama which finds manifestation in the Indriyas, and Vaikhari which finds manifestation in articulate expression. Articulation is the last and grossest expression of divine sound-energy. The highest manifestation of sound-energy, the primal voice, the divine voice is Para. The Para voice becomes the root-ideas or germ-thoughts. It is the first manifestation of voice. In Para the sound remains in an undifferentiated form. Para, Pasyanti, Madhyama and Vaikhari are the various gradations of sound. Madhyama is the intermediate unexpressed state of sound. Its seat is the heart. The seat of Pasyanti is the navel or the Manipura Chakra. Yogins who have subtle inner vision can experience the Pasyanti state of a word which has colour and form, which is common for all languages and which has the vibrating homogeneity of sound. One’s experience as of the same bhavana of a thing in the Pasyanti state of voice or sound. Gesture is a sort of mute subtle language. It is one and the same for all persons. Any individual of any country will make the same gesture by holding one’s hand to his mouth in a particular manner, say when the is thirsty or hungry. As one and the same power or Shakti working through the ears becomes hearing, through the eyes becomes seeing and so forth, the same Pasyanti assumes different forms of sound when materialised. Bhagavan manifests Himself through his Mayaic power first as Para Vani in the Muladhara Chakra at the navel, then as Madhyama in the heart and then eventually as Vaikhari in the throat and mouth. This is the divine descent of His voice. 

Stanza 17: As that Devi Sarasvati be of sayta priyavachana prerita and uttama buddhhi sampannta kartavya bodhana to Her followers and yagjna saadhakaas.

Stanzas 18. The ‘Maharvava mantra drashta’ be of Rishi Mricchhanda, it is of gayatri chhanda, Devata Sarasvati, The threesome of mantra-beeja-shakti and keelaka be stated as’ and its mantra nyaasa be explained as ‘Souh’ mantraas follows. vide Devi Saraswati Sahasra Nama:

Om Souh Kleem Aim Tato Vada Vada Vaagvaadini Swaahaa

(Kamakhya or the Goddess of Sensuousness and gratification; Kaamada or the giver of one’s requirements in full; Kartri or the Performer; Kratukarma phalapra or the bestower of the fruits of accomplishing Yagnas; the exterminator of the ingratitude; Karya Karana Rupini or Devi the Swarupa of the Cause and Causation/Action; Kanjakshi or the Lotus Eyed; Kevalaamara Sevita or the One worshipped by Devas in entirety and exclusivity; Kalyana Karini or the Subscriber of Propitiousness; Kanta or the Epitome of Womanhood; Kantida or the Generator of Illumination; Kanti rupini or the Profile of Lustre; Kamala or the Lotus; Kamala vaasa or the Home of Lotuses; Kamalotpala or the Generator of Lotuses; Malini or the Garland of Elegance; Malini or the Golden Navelled; *Kalanidhi or the Presider of ‘Shodasha Kalas’ or of Sixteen Art Forms;[* Shodasha Chandra Kalas: Amrita, Manada, Tushiti, Pushiti, Rati, Dhruti, Shashini, Chandrika, Kanta, Jyotsna, Shri, Priti, Angada, Poorna and Poornamaamrita; The Corresponding *Shodasha Nitya Devis are: Maha Tripura Sundari, Kameshwari, Bhaga maalini, Nityaklinna, Bherunda, Vahni vaasini, Maha Vajreshwari, Shiva dooti /Roudri, Twarita, Kala Sundari, Nitya, Vijaya, Sarva Mangala, Jwala Malini and Chidrupa] Kriya or the Action Form, Kirti kari or the Harvester of Reputation; Kirti or the Celebrity; Kratu Shreshtha or the Luminary of Yagnas; Kriteswari or the Goddess of Deeds; The Authority of Organising the Systematic Acts of Kratus; The One who enjoys the Organisation of Kratus; Klesha naashakari or the blower of obstacles; Kartri or the Supreme Performer; Karmada or
the Decider of the Results of Actions; Karma bandhini or the Enforcer of Resultant Fruits of Actions; Karma bandha hari or She has the power of reversing the effects of Karma also; Krishta or the One who pulls / cultivates or motivates action; Klamaghni or the Liberator from Obstacles; Kanja lochana or the Visionary of clearness like that of Lotus Eyes; Kandarpa Janani or the Mother Figure of Manmadha or that of Devi Lakshmi; Kanta or the Exemplary Female Energy; Karuna or the byword of Compassion; Karunavati or the Rarity of Kindness; *Kleem Kaarini or of the Creator of Seed Energy from the Word Kleem *[Kleem generates Spiritual Power connecting the Supreme and Maha Maya or the transformer of Materialism into Spiritualism as facilitated by a Guru to seek Spiritual Empowerment]; Kripaakara or the Profile of Mercy; Kripavati or the Goddess of Compassion; Kripavati the One replete with Kindness; Kamalodbhava or Manifested from Lotus; Keertikara or the Provider of Fame and Recognition; Kalmashagni or the destroyer of imperfections and blotches; Kriya kari or the Facilitator of Action; Kriya Shakti or the Top Inspirer of Motivation; Kamalotpala gandhini or the Huge Stock of Fragrance from Lotuses; Kala or the Art Form [See Kala Nidhi above]; Kalavati or The Characterisation of Kalas as referred to above; Kurma or the Incarnation of Maha Vishnu who steadied the Huge Churner of Vasuki in the context of Amrita Mathana by Deva-Danavas; *Kutastha or the Dormant or Latent Shakti which gets activated at the time of Universal Peril as assured by Lord Krishna stating: Pavitraanaya Sadhunaam Vinashayacha dushkrutaam, Dharma samsthaapanardhaya sambhavami yugey yugey;/ Kanja samsthita or the inhabitant of Lotuses; Kalika or of the Kalika Swarupa; Kanameya jataanvita or Devi the possessor of soft matted head hair; Kara Padma or the Displayer of Lotus Stalk in her hand; Karaabhishta pradaaya or the hand provider of wishes to her devotees; Kratu phala pradaya or the conferrer of the positive results of observing Kratus; Koushiki or the Extension Shakti of Devi Parvati]

Stanza 19

As Devi Sarasvati be as of the antaryaami rupa while be the triloka niyantrita kaarini. As Ekaadasha Rudras viz. Mahan, Mahatma, Matimaan, Bhishana, Bhayankara, Ritudhwaja, Urvvakesha, Pingalaksha, Ruchha, Shuchhi and Kaalagni and Dwashaadityaas viz. Indra, Dhata, Parjanya, Pusha, Twashta, Aryama, Bhaga, Vivaswam, Amshu, Vishnu, Varuna and Mitra, the singular Devi be able to safeguard the interests of the trilokaas.

Stanza 20

Devi Saraswati in the form of a massive river visualised down from the mountains of Badrinadh to Prayaga Sangama as of apaara jala raashi parichaya, is well known as devata swarupa and fulfill its karvavta-paraka pragjnaabuddhiu jaagrata kaarana.

Stanza 21

Of this mantra viz. ‘Chatvari Vak’, the Rishi is Uchathyaputra Deerghatama; Chhandas is ‘Tristhubh’ the metre; Devi Sarasvati is the Devata; AIM, as the beeja- shakti .

[The Devi Sarasvati Sahasra Nama defines AIM as follows:

Om Aim Namah Sharadey Shreem Shuddhey Namah Sharadey Aim Vada Vada Vagvadini swaha/

Sharadaa Shaswati Shaivi Shankari Shankaraatmika, Shri Sharwaani Shataghni cha Sharaschandra nibhaanana/ Sharmishtha Shamanaghnicha Shata Saahasrarupini, Shiva Shambhupriya Shraddhaa Shruti rupaa Shruti priya/Shuchishm,ati Sharmakari Shuddhidaa Shuddhi rapini, Shiva Sivankara
Suddha Shivaaraadhyaa Shivatmika/ Shrimati Shrimayi Shraavyaa Shruti Sharavana gochara,
Shantisshaanti kari Shanti Shantichaara Priyankari/ Sheela labhya Sheelavati Shrimaataa Shubha
kaarini, Shubha Vaani Shuddha Vidya Shuddha Chitta prapujita/ Shrikari Shuta paapaghnii
Shubhaakaashi Shuchi vallabhaa, Shivetaraghnii Shabari Shravanaeyya Gunaanvitaa/ Shara Shirisha
pushpaabhaa Shama -nischhtha Shamaatmika, Shamaanvitaa Shamaaraadhyaa Shiti kantha
prapujitaa/ Shuddhihi Shuddhi kari Shreeshtha Shrutaananta Shubhaavaha, Saraswati cha
Saravaginnaa Sarva Siddhi Pradaayani/

(Sharada the bashful and modest as stated literally or the Full Moon Kartika Month; but in this
case the Deity Saraswati as the Epitome of Vidya and Wisdom; Shaswati or the Ageless and
Permanent; Shaivi or the beloved of Shiva in the Form of Devi Parvati; Shankari or the Spouse of
Shankara again in the Appearance of Parvati; Shankaratmika or once again in the Form of Devi Gauri;
Shri or in the Form of Devi Lakshmi; Sharvani or as Durga the Consort of Shiva; Shataghnii or the
hundred edged thunderbolt of Indra with the prowess of destroying hundreds of demons in one shot;
Sharaschandra nibhaanaa or of the visage of Autumnal Moon akin to a white Lotus ; Sharmishtha
the epitome of Loyalty and Modesty; Shananaghnii or the Subduer of Situations of undue placidity
where ever needed; Shata sahasra rupinyai or She assumes hundred thousand forms simultanenously;
Shiva the incarnation of Auspiciousness; Shambhupriya or the One extremely fond of Shambhu
Deva; Shuddha the emblem of Patience and Sacrifice; Shruiti Rupa or the personification of Shruti /
Vedas; Shruiti priya or She who is eager to hear or assimilate the content of Veda Swaras; Shuttermiti
or She who has the mental frame of clean thoughts and feelings; Sharmakari or She who is the
provider of happiness to Brahmans encouraging them to affix their names with the word Sharma;
Shuddhida or the Provider of ‘Bahyaantara Shuchi’ or the external and internal purity; Shuddhi
Rupini or the Crest of Cleanliness; Shiva or Devi Saraswati in the alternate Form as Bhagavan Shiva;
Shuddha or the hall- mark of Purity and Clarity; Shivaaraadhyaa the One who worships Bhagavan
Shiva; Shivatmika or the Soul of Shiva Himself; Shrimati or the Lakshmi Swarupa being the alternate
Form of Opulence and Fulfillment; Shrimayi or the one who is surfeit with Material Possessions ;
Shravyya the Provider of the the faculty of Pleasant Hearing and Talking; Shruiti or the Incarnation of
Vedas; Shravana Gochaara or the Goddess of Excellent Audibility and Vision; Shanti or the image of
Peace and Tranquility; Shantikari the Bestower of Serenity and Repose; Shantichaara Priyankari or
Devi Saraswati who is delighted with Peaceful Conduct and Softness; Sheelalabhya or the one who is
attainable with character and good behaviour; Sheelavati or the Emblem of excellent demeanour and
disposition; Shri Maata the Mother Goddess of Prosperity and Happiness; Shubhakaarini or the
Source and Benefactor of auspiciousness; Shubha Vaani or the One with Outstanding Voice of
Pleasantness and extraordinary charm; Shuddha Vidya or the Origin of Clean Learning and of Pure
Knowledge; Suddha Chitta Prapujita or the One who is worshipped by transparent mind and heart;
Shrikari or the Provider of Wealth as an alternate form of Maha Lakshmi; Shruta paapaghnii or the
eliminator of sins and blemishes perpetrated by humanity against the canons prescribed by Vedas;
Shubhkashii or the One with benign looks and eyes; Shuchivallabhaa or the Alternate Form of Brahma
the embodiment of Pureness; Shivetaraghnii or the destroyer of the Evil Forces except Bhagavan Shiva
or His Alternate Swarupas of Brahma, Vishnu, Devis and so on; Shabari or the illustrative devotee of
Shri Rama who was the resident of ‘Dandakaranya’ awaiting the latter’s arrival for decades with
unending faith and determination; Shravanvi or the exemplary Devi who is most worthy of being
listened to and be worshipped; Gunaanvitha or the Deity who is the Manifestation of Outstanding
Characteristics and Features; Shara or Arrow representing speed and power; Shirisha Pushpaabha or
the One with a Charming Face adorned with of Sirisha Flowers; Shama nishtha or Devi dedicated to
Self-Control and Discipline; Shamatmika or the Emblem of Restraint and Composure; Sitikantha
prapujita or worshipped of Bhagavan Shiva whose epithet is black neck deposited with poisonous
flames; Shuddhi or the characterisation of Spotlessness; Shiddhikari or the Benefactor of
Transparency; Shreshthaa or the Noblest and the Unsurpassed; Shrutaananta or the Infinity of Vedas;
Shubhavaha the Motif of Happiness and Fortune; Sarasvati the Maha Devi Saraswati the Supreme Priestess of Erudition and Intellect; Sarvajna or the Omni-scient and Sarva Siddhi pradaayani or the Provider of all kinds of faculties and powers.

Om Aim Vada Vada Vaagvaadini Swaaha


(Salutations to you Devi Saraswati; Savitri-the daughter of the Solar Deity called Savitru and the wife of Brahma whose prayer from Rigveda viz. Gayatri Mantra is practised daily thrice by all Dwijas or the Twice Born Brahmons after Upanayana; Devi Sandhya or Goddess governing the Ritual of worship three times a day as the Pratah-Madhyahinka-Saayam Kaalas or of Early Morning-Mid Day Evening: Sarveysitapradra or the Fulfller of desires of the Virtuous and the Truthful; Sarvaaghni or the Saviour of retributions to the faithful; Sarvamayi the Omni Present and All Pervasive; Sarva Vidyaa Pradaayani or the Benefactor of all types of Knowledge and Mental faculties to the well deserved; Sarveswari or the Highest Authority to all Beings; Sarva Punya or the Personification of Abstract Punya or the Fruits or the Return Advantages of Quality Deeds; Sarga Sthititya Kaarini or the Creator-Preserver-and Destroyer of the Universe; Sarvaanandamayi or the Singular Entity who is Worshipped and Worship-worshas Sarva Maata or the Mother of One and All; Sarva Deva Nishevita or the One possessive of and accompanied / backed up by all Devas; Sarvaishwaryapradra or the bestower of all kinds of affluence; Nitya or the Everlasting; Sati or the alternative manifestation of Sati Devi the Consort of Maha Deva; Satva Gunanashraya or the byword of Satva Gun; Sarvakrama padaakaara or the One with perfect lined steps or the epitome of Logically Systemised Learning; Sarva dosha nishudini or the obliterator of all types of imperfections and flaws; Sahastakshi or the Visioner of countless events and happenings; Saharaasya or of Thouands of Asanaa or Seats; Sahasrapada samyuta or the One with myriad feet and mobility; Sahasra hasta or has numerous hands and of endless reach; Saahasra Gunaalaankrita Samyuta or the Unique Devi with innumerable variations of features simultaneously; Sahasra Seesha or of plentiful heads and of abundant Thinking Capacity; Sadrupa or of the Stunningly Distinct Form of Virtue; Swadha the Specified Deity approachable to Pitru Devatas; Swaha the designated Deity amenable to Devas through the medium of Yagnas, Homas and Agni Karyas; Sudhamayi the depository of Amrita or of Life-Providing elixir; *Shadgrandh bhedini or the interrupter knots or breakages of physical energies; *Rudra Grandhi is between Aginaa Chakra / wheel or at the Third Eye Point and Sahasrara Chakra or Super Consciousness; Vishnu Granthi is between Manipura, Anahata and Vishuddhi Chakras signifying
high sensitivity points at the top of human head representing human attachments and emotions; and Brahma Granthis at Sushumna Nadi lying in Mooladhara Chakra the balancer and energiser; Devi Saraswati is the Utmost Guru of Yoga Practice to align human energies with the Parama Shakti; Sevya or the Highest Deity who is venerable; Sarva Lokaika Pujita or the Para Shakti esteemed by one and all including Devas and Danavaas too; Stutya or the One prayed to by all; Stutimayi or the One eulogised sincerely; Saadhya or the One who is achievable spiritually; Savitru or the the Fulfiller and the daughter of Surya; Priyakrarini or the Cause of Happiness; Samshayacchedni or the smasher of doubts; Sankhya Vedyaa or the Epithet of Shankhya Shastra which strongly believes in the Concept of Dualism of Purusha the Unknown and Prakriti the Perceivable Matter; Sankhya or the Origin of Numerical / Ganita Shastra; Sadeeshwari or the Exemplary Deity of Virtue and Dharma; Siddhida or the Poiver of Accomplishment; Siddha sampuja or the One adored by those who are the Expert Achievers; Sarva Siddhi pradayani or She who enables to secure success; Sarvaguna or the All-Knowing; Sarva Shakti or the Symbol of Highest Power and Energy; Sarva Samprad pradayani or the Contributor of all types of Prosperity; Sarvaashubhaghni or the Total Eliminator of Inauspiciousness; Shukhada or the Giver of Joy; Sukha samvitswarupini or the Personification of Contentment; Sarva Sambhashini or The Goddess of Convincing Skills of Oratory; Sarva Jagatsammohini or the Devi who mesmerises all Lokas by her example and charm; Sarva Priyaankari or the One who pleases all by her mere looks and conclusive talents; Sarva Shubhada or the Donor of enjoyment to everybody; Sarva Mangala the sponsor of Delight; Sarva Mantramayi the Substance of Mantras; Sarva Tirtha punya phalapradina the Granter of Punya or the Fruits of Visits to Sacred Tirthas; Sarva Punyamayi or the Guaranteee of Punya earned through right thought and action; Sarva Rajyada or the Awardee of Kingdoms; Sarva Vyadhigni or the Curer of Physical and Mental ailments; Sarva Kaamada or the Fulfiller of Wishes; Sarva Vighnahari or the reverser of obstacles and difficulties; Sarva Vandita the One who is spontaneously saluted and esteemed; Sarva Mangala or the Source of Excellent Propitiousness; Sarva Mantramayi the Origin of Mantras with which to appease and please Gods; Sarva Lakshmi or the Emblem of Fortune and Contentment; Sarva Gunanvita or the Ideal Reserve of Features; Sarvananda mayi or the Unending Spring of Joy; Sarva Jnaanada or the bestower of varied branches of Knowledge and Learning; Sarva Jnaanamayi the Super Star of diverse disciplines of Learning; Sarva Rajyada or the Conferor of Authorities and Kingships; Sarva Muktidha the Unique Liberator from the shackles of Samsara or the Cycle of Births and Deaths; Suprabha or the Radiance Personified; Sundari or the Most Charming Female of Beauty and Grace; Sarvada or the One capable of providing disregard of considerations; Sarva or the Totality in absoluteness; Sarva Vighnahari or the Enthraller of all Lokas; Subhaga or the Mine of Propitiousness; Siddha the One Endowed with Ashta Siddhis or Supernatural Faculties; Siddha Matrika or the Devi representing the powers of Siddhas; Siddha Matrika or the Universal Mothers or Shaktis; Siddha Maata; Siddha Vidya or the Knowledge of Siddha or of the Supernatural powers personified; Siddhesha or the Goddess of Siddhas; Siddha Rupini; Surupini or of the Swarupa of Virtue and Goodness; Sukhamayi or the Symbol of Ecstasy; Sevaka Priya kaarini or the One who takes full care of her devotees; Swamini or the Master in all respects to her Subjects; Sarvadaa Sevya or the One demanding loyalty in all respects; Shtula Sukshma Paraambika the Universal Mother of Huge and Tiny Forms as required by situations; Saara Rupa or of the Quintessential Form; Sarorupa or of the Appearance of a Lotus Pond; Satya bhuta or the Embodiment of Truthfulness; Samaashraya or the Shelter of all Beings in Creation; Sitaasita or the bright and dark phases of Chandra; Sarojaakshi or the Lotus Eyed; Sarojaasana Vallabha or the Alternate Form of Brahma who is seated on a Lotus; Saroruaabha or of the Most Gorgeous Countenance; Sarvaangi or of the Stunning Physique of Attraction and Allurement; Surendraadi prapujita or the One revered and worshipped by Indra and crores of Devatas; Maha Devi; Maheshani or The Alternative Shakti in the Form of Ishwara’s spouse; Maha Saarasvata Pradaa or the Great Instructor of various faculties that she is celebrated for like Speech, Memory, Writing, Voice, Knowledge, Philosophy, Intellect, Wisdom, Art of Communication and Conviction, Veda Shastras and Siddhis] .
Stanza 22-23

What ever be visualised by praanis in the universe by countless forms, Devi Sarasvati be able to fore-sight unilaterally be Mother Goddess Sarasvati. As sampurna vaani be of the Para-Pashyanti-Madhyama and Vaikhari rupaas. These are well understood my samasta vidyaas, yet vaikhaikhari by the throat and mouth are sought to be utilised invariably.

Stanza 24

‘ Yadvaagdanti’ -mantras originator was Maharshi Bhargava, Chhanda be of Trishthub and Devata the Devi Sarasvati. The threesome of Beeja-Shakti and Keelaka are ‘kleem’.

Stanza 25

As Devi Sarasvati owing to naama-jaati bhedaas is of ashta or of 8 swarupaas and bestow Her blessings to all of Her bhaktas. These names are noted as follows : Mahasarasvati is Brahmi, Vaishnavi, Maheshwari, Kaumari, Varahi, Narasimhi, Aindri, besides Chamunda, revered as powerful goddess in eastern India. Being conceived in eightfold form, Of names, general and the like, She as the integral is manifest -May She, Sarasvati, protect me!

Stanza 26

Just as being ‘divya bhavana praadurbhaava kaarini, ananda janita vaakshuddhi pradaayini’ , do kindly be beholden to agjnaanis like us. Vaak shuddhi be provided to agjnaanis then Devi Sarasvati be readily provided the required food and water too in the vaak yagjna.

[Expl. Vide Isha Upanishasd IX -X-XI on Avidya and Vidya or Ignorance and Knowledge due to karma and th prapti

IX.) Athah tamah pravishanti yeviyyamupasaate, Tato bhuya eva te tamo ya u vidyaayaam ratah/ Indeed one when enters the screen of darkness or ‘Avidya’ and perform rites without the purport or objective of what are the rites intended for, then that act is of no value, especially without faith. That kind of Avidya begets further Avidya and might even be retrograde! In other words, Vidya and Karma are to worshipped being hand in hand; that kind of darkness is characterised as blindness while those in knowledge are normally prone to karma accompanied by worship and meditation; complimentarity is certain in respect of Vidya and Karma!

X) Anyad evaahur Vidyyaaanyad aathur avidyaaaaya aan shushrmaa dheaanaamaam ye
nastadvichakshire/(It is normally emphasised that Vidya and Avidya lead to different paths all together in human life, even as faith without works is dead and those learned Pundits define the Paths clearly: Brihadaranyaka Upanishad (I.v.16) explains: ‘Atha trayo vaava Lokaah: Manushya loka pitru loka devaloka iti; soyam manushya lokah putrenaiva jayyah; naanyena karmanaa, karmanaa pitrulokah, vidyaa deva lokah, devaloko vai lokaanaam shreshthah, tasmaad vidyaam prashamshati’; in other words: there are three worlds that are attainable by Scriptures and these are the world of human beings, the Pitru loka and the Deva loka. The Manushya loka is attainable by one’s own son alone and not so much by rites alone as by the Agnihotra by meditation; the Pitru Loka is attainable by rites only but Deva Loka is attainable by intense meditation. Indeed Deva Lokas accomplishable by meditation alone is the best that one could aspire for! While stating so, Pundits avow that knowledge by description and knowledge by experience and works are clearly distinguishable!)
Ishopanishad further explains: Knowledge and Ignorance both cross life and death but since the former might lead to Eternity the latter brings one back to Existence for sure!

XI) Vidyaam chaavidyaam cha yastad Vedobhayam saha, Avidyayaa mrityum teertvaa vidyayaamritam ashnute/ (Normally a person is differentiated by his nature and nurture. These tendencies tend to influence the proclivities of Vidya and Avidya or Ignorance and Knowledge. Even as both have to cross the gates of death, one prepares for crossing it with not much of concern to other worldliness but of material ends while others due to Vidya or Awareness of higher worlds seek to resort to work and wisdom. Now these tendencies are the follow-up of the previous lives called ‘Prarabda’ or the carry forward. That indeed was the nature of a person who has just transmigrated with the load of his ‘paapa punyas’ or merits and demerits at the termination of the previous life. Brihadaranyak Upanishad (IV.iv.10) makes this point amply clear: Andhah tamah pravishanti ye vidyaam upaasate, tato bhuya te tamo ya u vidyaayaam rataah’ or those who practise Avidya or ignorance enter into the dark portals of rites, rituals and sacrifices, or those who blindly get involved in ‘karma kaanda’ or performing rituals without basic understanding and enlightenment of the Supreme tend to distance from the Reality and near the zone of Falsity)

X) Anyad evaahur Vidyayaa anyad aahur avidyaayaa iti shushruma dheeraanaam ye nastadvichakshire/ (It is normally emphasised that Vidya and Avidya lead to different paths all together in human life, even as faith without works is dead and those learned Pundits define the Paths clearly: Brihadaranya Upanishad (I.v.16) explains: ‘Atha trayo vaava Lokaah: Manushya loka pitru loka devaloka iti; soyam manushya lokah putrenaiva jayyah; naaayena karmanaa, karmanaa pitrulokah, vidyaa deva lokah, devaloko vai lokanaaam shreshthah, tasmaad vidyaaam prashamshati’; in other words: there are three worlds that are attainable by Scriptures and these are the world of human beings, the Pitru loka and the Deva loka. The Manushya loka is attainable by one’s own son alone and not so much by rites alone as by the Agnihotra by meditation; the Pitru Loka is attainable by rites only but Deva Loka is attainable by intense meditation. Indeed Deva Lukas accomplishable by meditation alone is the best that one could aspire for! While stating so, Pundits avow that knowledge by description and knowledge by experience and works are clearly distinguishable!) Ishopanishad further explains: Knowledge and Ignorance both cross life and death but since the former might lead to Eternity the latter brings one back to Existence for sure!

XI) Vidyaam chaavidyaam cha yastad Vedobhayam saha, Avidyayaa mrityum teertvaa vidyayaamritam ashnute/ (Normally a person is differentiated by his nature and nurture. These tendencies tend to influence the proclivities of Vidya and Avidya or Ignorance and Knowledge. Even as both have to cross the gates of death, one prepares for crossing it with not much of concern to other worldliness but of material ends while others due to Vidya or Awareness of higher worlds seek to resort to work and wisdom. Now these tendencies are the follow-up of the previous lives called ‘Prarabda’ or the carry forward. That indeed was the nature of a person who has just transmigrated with the load of his ‘paapa punyas’ or merits and demerits at the termination of the previous life. Bhagavad Gita in Shraddhaa Traya Vibhaga Yoga, chapter 17-2 ,Lord Krishna explains to Arjuna: ‘Trividhaa bhavati shraddhah dehinaam saa svabhaavajaa, Saatvki Raahasi chaiva taamasi cheti taam shrunu!’ or there are three types of features that human beings are moulded in the three classes of Satvika- Raajasika-Taamasika tendencies; those with ‘satvika guna’ worship Devas; those with ‘Raajasas’ features tend to worship Yaksha Raakshasas and ‘Taamasikas’ pray to ‘Bhuta pretas’. Referring to Rites or other kinds of sacrifices, the Satvika Guna persons perform the deeds as duties and without returns of fruits, while those with Raajasha mentality perfor the Sacrifices either seeking returns of for satisfying their own egos; the third category of ‘Taamasikas’ perform worship, if at all, without faith and as a formality. Having detailed the three categories of Satva-Rajasa-Tamasa gunas, Lord Krishna affirms vide chapter17-28: ‘Ashradhayaa hutam dattam tapastaptam kritamcha yat,
Asadityachyutchyate Paarthah! na cha tatpretyano iha or ‘Paartha! Homa karyas without mental application and faith, charity for bravado and so called meditation to please others with motives are all called ‘Asatkarmas’ or works and deeds are negative acts with neither faith nor application!

Having thus described in Gita, one should also realise that various deeds of virtue by themselves would not by themselves provide ‘mukti’ from the cycle of births and deaths but would be a step forward to cleanse the mind and hearts. On the other hand, it might be interesting to note that Avidya needs to be recognised its due role since in its absence, how could Vidya flourish and be an instrument for Realisation just as when one always lives in darkness would there be a comparison possible for enlightenment! After all in the absence of Aditya what would be the reason and incentive for an individual’s freedom from the bondage of mind, panchendriyas and the thick screen of ‘Maya’!]

Stanza 27.

‘Devi vaachaam’ mantra of this Upanishad was set up by Drashtaa Rishi Bhargava; its chhandas is Trishthub and Devata is Sarasvati; beeja- shakti- keelaka as of the three are ‘souh’; its mantra nyaasa is kriya sampanna.

Stanza 28

As this vak swarupa maata Sarasvati as of vyaktaavyakta vaani from Devatas down to aneka jeeva samudaayaas be blessed to express their inner feelings adequately. May this be on the analogy of kaama dhenu providing the complete contentment to all the Beings of their providing their sarva vaanchita padaardhaas and samrakshana thereof. Devi, our sincere prostrations to fulfil and safeguard all our wishes in plentitude always and forver.

Stanzas 29

As you devi! your kanti maya vaikhari vaani as of praana swarupa devagana prakatita and kama dhenu samaana aananda pradaayaaka. There be side anna- bala pradaana kara vak rupini as saadhaas aim to practise. [ As already explained Vedas describe the four stages of sound, of which vaikhari is the last, as follows: ‘Paraa’ the subtle sound from the origin at the root chakra- Pashyant the sound through and from the navel/ solar plexus chakra- Mahyama is the form of sound as it is associated with the heart chakra- Vaikhari, the sound as it is expressed as speech or noise from the throat, tongue, lips and teeth. It is said that a yogi’s ability to experience each level of sound is dependent on the refinement of his/her awareness and consciousness. Each stage is associated with a different level of existence, with vaikhari being the outermost, or gross, experience. Vaikhari is the physical consciousness and is coupled with the physical body, or sthula deha. While vaikhari is traditionally associated with the throat chakra, it is also linked with jaagtrat or wakeful consciousness. It, therefore, has additional connections with kriya shakti or the power of action.

Stanza 30

‘Uta tvah’ ---- mantra was of Rishi Brihaspati- Chhanda is of Trishthup, and Devata is Sarasvati. ‘Sam’ is the Beeja, Shakti and Keelaka as the threesome, while the mantra dwaara nyaasa be of sampannnata.

Stanzas 31

This Devi Sarasvati’s Brahma Vidya rupa sarva vishaya having realised, the Yogee jana be seeking all out endeavors to resort to samasta samsaara bandhana vimukti and tad dwaara seek to accomplish parama pada avinaasha praaapti and thus Devi Sarasvati’s role is well defined as vidya provides...
seed and moksha the luscious fruit. Hence, may we be protected by by the Vidya Devi.

Stanza 32

Some persons even by realising that they are equipped with vaak shuddhhi but their vision be poor or even nil, some might be hard of hearing likewise. Thus there could be several instances of ability or otherwise likewise of balancing speech- ability to grasp- finesse in expression-capacity to convey and so on. But indeed the adjustment pattern specially with a life partner be too obvious indeed.

[Devi Bhagvata P. on how Devi Saraswati turned an illiterate brahmin to turn to a Learned Sage]

Narada reacted instantly to the Principles of ‘Gunas’ saying that normally one felt that Lords Vishnu, Brahma and Siva represented Satvic, Rajasic and Tamasic Gunas respectively but the description was not fully represented in their cases. Brahma replied that the predominance of their Gunas was described but there was no water-tight segregation possible in their cases too as in the case of human beings. He gave the illustration of a lamp, but the wick, the oil and the flame together provided light. The three materials denoted the Rajas, Satvik and Tamas Gunas, just as each or any living being could – and normally did- synthesise the Gunas. In this connection Brahma gave the example to Narada of an illiterate Brahmana, Satyavrata who turned out to be a Learned Sage, by the Grace of Maha Devi Sarasvati.

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

**Aim** Dheem Kleem! Maha Devi Sarasvathi was pleased with the continuous repetition of only one
word of the ‘Moola Mantra’ untriringly and gradually he pronounced the word OM also by the grace of
Maha Devi Herself! Eventually Satyavrata became a renowned Sage as per the blessing of the Sage
Govila and a proud son of Deva Dutta and his virtuous wife. Apparently, there were many factors
working in favour of Satyavrata to transform himself from an illiterate to a Sage: the immediate
blessing was by Saraswati Herself as he was persistent in his dedication to speak the truth always and
reciting even one word of the Seed Mantra out of sheer ignorance though, the blessing of Sage Govil
who diluted the curse into a favour, the forest life and sense of renunciation, the act of mercy shown
to the hurt boar vis-à-vis the selfish hunter who might have hurt Satyavrata too but for his weighing
the pros and cons in his cool judgment and finally, his own ‘Karma’ as ‘Prarabhda’ or ‘Sanchita’
actions of the past as carry forward were all the beneficient causes.]  
Stanzas 33-34-35

**Ambitame**—mantra was of Ghritsamada Rishi, Chhanda of Anushthub and Devata as of Devi
Sarasvati. ‘AIM’ is the beeja-shakti and keelakam as of threesome. For the mantra the nyaasa
sampannata be executed.

This mother Saraswati be always on the memory screen reflection in the psyche of Brahmajnaanis
even as the’ naama rupaatmaka satata chintana kaarana’ about Her. May those Brahmajnaanis be
blessed and ever protected by the Mother.

Sarasvati Maata! You are the samasta maatru shaktis and among the ‘pavitra nadees’ be of the
foremost.

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

Stanzas 36-37-38-39-40-41-42

**Chaturmukha mukhaambhojavanahasavadhurmabha/Maanase ramataam nityam sarvashuklaa
Sarasvatee/  
Namaste Shaarade Devi kaashmira puravaasini/ Twaaamaham praarthaye nityam vidyaadaanam cha
dehime/
Akshasutraagksadhaaraa paashapustatkadhaarinee/ Muktahaarasamaayuktaa vaachi tishhatu me sadaa/
Kambhukanthee sutaamshthee sarvaabharana bhudhitaa/ Maha Sarasvati devi jihvaagne samnivashyataaam
Yaashradhha dharanaaa medhaa Vaagdevee vidhi vallabhaa/Bhaktaajihvaagrasadanaa
shamaadhitugunadaayanee/
Namaamiyaamineenaadhaletaangrutakuntalaam/Nbhavaaneem bhava santeearpirvaana
-sudhaanadeem/
Yah kavitvam niraatangkam bhukti muktee cha vaanchati/Soubhyarchanaaam dsha shlokyaa nityam
stutoti aravateem/

This mother Saraswati be as of Brahma Deva’s ‘kamala vana vicharana maanasa rupini’ . Namaste
Sharada Devi Kashmeera puravaasinee, twameham praarthaye nityam vidyaa daanam cha dehime/.
Salutations to Devi Sharada, who resides in the abode of Kashmira, to You, Devi, I always pray for
jnaana vigjnaana which illuminates everything from within. Mother Saraswati! Your ‘chatur hastas’
are decorated with ‘aksha sutra-ankusha-paasha and pustaka’ or the string of beads, the goad, the
noose, the book, or wearing the necklace of pearls; do reside you ever in my speech and tongue-tip.
Devi! You are a ‘kambukanthi’, ‘taamra samaana oshtha yukta’, ‘samasta aabhranana alankrita’, do
kindly be well settled on my tongue tip. May that mother Saraswati Devi bestow to me shraddhha-
dhaaraana, medha rupa; do provide my co-bhakti jaanaas the virtues of shat sampatti viz. Shama, or
the ability to be calm and keep a peace of mind- Dama, or the ability to control the senses and, therefore,
reactions to external stimuli-Uparati, or renouncing anything that doesn't fit your dharma (duty)-
Titiksha, or persevering through suffering -Shraddha, or trusting and having faith in the path of Jnana
yogaand Samadhana, or total concentration and focus of the mind. May you be of that kind of chandra
calankaarita kesha-paasha yukta amrita tulya jala rupi nadee samaana bhavaani maata, my protrations.
That Purusha as be desirous of kavitva-bhoga-nirbhayataa and mukti aakaamsha be rendering the
afore stated dasha shloki as above.

[Alternatively the following eleven Sarasvati Ekaadash Mantras

Trayksara Mantra - Aim Rum Svom 4. Saraswati Dashakshar Mantra -Vad Vad Vagavadini Svaha
Mantra- Om Aim Mahasarvatyai Namah-8. Saraswati Mantra- om Aim Hreem Shreeem Vagdevyai
sarvatyai Namah-9. Saraswati Mantra -Om Arham Mukha Kamala Vasini Papatma Kshayamkari
Vad Vad Vagavadini Saraswati Aim Hreem Namah Svaha- 10. Shri Saraswati Puranokta Mantra
Ya Devi Sarvabhistheshu Vidyarupena Samsthita Namastasyai Namastasyai Namastasyai Namo Namah
11. Saraswati Gayatri Mantra- Om Aim Vagdevyai Vidmahe Kamarajaya Dhimahi
Tanno Devi Prachodayat]

Stanzas 43-48

Tastaivam stutavato nityam samabhyaarcha Sarasvareem/ Bhakti shraddhaabhi yuktasy shanmaasat
pratayoy bhavet/
Tatth pravartate vaanee sweatthhaya lakitaaksharaa/ Gadyapadyaatmikaih shabdairaprameyair
vivakshataih/
Akshuto budhyate grandhah prayaay Sarasvatih kavih/
Ityevam nishchayam vipraah saa hovaachha Sarasvatee/ Atma vidhyaa maya labhdhaa Brahmanaiva
sanaatee//Bahmatvam me sadaa nityam sacchhidaanandarupatah/
Those manuhyaas who are engaged in Devi Saraswati’s nitya puja as prescribed, they should be bestowed of their results within six months. Later on their faces become bright and eventually get used to ‘gadya-padya ehando yukta shabdaaksha vaani prabhava’ eventually prominent. By the grace of Devi Vaani, eventually ‘sata-sanaataana atma vidya prapti’ too be facilitated, the ‘sat-raja tamo guna samaanata, the consequent chaitanta tatva and prakriti yoga dwaara the jeevatva saardhkata too be accomplished. Hence Sangeeta saadhana is stated sof the foundation of atma vidya.

[ Vish. vide Narada Purana on Sangeeta Saadhana-

About the Shad Vedangas of Shiksha, Kalpa, Vyakarana, Nirukti, Chhandas and Jyotisha. Narada Purana is quoted about Shiksha with special reference to Sangeeta: Sage Sanandana emphasised the significance of Swara (notations) in the discipline of Sangeeta (Music). In the Swara Shastra, the Swara of Archika is related to Rig Veda, ‘Gaandhik’ is to ‘Gaadha’ and ‘Saamik’ is to Sama Veda. A ‘Swara’ is according to ‘Ruchas’ (Hymns) and their variations, while in ‘Gathas’ or metered rhythemic verses Sama Veda has ‘Vyavadhaanaas’ or pauses. The Yagina stotras, karanas and Mantras are required to be pronounced as per Swaras; otherwise they turn out to be ‘Viruddha Swaras’. In the entire ‘Vangmayaa’ Shashtra (Vocabulary), pronunciation originates from ‘Vakshasthala’ (chest), ‘Kantha’ (throat) and ‘Mastaka’ (head); from the chest emerges the low level sounds normally resorted to morning singing, from the Kantha emerge the medium and very broad variety of sounds and from Mastaka are emanated high pitch sounds and their variations of volume. The Saptap Swaras-Sa, Ri, Ga, Ma, Pa, Da, and Ni-are ‘Prathama’ (Shadaja), ‘Dwitiya’ (Rishabha), ‘Tritiya’ (Gandhara), ‘Chaturthi’ (Madhyama), ‘Dvithi’ (Panchama), ‘Krushtha’ (Dhaivata) and ‘Atiswara’ (Nishadha). Shadaja-Sa-stands for ‘Sagar’ (Sea) with peacock as the representative bird, ‘Muladhaara’ (the base of the spine) as the Chakra (body part) and the ruling Deity is Ganapati. Rishabha—means bull representing the bird Skylark, ‘Swadhisthana’ or genital as the Chakra and the ruling Deity is Agni. Gandhara Swara ‘Ga’ means Gagan or Sky with goat as the representative animal, ‘Swadhisthana’ (solar plexus) as the Chakra and Rudra is the concerned Deity. Madhyama-Ma—means the Middle, represented by the bird dove, Anahata (heart) being the relevant body part and Vishnu as the Ruler concerned. Panchama-Pa—means the fifth, represented by nightingale and ‘Vishuddha’ (throat) as the relevant body part and the Ruling Deity is Sage Narada. The Swara titled Dhaivata-Dha—means Dharti or Earth, the representative animal being horse, the relevant Chakra being ‘Aahna’ or the third eye and the Ruler being Sada Shiva. The Seventh Swara viz. Nishada-Ni—meaning Hunter and standing for the animal Elephant, has ‘Sahasrara’ (the crown of the head) as the body part, the Ruler being Surya as the Deity. Besides the Swaras, Shadaja, Madhama and Gandhara are known as three ‘Graamaas’ (gamut or scale in music). Those who render ‘Saama Gana’ approve twenty graamas in Madhama Swara, fourteen in Shadaja and fifteen in Gandhara. Also there are seven Murchanas (Intonations / Modulations) meant for Devatas viz. Nandi, Vishaala, Sumukhi, Chitra, Chitravati, Sukha and Bala; and seven for Pitaras viz. Aapyaayani, Vishwabhruta, Chandra, Hema, Kapardini, Maitri and Baarhati. For Rishis too there are seven Murchanas viz. Uttara Mandra in Shadaja Swara, Abhi Rudrata in Rishabha, and Ashvакranta in Gandhara. Besides, there are other Murchanas like Souvira in Madhama Swara, Harshika in Panchama and Uttarayata in Dhaivata Swara. The seven Murchanas utilised by Rishis are also normally used by humans. Normally, there are ten ‘Gunas’ in music viz. Rakta, Purna, Alankrita, Prasanna, Vyakta, Vikrushta, Slakshana, Sama, Sukumara, and Madhura. When ‘Venu’ (Flute), ‘Veena’ (stringed instrument) and Vocal are rendered together then that combination is known as Rakta or ‘Ranjana’ Swara and Shruti (for eg. Kshobini Shruti in
Shadaja, Tivra in Komala Rishabha, Dayavanti in Komala Gandharva, Prasarini in Tivra Madhyama, Alapini in Shuddha Dhaivatini in Komal Nishad) as also ‘Chhanda’ (Prosody) along with clear pronunciation are called ‘Purna’; Alankrita denotes the Swara from the throat down to the place of heart and taking the sound up to the head; Prasanna emerges from kantha in ‘gadgada’ sound; Vyakta or clearly pronounced by the ‘Pada’ (letter), Padarth (material), vachana (ekta or bahu / single or many) etc. When the sound is clear in high pitch and understood by the letters of Alphabet is Vikrushtha; Slakshan is that Shruti which is devoid of either Dhruta or quick and Vilambita or elongated; Sama is that Shruti which normal by aspects without ups and downs; Sukumara Shrutti is of soft nature and Madhura is sweet and sonorous. In regard to the Swaras of Padas (letters) there are eight varieties viz. Antodaatta (like Agnih in ‘Agnirvritraani’), Adyudaatta (like Somah in ‘Somah pavatey’), Udatta and Anudaatta respectively are like Pra and vah in the word ‘Pra voyahvam’; Neecha Swarit is the word Veeryam in the expression ‘Balam nyubjam veeryam’; Madhyaadaatta like Havisha in the word ‘Havishaa vidhema’; Swarita like Swaha in the expression ‘Bhurbhuvah swaha’ and finally Dirudaatta as ‘V’kara and ‘spa’ in ‘Vanaspatih’, ‘Adi Swaras’ are three in number viz. Udatta (high tone), Anudatta (low tone) and Padartha (medium). The Swarita is known as ‘Swaa’ and there are seven Swaars viz. Jaatya, Ksheptra, Abhinihit, Taira Vyanjana, Tiroviraama, Prashlisha and Paadavritta. [The wide range of Musical forms includes simple ‘Sarali’ (Easy to the beginners) with single or double digit variety like ‘S-R-G-M-P-D-N or SS-RR-GG-MM-PP-DD-NN; ‘Taara Sthayi’ (elevated pitch); ‘Alankaram’ or musical ornamentation; ‘Geeta’ or simple musical forms; ‘Swarjata’ with complexes like Pallavi, Anupallavi and Charanam; Kritis or fulledged singing; Varnam; Kirtana or lyrics; Kriti (higher form of singing); Ragamalahari (garland of Raagas), Jaavali, Tillana and so on. [Select Raagas according to timings of day/night: Before Sun rise- Bhoopaala, Bauli, Malayamaaruta; Early morning: Billhari, Kedaram, Dhanyasi; before noon: Asavari, Saveri, Deva Manohari; Mid-day and later: Sri Ragam, Madhyamavati; before Evening: Mukhara, Begada; Evening: Vasanta, Purva Kalyani; Night: Neelambari, Kedaragoula; any time: Bhairavi, Kambhoji, Shankarabharanam or Kalyani.]

Stanzas 49-59

Shuddha satva pradhaanaayam maayaayaam bimbito hyajah / Satva prasadhaanaa prakritirmaayeti pratipaadyate/
Saa maayaa swavashopaadhih sarvagijnayasyaahi/ vashyamaayaatwamekatvam sarvagnatvat chayasyat/
Saavikatvaat samashtivtaat saakshitaajgaaataamapi/ Jagatkarumana kartrum vaa chaayathaa kartumeeshate/
yah sa ishvara aatwam sarvagnatvam cha tasyataat/
Shaktidwayam hi maayaa vikshepavritirupakam/ Vikshepashaktirlingadaa brahmaandaantam jagatsrijet/
Antardrishyavobhedam bahischa Brahma sargayoh/ Aavrinetvaparaa shaktih saa samsaarasya kaaranam/
Saakshinah purato bhaatam lingadehena samyutam/ Chiticchhaayaa samaaaveshajjeevaah syaasadravyaaavahaarikah/
Asya jeevatmamaaaroopaatsaakshinaayayapvabhasate/ Aavritou tu vinastaayama bhede bhaatepyaat tat/
Tathaa sargabrahmanoscha bhedamaavrityaa tishthati/ Yaashtistadwaashadruhaa vikrutatvena bhaasant/
Atraaapyaavritinaashena vibhaati brahmaasargyoh/ Bhedastayorvikaarah syatmasarge na brahmani kvachit/
Astibhaati priya rupam shechyasapanchakam/ Aadyatrayam Brahma rupam jagadrupam tato dvayam/

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The substance of the stanzas of 49-59 is as follows:

‘Shuddha satva guna pradhaanata’ is stated as of Maya Prakriti. Thus the Unborn, in Maya in which pure Sattva reigns is reflected. Maya Prakriti is that which has Sattva dominant. Vikshepa and aavaranaya Maya are the two shaktis. Pradhama vikshepa rupi Shakti be from the linga deha to brahmaadaya paryanta jagat. Dwiteeya aavaranaya is the ‘aparaa shakti’ which is the ‘antargata jagat Brahma shrishi kaarana’ or due to ‘samsaarika bandhan mukhya kaarana’. That is why as one’s jeevatva sthiti samaapta be occuring, the maya’s predominence concludes and ‘Aavaranaas’ get severed. Then the vikaara grasta shiti kaaranaas be replaced with nirvikaaraaabhaasa- priyaananda swarupa-sat-chit-ananda spashtata be realised. In other words, that Maya is adjunct, wholly subordinate to all-knowing Ishwara; for, His alone oneness, over the predominence of Maya the make believe. Of worlds the spectator, as having been just born be gradually realising the hold of Maya shaktis grip .gradually. Maya has forces two; one projection, the other, concealment; the first projects the world - all that is subtle and all gross. The second veils, within, the gulf between the Seer and seen; without, he gulf between creation and Brahman, Maya causes endless cosmic flux. Nescience appears in witness-light, to subtle body conjoined, Spirit and mind co-dwelling there become jiva phenomenal. Jivahood, through attribution shines forth, also, in witness-light; together with the fall of what conceals, and so, the shining forth of distinction. So also, through subservience, of Brahman to the Power which veils Its difference from cosmos, Brahman shines forth in mutations. Here, too, the difference that holds between Brahman and the cosmos shows not, once Maya's power which conceals falls low. Five factors are there here; being, shining, loving, form, and name, too; the first three to Brahman pertain; two others constitute the world. Leave aside the last two factors, be intent on the former three; either in the heart, or without, practise always concentration.

Stanzas 60-68

Sa vikalpo nirvikalpah samaadhirdwividho hridi/ Drishya shabdaanubhedhena sa vilalpah punardvidhaa/
Kaamaadyaaschittagaa drishyaastasaakshitvena chetanam/ Dhyaayeddrishaanu baddhoyam samaadhih savikalpakah/
Asangah sacchidaanandah swaprabho dwitavairjith/ Asmeetashadaviddhveyam samaadhih savikalpakah/
Swaamubhutirasavasheaddhryashabdaadayaapeksituh/Nirvikakpah samaadhih syaannivaastastitha deepavat/
Hriddeeva baahyadeshopi yasminkamischya vastuni/ Samaadhiraadya samaaannaatraanmaaama-
ruparupthakhruutrith/
Stabhdheebhaavorasaswaadaaat triteeyah purvavannatah/Yetaih samaadhibhih shadbhirnayet –
galiite viginaate paraamaata/ Yatraakaalam nirantaram/
Dehaabhimaane galite viginaate Paramamaata/ Yatra yatra mano yaati tatra tatra paraamritam/
Bhidyate hridaya grantshcchhidiyantei sarva shamshayaah/Ksheeyante chaasya karmaani tasmin
drishtie paraavre/ Mayi jeevatnameeshatvam kalpitam vastuto na hi/Iiti yastu vijaanaati sa mukto naatra shamshayah/
Itupanishad/

Stanzas 60-65 explain that in one’s hridaya, there could be samadhis of sorts: Pradhama Samadhi be as of savikalpa and dwiteeya as of nirvikalpa In Savikalpa Samadhi, one would hold on to a thought say some mantra and get completely absorbed by that form for long time. They get absorbed by the
form of tone’s favorite deity. On the other side Nirvikalpa Samadhi means a complete thoughtless state. Absence of thoughts after attaining Brahmajnana. A saadhaka yogi’s sthiti be as of vaayurahita-deepa sadrsha saadhana -avichalata ekaagratra, drishyarahita vivekata, chaitanya tatva jnaana; then the chitanya rasanubhuthi prakatatyata. Patanjali Sutras are readily recalled vide the eight dimensions of Yoga: age Patanjali has elaborated eight dimensions of yoga in his book Yogsutras as : Yama or Observances-Niyama (Abstinences)-Asana (Postures)- Pranayama (Breath controlling)-Pratyahara (Withdrawal of senses)-Dharana (Determination)-Dhyana (Meditation) Samadhi (Self realization or Nirvanaa). Samadhi is the 8th stage of Yoga.

Stanzas 66-68

No sooner than the ‘dehaabhimaana samaaptapa’ than ‘paramatma jnaana praakatyata’ be of occurrence. Once shrashthajnaana be of praadhurbaavata, then the manobhaavaas be of amritatulya anubhabaanandaas. In other words, with conceit in body gone, and Supreme Self realized, wherever the mind may roam,there rests immortality. The knot of heart is cut asunder and all doubts are slain, all modes of action dwindle away when the Supreme Self is seen. Just as a grain of rice if separated from the husk and bran would not be utilised for sprouting like other grains, the pure consciousness in the enlightened Beings when separated from their coverings viz. the six ‘kanchukaaas’ or coverings or the offsprings of Maya Shakti around viz. the coverings of , ‘niyati-kaala-raaga-,vidya, - kala and maaya’ then the pure consciousness is as of the Supreme. Once the individuals are freed from the karmik and other defilements, then there is no reason as to why that seed would not sprout once again. In other words the universe and its diverse objects is called by nescience or deep ignorance. The stages of a Being from the actuality or of awakenness-dream stage-sushupti- and finally the pragjnatwa despite the continuance of the physical body. However ‘taadaatnya’ or merger is possible only after the mortal body falls off. In other words, Samsaara begets Agjnana or Ignorance, swaatma jnaana as a result of the removal of the six kanchukas and three malas of ‘aanava-mayiya-karma phalas’, jeevan mrityu stage might be possible when the self feels like the Supreme but ‘tadaatmya’ or final merger of the Prajnatwa after the body falls only.

Shaareekopanishad

This Krishna Yajurvedeeya Shaareerakopanishad of merely twenty mantras dealing with ‘srishti prakrya varnana’ of ‘pancha tatvaas-pancha karmendriya- pancha jnaanendriya- pancha tanmaatraas as per their ‘utpatthi krama varnana’. Antahkarana chatushtaya and shareera jnaana be described besides aneka tatvaas, trigunaas and so on. From the Tatva bodha drishti, this Upanishad has enormous relevance.

Stanzas1-6

Om athaatah prithivyaadi mahaabhutaanaam samavaayam shareeram/Yukthinaam saa prithivee yagdravyam tadaapo yad gunam tattejo yatsanchharati savaayuryatsushirn tadaakaasham/

Shrotadaenei jnaanendriyaani/ Shrotramaakaasho vaayou twadagou chakshurapsu jilvaa prithivyam ghraanamiti / Evamindriyaanaam yatha kramena shabdasparsharupa rasagandhaascheti vishayaah prithivyadi maha bhoteshu kramenotpanaah/

Vaakyapaanipada paayuuparasthaakyani karmendriyaani/ Teshaaam kramena vachnaadaana-gamana visargaanandaaschite vishayaah pruthivyadi maha bhoteshu kramenotpanaah/
Manobuddhirahamkaaraaschittamityantah karanaa chatushtayam/ Teshaaam kramena
sankalpavikalpaadhyavyasayaabhibhaamaanaya dharaanaaswarupaaschhit vishayaah/ Mana sthaanam
galaantam buddhveadanamahamkaarasya hridayam chintasya naabhiriti/

Asthicharma naadee romamaamsasaheti prithivyamshaah/Mutra sheshmaraktasukkraswedaa
avamshhhah/ shutrishnaalamyamoha maishunaanyagyneh/
Prachaaranavilekhanahunakshshunmshameshaad vaayoh Kaamakrodhalobhamihabhayaanyaa-
kaashaaya/

Shabda sparsa rupa rasaganbhaadh prithivee gunaah/ Shabdasparsharupa rasasamschaapaam
gunaag/Shabdasparsharupaapyyagnigunaah/ Shabdasparsha iti vaayugunou/ Shabda eka
akaashaaya/

TatvaasStanza one explains : ‘Prithivyaaadi panchabhuta samuchya’ be only the shareeya
padaardhaas’. Whatever be the prithivee tatva of the shreera, or the jala tatva or agni tatva or vaayu
tatva and akasha tatva are well defined. In other words, the body is a combination of the five elements
like earth. What is hard is earth, what is liquid is water, what is hot is fire, what moves is air, what is
porous is space.

[Tatvas _I.Devi Bhagavata Purana 2. Maha Bhagavata explains the Tatvas:

[1) ‘aasyanaasikayormadhya naabhimadhye tathaa hR^idi .
praaNasa.nj–no.anilo nitya.n vartate munisattama .. 26..
apaano vartate nitya.n gudamadhyorujaanushhu .
udare sakale kaTyaa.n naabhau ja~Nghe cha suvrat .. 27..
vyaanaH shrotraakshimadhye cha kukubhdyaa.n gULphayorapi .
praaNasthaane gale chaiva vartate munipu~Ngava .. 28..
udaanasa.nj–no vij~neyaH paadayorhastayorapi .
samaanaH sarvadeheshhhu vyaapya tishhThatyasa.nshayaH .. 29..
nagaadivaayaavaH pa~nchatvagasthyaadishhhu sa.nstitaH  
niHshvaaasochhvaasakaasaaschcha praanaNakarma hi saa.nK^ite .. 30..
apaanaaakhyasya vaayostu viNmuutraadivadarjrnanam.h .
samaanaH sarvasaamiipya.n karoti munipu~Ngava .. 31..
udaana uurdhvagamanu.n karotyeva na sa.nshayaH .
vyaano vivaadakR^itprokto mune vedaantavedibhiH .. 32..
udgaaraadiguNaH prokto vyaanakhyasya mahaamune .
dhana~njayasya shobhaadi karma prokta.n hi saa.nkR^ite .. 33..
nimiilanaadi kuurmsaya kshudhah tu kR^ikarasya cha .
devadattasya viprendra tandriikarma praksiirtitam.h .. 34..
sushhumayaahH shivo deva iDaayaa devataa hariH .
p~Ngalaayaa vira~nchiH syaatsarvasvatyaa viraaNmune .. 35..
puushhaadhvadevataa proktaa varuNaa vaayudevataa .
hastiijvaaabhidhaayaastu varuNo devataa bhavet.h .. 36..
yashashvinya nuniShreshHTha bhagavaanbhaaskarastatha .
alambusaayaa abaatmaa varuNaH parikiirtitaH .. 37..
kuhoH kshudhdevataa proktaa gaandraarii chaandradevataa .
sha~NkHinyaashchandraamaastadvatpayasvinyaahH prajaapatiH .. 38..
vishvodaraabhidhaayaastu bhagavaanpaavakaH patiH .
iDaayaa.n chandraamaa nitya.n charatyeva mahaamune .. 39..
p~Ngalaayaa.n ravistadvanmune vedavidaa.n vara .
pi–NgalaayaaM tadayaH sa.nkramaNa.n tu yat.h .. 40..
taduttaraayaaNaM proktaM mune vedaantaVEDibhiH .
iDaayaaM pi–Ngalaayaa.n tu praaNaH pravishhTaH paNDitottama .. 43..
taadadyaH nishhuvaaM prokta.n tapasaistaapatottama .
puraaNasa.nj–no munishreshhTha muurduHaamaM praaVishhadyaada .. 44..
tadantyaA.n nishhuvaaM prokta.n taapaSaaaTaattvachintakaiI .
niHshhvaasochchhvaasaa.n sarvaM maasaanaa.n sa.nkramo bhavet.h .. 45..
iDaayaaH kuDaliistaHaa.n yadaa praaNaH samaagataH .
somapraghnaNamityUKtaM tadaa tattvavidaa.n vara .. 46..
yadaa pi–NgalayaM praaNaH kUuNDaliistaHaanaamaaMaaM .. 46.
tadaaatadaa bhavetsuuuyagrahaNa munipu–Ngava .. 47..
shriiparvata.n shiraHsthaane kedaara.n tu lalaaTake .
vaaraaNaSii mahaapraaj–na bhruvorghhnaNasya madhyame .. 48..
kurukshetra.n kuchhaasthnaM prayaaga.n hR^itsaroruhe .
chidambara.n tu hR^inmadhye aadhaare kamalaalayam.h .. 49..
aatmirithaa.n samutsR^iijaya bahistiiirithaa yo vrajet.h .
karaStha.n sa mahaarata.n tyaktvaa kaacha.n vimaargate .. 50..
bhaavahtiirithaaM para.n tiirthaM pramaaNa.n sarvakarmasu .
anyathaa–Ngyate kaantaay anyathaa–Ngyate sutaH .. 51..
tiirthaani toya puurNaaM deavaankaassthThaadiniRmiiitaah .
yogino na prapuuuyjante svaatmmapratayakaaraNaat.h .. 52..
bahistiiirhaatpara.n tiirthamantastiirithaaM mahaamune .
aatmirithaaM mahaaiirithamanyttiirithaa.n nirarhaakam.h .. 53..
chitramantarga.n duShhTa.n tiirthasaanaarina shuddhyati .
shataso.api jalairdhuta.n suraabhaaNaNdiivashuchi .. 54..
vishhuvaaayanaakaleshhu grahaNa chaantare sadaa .
vaaraaNasyaadike sthaane snaatvaa shuddho bhavennaraH .. 55..
j–naaayogaapparaaNa.n tu paadapraakshaalita.n jalam.h .
bhaavaShuddhyarthamaj–naaanaa.n tattiiirithaaM munipu–Ngava .. 56..
tiirthe j–naane jape yaj–ne kaashhThe paashtaNaake sadaa .
shivaM pashyati muuDhaatmaa shive dehe pratishhhThite .. 57..
antasthaM maaMa pariyajya bahissthTha.n yastu sevate .
hastasthaM piNDamutsR^iijaya lihetkuurparamaatmanaH .. 58..
shivamaatmani pashyanti pratimaasu na yoginaH .
aj–naaMa bhaavaanaarthaaYa pratimaH parikalpitaH .. 59..
apuuvramapaaraM brahaM svaatmaana.n satyaamadvayam.h .
praj–naaNaaghaamaanaanda.n yaH pashyati sa pashyati .. 60..
naaDiyu–nja.n sadaa saara.n narabhaavaM mahaamune .
samutsR^ijayaatmanaatmaanaamahamityeva dhaaraaya .. 61..
ashiriiraa.n shariirehshhu mahaanta.n vibhumiishvaram.h .
aanandamakshara.n saakshaammatvaa dhiiro na shochati .. 62..
vibhedajanaa ne j–naaH taksh ne j–naaNabalaanmune .
aatmano brahmaNo bhedamasanta.n ki.n karishhhyati .. 63.
iti chaturthaH khaNDaa .. 4. 2) Maha Bhagavata

Avyakta Bhagavan’s manifestation of Maha Tatva  Swarupas
Suddha Tattvas or Pure Spiritual Energy and of Puré of Infinite Consciousness./ 2. ‘Shakti Tatwa’ of prevailing Reality the Principle of Power./ 3. ‘Satvika Tatwa’ nature or spiritual nature or of Siddha Purushas or Yogis being fully aware of Paramathma and of great Spiritual powers and of Ashta Siddhis like or Supernatural Powers are Anima or the ability of miniaturising oneself; Mahima or turning one self giant like; Laghima is the capacity to get oneself unusually light; Garima is to make the Self too gross and heavy; Prapti is to achieve any kind of mental desire; Prakamya or providing fulfillment of other’s wishes; Vashitwa or capacity to control any other Party; Ishitwa or fully dominating over others as wished. Among many other Siddhis include Para Kaaya Pravesha or totally entering other’s body and even Soul; Doora Shravana or distant hearing, Doora Darshana or Distant Vision or ability to see things or actions any where from other places; Manojavam or reaching a place as fast as a thought as also thought reading; Kamarupa or assuming the physical form of another Being-be it a moving species or an immobile like a mountain etc; Swacchanda Maranam or the gift to die at one’s own wish; Deva Saha Kreedan or the gift to view Deva Devis playing among themselves; Yatha Sankalpa Siddhi or accomplishing any thing by a mere thought; and so on./ 4. ‘Maya Tatva’ or of make believe action-miracle-magical powers./ Maya Shakti. At this stage something extraordinary happens. Just as the Sun is sometimes obscured by an eclipse or by a mist or cloud which conceals his radiant orb from human view, God’s Infinite, Independent and Free Consciousness appears to become obscured by a layer of dense and opaque Consciousness. This dark veil of Consciousness provides the substance from which the Material Universe is created. 5. The next Kaala Tatva be due to God’s Power of Five Divine Powers of Consciousness, Bliss, Will-Power, Knowledge and Action. 6) Then be Vidya Tatva or of the power of knowledge associated with a sentient beings. Then the Raaga Tatva is essentially anchored to will-power. 7) Then the Niyati Tatva is of the stage at which one’s own’s consciousness becomes so limited as for him to have only a limited experience of himself. This is followed by Purusha Tatva of the critiality of one’s self Consciousness, although passing and of personal. 8) There after the Pradhana Prakriti Tattvas are based on one’s own consciousness which are dormant and as of Trigunas of Satvika, Rajo Guna and Tamo Guna; Sattva is described as the fountain of Goodness and happiness in a pure form. Its colour is stated to be white standing for purity, integrity, happiness, contentment, forgiveness and faith. The Rajas Guna is stated to be red in colour and is featured as false pride, deceit, avarice, hatred and selfishness. The Tamo Guna standing for black colour is stated to feature ignorance, lack of resources, anger, fear and quarrelsomeness. There is no set identity of the Gunas but are intermingled and rapidly changeable. 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. Also known as Prakriti, it represents that aspect of the Soul which, following the limitation of its consciousness, becomes unconscious and forms the Soul’s first objective experience. For this reason it is called Pradhana or Primary Matter from which all objective experience arises. Pradhana consists of the three qualities (Gunas) of Light (Satva), Darkness (Tamas) and Activity (Rajas), the last-named being the interaction of the first two. They are experienced as pleasure, insentience and pain, respectively and together represent the sum total of the Soul’s future experiences such as thoughts, emotions and sense perceptions, resting within itself in potential form. 9) Then the Buddhi Tatva constitutes a Soul’s Intellect or Power of Reasoning whereby it analyses its experiences and forms a judgement in respect of the same.’ 10/ There follows the Ahamkara-Tatva: The offshoot of Buddhi-Tattva, it represents the Power of Personality or Identity whereby the Soul creates or builds a sense of Identity for itself out of sense perceptions, emotions, thoughts and memories. Hence it is called Ahamkara the personal. Then the 11) Manas Tatva: The Lower Mind (as opposed to the Intellect or Higher Mind) whereby the Soul selects sense perceptions out of the general sense data, builds them into intelligible images, names and classifies them and presents them to the higher levels of the mind for further processing. 12) There after follow Pancha Bhutas or the Five Elements of Prithivi (Earth), Aapas (Water), Tejas (Radiance), Vayu (Air) and
Akasha (Sky)- 13) Panchendriyas: viz. a) Pancha Inanendriyas viz. Ghrana-Rasa- Chakshu-Shrotra- Twak or smell, taste, see, hear and touch b) Pancha Karmendriyas viz. nose-tongue- eyes- ears- skin respectively - 14 Pancha Tanmatras: Light, sound, taste, smell and consciousness as are related to each sense organ.

[Added be the Vidya Tatwa: Indeed knowledge is limitless and as much one acquires, so much more remains. Maha Maya obstructing the clear vision of Pure Consciousness due to ‘Shad Kanchukas’ or Six Layers / Coverings and ‘Malaas’ or defilements of Aaanava, Maayiya and Karma nature, being the inner most, the interior and the outer parts of the husk that cover in three layers before obtaining the pure grain or antaratma with neither desirable nor the totally free from the stains of the pristine Self! Pancha Bhutas, Panchendriyas and Tri-Tatwas viz. Manas, Buddh and Ahamkara total up to Prakriti. Prakriti is the totality of the 23 products, each produced from the cause and effect cycle and together Prakriti and Purusha activise the entite universe compose of 36 tatwas! From Prakriti upto Earth, creation encases ‘Chaitanyam’ or the Pure Conscious-ness by ‘dehabhava’ as concealed, just as chaff covering the food grain. This Chaitanyam is covered by Maya aided by indriyas or the sense organs or ‘kalaas’ to specific gross physical elements. Thus the process of Creation is composed by seven steps beginning from Shiva-Shakti-Sadashiva-Ishwara-shudda vidya-maya and kala the creativity. Vigjnaana is a flow of Self Awareness and is conceptual only. Kashmiri Shaivism feels that Supreme Consciousness is possible by ‘sambhavopaaya’ or ‘ichhopaaya’ or as coincidental or as being desirable. But surely Maha Maya has no role in this illusion. Finally one concludes that the Self Consciousness and Supreme Consciousness are true mirror images since the former has no role in the pluses and minuses of the mortal bodies as per their panchendriyas, mind, buddhi sustained by vital foce praana and the Individual Consciousness is a mute spectator only and surely the photo image of Paramatma!]

Maha Bhagavata Purana further as follows:

The Concept of ‘Mahatatva’having been propounded, Sage Maitreya described the principal features of ‘Virat Swarupa’ and how Lord Brahma responsible for Creation was born from the Lotus Head out of Lord’s navel, the roots of the Lotus having been entangled with Millions of Hoods of ‘Sesha Naga’ (The Gigantic Serpent) bearing the brunt of the Lotus Stem. On top of the Stem were actually three trunks, on which were seated the ‘Pancha Mukha’ Brahma (The Five Headed Brahma visioning the Five Directions including the overhead view) and Two other Trunks representing the Gods of Preservation (Vishnu) and of Destruction (Shiva). Lord Brahma, who had the initial responsibility of Creation, made sincere prayers to the Super Energy as far and effective as he could describe the Latter, most humbly beseeched Him to guide him to initiate the process of Creation. The Super Lord provided the Radiance and Knowledge necessary to guide Lord Brahma as a result of which he was commissioned to take up the Task. As the Cosmic Manifestation of The Supreme Energy unfolded Itself, Lord Brahma was able to initiate the Process.

There were Ten types of Maha Tatva:

‘The first formulation was in regard to the Creation of ‘Maha Tatva’ or the sum and substance of Matter and its Ingredients and their interaction with ‘Paramatma’- The Unknown, Permanent, All Pervading, Endless, and Imperishable. The Second one was ‘Maya’ (Illusion) which Material Sources, Its Awareness or Knowledge and Its Innumerable Manifestations or Activities were identified. The Third Creation related to the Insight or Observation or Discernment of Senses related to the Material Elements. The Fourth Creation is the Power of Knowledge and Capacity to Pursue and Practice. The Fifth Creation relates to the regulation and management of Mental faculties or in short of the psyche, of plus factors of goodness, devotion, calmness, selflessness or eqanimity. The Sixth Creation is the control of sinister feelings of anger, lust, infatuation, pride and ignorance. The fifth and
sixth Creations are the displays of natural creations of Almighty either by way of developing the noble and virtuous impulses or by way of negating the mind -sets to control evil thoughts. The Seventh Creation is related to immovable objects like of trees, creepers, bushes, and flowers, fruits and other edibles/inedible. The Eighth Creation is of animals, birds, water-based items and a huge variety of bipeds, quadruples and crawling species specified or other wise. The Ninth Category of Creation has a distinct identity which is of human beings, at once angelic or devilish, happy or miserable, greedy and generous and above all, the highly complicated and complex entities that only Gods could deal with! The Tenth Creation is of demi-gods, according to Bhagavatha Purana, are of eight categories (in addition to Prakrita and Vaikrita Creations): demigods; forefathers; ‘Asuras’ or Demons; ‘Gandharvas’ or ‘Apsaras’ or Angels; ‘Yakshas’ and ‘Rakshasas’; ‘Siddhas’, ‘Charanas’, or Vidyadharas; ‘Bhootas’, ‘Prethas’ or ‘Pisachaas’; Superhuman Beings, Celestial Singers and Dancers.

One is aware of the Pancha Bhutaas and the Tanmaatraas These five basic elements include

1. Akasha with qualities of the ether element include - light, subtle, and immeasurable and are related to actions such as expansion, vibration, non-resistance. The ear is the sensory organ related to ether element. The tanmatra of the ether element is Sound or Shabda. 2. Vayu / Air element is related to movement or a sense of constant motion. The qualities of air element include sensitivity, motion, cool and subtle presence. Skin is the sensory organ related to air element. The tanmatra of the air element is Touch or Sparsha. 3. Agni: The air element performs movements and whenever there is movement, it causes friction and this leads to the formation of fire. The qualities of fire element are related to various functions such as penetration, digestion of food, conversion of thoughts, intellect and perception of light. The tanmatra of the fire element is Vision or Rupa. 4. Water (Jala) – The water element qualities include liquidity or fluidity. Water imparts the vital quality of binding – e.g. when added water and soil, when only possible to mould earthen mud into a shape as pots or so, being an important element for constructive nature and exhibits qualities such as adhesion, cooling, binding and liquidity. The tanmatra of the water element is Taste or Rasa. 5. Prithvi - The Earth element is solid, gross, hard and dense providing form, shape, structure and strength- like of teeth, nails, bones and muscles. Nose is the sense organ related to the earth element. The tanmatra of the Earth element is Smell or Gandha.

Stanza two denotes shrotraadi pancha jnaanendriyaas and karmendriyaas viz. 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 respecively and c) Pancha Tanmatras: Light, sound, taste, smell and consciousness. In other words, the organs of sense are ear etc: the ear is in the sky (space), the sense of touch (skin) is in the air, the eye in the fire, tongue in water, smell in earth. Thus for the senses sound etc., are the objects.

Stanza three explains-as further: Vaak-hasta-paada-gudaa and upastha the jananendriya-karmendriya are for vachanap-aadaana pradaana, gamana-visarjana- and ananda as of prithvi aadgi maa bhuta prakatana. In otherwords The organs of action are: tongue, hands, feet, arms and genitals. Their objects are: speech, catching, walking, voiding and joy. These have arisen from earth etc., respectively.

Stanza Four explains: manas-buddhi-chitta- ahamkaara are the chatushtaya or the foursome. In this context, the vishayaas are: Sankalpa- Vikalpa; nishchaya- avadhaarana and abhimaana. Mano kshektra’ antima bhaaga neck, , buddhi sthaana is mukha, chitta kshetra is naabhi and ahamkaara kshrea is hridaya. In other words Mind, Intellect, Egoism and Self-conscious mind are the four inner senses. Their scopes are volition and doubt, determination, affection, decision. The mind is at the tip of the neck, intellect at the face, egoism at the heart, self-conscious mind at the navel.
Stanza Five: Asthi, twacha, naadi-romakupa and maasa are all of prithvi tatvaamsha. Kshudha-pipaasa-aalasya-moha and maithuma are of agni tatva. Seeking to expand-running- flying and such are of the constituents of Vayu tatva and kaama-krodh-lobha-moha-mada-matsaryaas are of vayu tatva. In otherwords, bone, skin, nerves, hair, flesh are parts of earth; urine, phlegm, blood, semen are of water; hunger, thirst, laziness, delusion and sex of fire; circulation, bursting, movement of the eye etc., of air; lust, anger, greed, delusion and fear are of ether.

Stanza Six: Shabda, Sparsha, Gandha are of the Prithivi Tatva. Shabda, sparsha, rupa and rasa are of the jala tatava. Shabda, sparsha, rupa and rasa are of agni tatva; Shabda-sparsha rupa being the threesome Varu rupa; while akaasha tatva has the shabda guna maatra. In other words, Earth's attributes are Sound, Touch, Form, Taste and Smell; of water: sound, touch, form and taste; of fire are: sound, touch and form; of air: sound and touch; of ether: sound only.

Stanzas 7-20
Saatvika raajasataamasalakshanaani trayo gunaah/
Ahimsa satyam asteya brahmacharyaparigrahaah/ Akrodho gurushushrooshaa shocharham santosha aarjavam/
Amaanitvam dambhivamaastiktvamahimssnataa/ Yete sarve gunaah jneyaah saativikasya visheshatah/
Aham kartasyamaham bhoktaasyamaham vakaabhimaanavaan/ Yete gunaastamaasasya prochyante brahmavaadibhih/
Nidraalasye moharaagou maithunam chouryamevachet/ Ete gunaastaasasya prochyane brahmavaadibhih/
Urdhve saatviko madhhye raajasodhastaamasa iti/
Satya jnaanam saatvikamDharma jnaanam raajusam/ Timiraandham taamasamiti/
Jagraswapnamusushpito tureeyamiti chaturvidhaa avasthaa/ Jnaanendriya karmendriyaantaah karmanacchatushtayam chaturadhaakaarana yuktam jaagrata Atahkarana chatushtaireva samyuktah swapnah/ Cittaika karaaasushupthi Keval jeeyaveyuktaamevaa tureeyamiti/
Unmeelita nirmeelita madhyastha jeevaparamadhyamadhye kshetragjna iti vijinaayate/
Buddhhikarmendriyapranapanchakair manaah dhiyaa Shareeram saptaadashabhih susookshham lingamuchyate/
Mano buddhhirahamkaara swaanilaagnijalaanibhuh/Etaah prakrutaysvashtho vikaaaraah shodashaapere/
Shrottram twanchkhshusheeh jihvaa ghraanam chaiva tu panchamam/Paayurasouh karou paadou vaakchaiva dashamaeh mataa/
Shabdaah sparshascha rupa cha rasi gaandhasdhahta ahtvachet/ Trayivimshatireetaani tataaani prakrutani tu/ Chaturvimshatirayvaktam pradhanaam purushah parah ityupanisad/

Saavika-Raajasika and Taamasika Gunaas are stated as trigunaas. 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. 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.

Non-violence, truth, non-theft, continence and non-possession, absence of anger, service to elders, cleanliness, contentment and honesty, non-conceit, candour, faith and non-injury - are the qualities (effects) of Sattva.

I am the doer, enjoyer, speaker, am conceited - these are of Rajas. Sleep, laziness, delusion, attachment, sex and theft - these are of Tamas. The person of Sattva is above, of Rajas is in the middle and of Tamas, low. Right knowledge is Sattvika; of rituals, Rajasa; blindness, Tamasa.

Jagrat-swapna sushupti and tureeya are the chaturvidhaavasthaas of a human. In the jagrad avastha the jnaanendriya-karmendriya and antahkarana are stated as the kaaranaas, First the waking state rests on the five organs of sense, the five of action and the four inner senses being active. Dream depends on the four inner senses only; dreamless sleep has only mind as active instrument; the fourth state has only the soul active.

[ Brief on Four ‘avasthaas’ of a human vide Maandokya Upa.5 and 6

Supto na kam chana kaamam kaamayate na kam chana svapnam pashyati tat sushuptam, sushupta sthaaana ekeebhutah prajnaa ghana evaanandamayo hi ananda bhuk chetho mukhah prajnaa ghana evaanadamayo hi aananda bhuk cheto mukhah prajnabhukh prajnabhukh triteeya paadaah/
(The state of ‘Sushupti’ is of dense and deep sleep as differentiated from mere slumber in a state that is neither normal nor of dreams, desires, fears, feelings. This is the fulfilled state of ‘prajnaa’ being the third sphere of the Self when awareness is overpowered and unable to differentiate things, happenings and ‘realities’. In this dreamless sleep, the person concerned becomes undivided as of a Prajnaana ghana or of an undifferentiated mass of over all consciousness and as -ekeebhutah -since he is the specific host of duality as of the states of waking, dream, and other states of mental vibrations. This state verges on being ananda bhuk or of bliss. That person becomes transparent like the flow of water as the Seeker has no duality what so ever. There is indeed no witness but a single witness of the Self becoming the Supreme being free from the limiting attachments or appendages of body, organs, and senses that is Braman Itself without a second! That is his highest accomplishment, this is the Supreme Bliss! Indeed, just one particle of that Bliss keeps the Universe ticking! Thus having achieved the outstanding bliss, the person in ‘sushupta’ state becomes cheto mukha experiencing the experimental and experiential status even during ‘prajnatva’ or at the two way door of consciousness and deep sleep.)

Maandukya VI

Esha sarveswarah esha sarvajnaah, eshontaryaami, esha yonih sarvasya prabhavaapyayau hi bhutaanaam/
(Most certainly, this Prajnatva even in normalcy is embedded in the Experiencer of Sushupti as he is now called Sarveswara or the Unique Lord of all. He is then the Supreme Brahman Himself! He is the Omni -scient, Omni present and Omni potent of all as the Creator-Sustainer-Destroyer of the Universe. Chhandogya Upanishad vide VI.vii-1&2 Uddalaka Aaruni asked his son Svetaketu to learn from him about deep sleep; he would then be considered that his mind entered his individual consciousness or Soul as though the person entered into a mirror in the form of a reflection, or like the reflection of Sun in water. It is in that state, his individual self is identical with his mind and the thought process gets adjusted to varying situations, besides all his actions like hearing, seeing, talking, running, enjoying or lamenting, singing, crying, becoming jealous or liberal etc. are all enacted as per the dictates of his dreams. In that dream situation, the mind flies in various directions as though a bird...
or even a kite is tied to a string which indeed is like the Praana the vital force! Mind is what surpasses the Praana but is deeply rooted into it! Having thus explained, the Prajna Svarupa is manifested as the Antaryaami, Yonih, Sarvasya, Prabhava-apyaayau bhutaanaam or as the Inner Controller and Regulator, the Singular Source of Creation and Dissolution)

Last three stanzas explain: Jnaanendriyas- Karmendriyas- Pancha Praanaas, Manas and Buddhhi totalling seventeen be constituting Sukshma Linga Shareera. Manas-Buddhi-Ahamkara-Panca Bhutas of Prithivi-Aapas-Tejas-Vaayu and Akaasha are the Prakriti Vikaraas.Then shrotha-twacha-chakshu- jihva and ghraanendriya are the pacha vikaraas,aside from guda-upastha, and manas all totalling 3 tarvaas ans finally the twenty fourth as of the avyakta parmatma.

In otherwords, the five organs of sense and five organs with the five vital airs, the mind and intellect, go to make the Lingasarira. Mind, intellect, self-conscious principle, earth etc., are the eight Prakritis. There are sixteen others; the transformations of ear, skin, eyes, tongue, and nose; arms, genitals, hands, feet, vocal organ; sound, touch, form, taste and smell. The twenty-three are the Tattvas (eternal verities or facts) relating to Prakriti. The twenty-fourth is the Avyakta, the chief Tattva. That which completes the group as the twenty-fifth is the Maha Purusha the Supreme Self.

**Sarva Saaropanishaad**

This Krishna Yajurvedeeya Upanishad seeks to cover bandhana mooksha, vidya-avidya, chaturavasthaas of jaagrad-swapna-sushupti- tureeyaas, pancha koshas, jeeva, kshetragna-jeevatma-paramaatma, role of Maya the Illusion, the jeeva’s jaanma-marana cycle, karta-bhokta, naama rupa, indriya tatvaas, bandhana moksha precepts and so on.

**Stanzas 1-5**

*Katham bandhah katham mokshah kaa vidyaa kaa vidyeti/ Jaagratabhashaapna sushuptureeyam cha katham/ Annamaya praanamayamanomayavigjnaanamayaanandamayakoshaah katham/ Kartaa jeevah panchavargah kshetragijnah saakshee kuutasthonantaryamee katham/ Pratyagatmaa Paraatmaa cheti katham/\*

*Aatmeshvarajeeveonaatmaanaam dehaadeenaamaatvena abhimaanyatesobhimaana aatmano bandhah/ Tannivrittirmokskah/ Yaa tadabhimaanam kaarayati saa avidyaas/Sobhimaano yayaa nivartate saa vidyaa// Manaadichaturdashakaaranaihi pushkalaariadityaadyanugraheetaih shabdaadeevshayaan -sthulanyadopalabhate tadaatmaano jaagaramam/ Tadvaasanaasahitaischudurashakaranaih shabdaadyaabhavepi vaasanamayaaachhhaadeenadopalabhate tadaatmaanah swapnam/ Chatur dashakaranoparamaadivishesha vigjnaanaaabhaavaayadyaddaa shabdaadeenopalabhate tadaatmaanam sushuptam/ Avastaataayaa bhavaaabhavaa saakshee swayam bhavarahitam niratyayam chitanyam yadda tadaa tureeyam chitantamuchyete/\*

*Annakaaryaanaam koshaanaam samuhoonnamayah kosha ityucchhate/ Praanaadichaturdashavaayuu bhedaa annamaya kosho yadda vertante tadaapraanamayah kosha ityucchate/ Yeyat kosha dvayam samyuktam manaadichaturdashakaranairaatmaa shabdaadivishaya sankalpaadhendharmayaddaa karoti tadaamanoymayah ityuucchate/ Etatkoshaachushtayam samyuktam swakaaranaajnaane vatakanikaayamiiva vriksho yadda vartate tadaananda mayah kosha ituchhate/\*

Stanzas 1 -5 put forth a spree of interrogations : what is Bandha or the bondage of the Soul? What is Moksha or liberation? What is Avidya or nescience? What is Vidya or knowledge? What are the states of Jagrat or awekeness, Swapna the dream stage,, Sushupti or dreamless sleep, and the fourth,
the Turiya or the Absolute? What are the Annamaya, Pranamaya, Manomaya, Vijnanamaya and Anandamaya Koshas -vestures or sheaths of the Self? What is the Karta or the agent, what the Jiva the individual self, the Kshetrajna or the knower of the body, the Saakshi or Witness, the Kutastha, the Antaryama or the Internal Ruler? What is the Pratyagatman the Inner Self, what the Paramatman Supreme Self, the Atman, and also Maya-the master of Self looks upon the body and such like things other than the Self as Itself: this egoism is the bondage of the soul. The cessation of that egoism is Moksha, liberation. That which causes that egoism is Avidya, nescience. That by which this egoism is completely turned back is Vidya, knowledge. When the self, by means of its four and ten organs of sense beginning with the mind and benignly influenced by the sun and the rest which appear outside, perceives gross objects such as sound etc., then it is the Atman's Jagrat or state of awaknessen. When, even in the absence of sound-touch etc., the Self not divested of desire for them, experiences, by means of the four organs, sound and the rest in the form of desires - then it is the Atman's state of Svapna the dream stage. When the four and ten organs cease from activity, and there is the absence of differentiated knowledge, then it is the Atman's state of Sushupti or the dreamless sleep. When the essence of consciousness which manifests itself as the three states, is a witness of the states, (but is) itself devoid of states, positive or negative, and remains in the state of non-separation and oneness, then it is spoken of as the Turiya, the fourth. The aggregate of the six sheaths, which are the products of food, is called the Annamaya-kosha, alimentary sheath. When the fourteen kinds of Vayus beginning with the Prana, are in the alimentary sheath, then it is spoken of as the Pranamaya-kosha, vesture of the vital airs. When the Atman united with these two sheaths performs, by means of the four organs beginning with the mind, the functions of desire, etc., which have for their objects sound and the rest, then it (this state) is called the Manomaya-kosha, mental sheath. When the soul shines being united with these three sheaths, and cognisant of the differences and non-differences thereof then it is called the Vijnanamaya-kosha, sheath of intelligence. When these four sheaths remain in their own cause which is Knowledge (Brahman), in the same way as the latent Banyan tree remains in the Banyan seed, then it is spoken of as the Anandamaya-kosha, causal frame of the Soul. When it dwells in the body, as the seat of the idea of pleasure and pain, then it is the Karta, agent. The idea of pleasure is that which pertains to wished-for objects, and the idea of pain is that which pertains to undesirable objects. Sound, touch, sight, taste, and smell are the causes of pleasure and pain.

Pancha koshas:
V. Atthaannamaya praanamaya-manomaya-vigjnaanamaya-anandamayah panchakoshaha, annaa -rasenaiva bhutvennaa rasenabhirviddhim praapyaanna rasamaya prithivyaam yad vileeyate sonnamaya koshah; tadeva sthuula shareeram/ Karmendriyaih saha praanamaya panchakam praanamaka koshah; jnaanendriyaih saha manomaya koshah; jnaanendriyaih saha buddhir vigjnaanamaya koshah, etat koshah trayam linga shareeram; svarupa jnaanam aanandamaya koshas tat kaarana shareeram/ Pancha Koshas; or Five Sheaths of Human Body are called Annamaya (Physical Energy), Pranamaya (Vital Energy), Manomaya (Mental Faculty), Vigyanamaya (Buddhi or Sharpness of Discrimination) and Ananda maya (Bliss). The sheath of Food is what Earth yields and that is the essence of the intake of the Beings. As that constitutes the gross body, the vital energy praana in the five principal forms of ‘praanopaana udaana vyaya samaana’ forms and that sheath of the pancha koshas is titled ‘praanamaya jeeva’ in the context of the vital principle. Then the Manomaya kosha is based on perception and of mental depth. These three ‘koshas’ of food-life- and mind lead to discrimination arising from viginaana the knowledge. Now the causal body is Bliss which leads to ‘Chit or Ananda’.

Ref. Bhrigulalli of Taitireeya Upanishad III: Annam praanam chakshu shrotvam mano vaachamiti, tam hovaacha yato vaa imaani bhutaani jaayante, yena jaataani jeevanti, yatprayantyabhi samvishhanti tad vijifynyasva tad brahmeti/ sa tapastatvaa/ Food, vital force, vision by the eyes, hearing
capability by the ears, mind with which to think and imagine and ‘vaak’ or tongue by which to speak constitute among the various means to the knowledge of Brahman. III.ii.1) **Annam Brahmeti vyajaanaat, annaadhyaeva khalvimaani bhutaani jaayante, annena jaataaani jeevanti, annam prayantyabhi samvishanty, tad vijnayaaya punareva varunam pitaram upasasaara, adheehi Bhagavo Brahmeti/ TapasaadBrahma vijijnayaasavya, tapo Brahmeti, sa tapotasyat, sa tapastaptva/ Bhrigu commenced his intense introspection of Brahman and then initially concentrated about the possible means of Brahman as food, for after all food is the prime source of Praana and sustenance that the totality of humans as well as all other species heavily bank upon. III.iii.1) **Praano Brahmeti vyajanaat, praanaadhyaeva khalvimaani bhutaani jaayante, Praanena jaataaani jeevanti, praanam prayantyabhi samvishanteeti/ Bhrigu after intense introspection further got convinced that Praana the vital force ought be Brahman as after all the Beings originate from, get sustained and finally merge into Brahman and as such Praana ought to be Brahman as the ‘Srishti-Stiti- Laya Kaarak’. He should have been convinced within himself that comprising as it does of five kinds of subsidiaries of Praana-Apaana-Vyana-Udaana-Samanas each having their own functions of Intake-Outgo- Diffused-Preserving and Balancing Vitality of the physiques of all the Beings, the Vital Energy would have all the glories of Brahman as the indwelling Spirit of the Self! III.iv.1) **Mano Brahmeti vyajanaat, Nanaso hyeva khavimaani bhutaani jaayante, Mamasaa jaataaani jeevanti, Manah pratyanti abhisamvishaanteeti/ The Maharshi then realised that ‘Manas’ or the Mind in generic way should be Brahman. Indeed it is that which is the most dominating entity of human body as a chariot, attached with Pancha Jnaanendriyas or the Five Sensory Organs and Pancha Karmendriyas or Five action oriented organs as horses by a charioteer called Manas / Mind. Mind is the spring of life or the germinator, it preserves what is well as the sustainer and the point of merger too. III.v.1) **Vijnaanam Brahmeti vyajaanaat, Vijnaanadyeva khalvimaani bhutaani jaayante, Vijnaanena jaataaani jeevanti, Vijnaanam prayantyabhi samvishaantiti/ (The Maharshi having performed extraordinary austerities and unusual ‘Tapas’ then realised that strong base of Knowledge would, after all the deep introspection, be the ‘raison d’tre’ of Brahman; indeed Knowledge throws light on the cause and origin of life of all the Beings in Creation, having been born how they are sustained and preserved and finally how they are merged back into the knowledge itself! Knowledge is the very essence, import and significance of existence of all species in the Lord’s creation from Brahma the Originator down to a piece of grass! Regretfully, notwithstanding the all out endeavors made by Bhrigu could not yet to consummate to discover what Brahman could be; Varuna hence suggested that another milestone of endeavours be reached yet! And thus the Maharshi sought to put in all out efforts with maximum intensity so as to unify his heart and soul together as he proverbial last straw of determination, faith and total dedication! Anando Brahmeti: **Bliss is Brahman; from bliss is originated Creation, sustained and merged! III.vi.1) **Anando Brahmeti vyajaanaat, Anandaad hyeva khalvimaani bhutaani jaayante, Anandena jaataaani jeevanti, Ananden prayantyabhi samvishanteiti, saishaa Bhargavi Vaaruni vidyaa, Parame vyomaman prattityihatata, sa ya evam veda prattityiheit:annavaamaadodhvat, mahaanbhavati prajyaa pashubhirbrahma varchasaena, mahaan keeryaa/ (In the ultimate analysis, Brahman is Bliss; it is from bliss that the Universe is initiated from, preserved along and terminated into! This Ultimate Truth is realised after prolonged and intensified disclosure by Bhrigu as imparted by Varuna Deva in several stages and layers of revelations stating from ‘Annam Paramatma’ to ‘Praano Brahmeti’ to ‘Mano Brahmeti’ to ‘Vijnaanam Brahmeti’ to finally ‘Anando Brahmeti’! He who realises thus is totally saturated with bliss as the unique possessor and enjoyer of the essence of food, the best of the quality of Life, of progeny, cattle, auspiciousness, fulfillment of life and acme of glory! A step by step revelation of Paramatma the Embodiment of Ecstasy is a process of evolution from existence of Life supported by Food or nourishment, activated by ‘Pancha Pranas’, driven and reinforced by mental strength, strengthened and qualified by a strong base of knowledge an finally surfeited with an enormous mass of Ultimate Spiritual Ecstasy designated as Bliss! The analysis of Brahman is a balance of macrocosmic complex structure of Brahman/ Paramatma made of Pancha Bhutas or Five Elements, besides the Celestial Forms of Surya-Chandra.
Nakshatras, Indra, Prajapati and Brahma to the microcosmic mirror form of Antaraatma embodied by Nature with Panchendriyas, essence of food, praana, manas, vijnana, topped up by Mahadananda the Brahman!

VI. Atha jnaanendriya panchakam, karmendriya panchakam, praanaadi panchakam, vidyaadi panchakam, antahkarana chatushtayam, kaama karma tamaasmi ashtaparam/ The gross body thus possesses five Panchendriyas comprising five jnaanendriyas and karmendriyas of each, Pancha Praanaas, Pancha Bhutas apart from Self Consciousness, besides antahkarana chatushtaya or mind-buddhi-chitta or store house of memory as applied to deep thinking and ahamkara or self awareness which is loosely named ego. The totality of all these characteristics is called Ashtapura or the Subtle Body.

VII. Ishaajgnyaa viraajo vyashtideham pravishya buddhim adhishthaaya vizhvatvam agamat/ Vijnana -atmaa chidabhaaaso veishho vyavaahaaaro jaagrata sthuula dehaabhibhaami karmaabhiriti cha vishvasya naama bhavati/ Ishaajgnyaa suraatmaa vyashti-sukshma shareeram pravishya mana adhishthaaya tajjasatvam agamat/ Taijasah praaitibhaasikah svapnakalpita iti taijasasya naama bhavati/ Ishaajgnyaa mayopaadhir avyakta samanvito vyasti kaarana shareeram pravishya pragnitvatvam agamat/ Pragino vacchinnaha paraamarthikah sushupti abhimaaneeti pragjnya naama bhavati. Apyakta leshaajnanaa- cchita paramaarthika jeevasya tatvasayaadi vaavayaaan brahmanaakitataam jaguh netarayor vyavaahaahaa - rika praaitibhaaasicskah, antahkarana pratimimibha chaitanyam yattad evaavasthaa tryayabhaag bhavati/ Sa jaagrata-svapno-sushpti avasthaa prapyya ghaatee yantraad udvigno jaato mrta ivaaashtho bhavati/ Atha jaagrata-svapna-sushupti moorchhaa maranavaastaa panchaa bhavati/ As per the command of Paramatma, the gross body of Beings get directed to the state of Virat Atma or of the State of ‘Vishva’ or Self Consciousness named as Antaratma. That may be termed as Body Awakening. Subsequently, the Body envisions the next stage of ‘Taijasa’. This stage envisions the world of appearances which is what ‘dreams’ denote of. Then follows Paramatma’s directive His own conceptual and purely reflective SELF or the Antaratma -as self conditioned by Maya the Illusiuon - to attain the next stage of Pragjna the State of Indifference which is ‘en route’ to the quest of Truth. That indeed is what Vedas affirm as That Thou Art. Thus the Awareness or Consciousness as enlivened in an individual body is awakened from the pitch darkness of Maya the shrouded Ignorance quite in disregard of the material demands of Panchendriyas and a misdirected Mind continues the search for the road of Truth which after all right within the Self after crossing the hurdles of Awakenness- the Illusions- and Indifference defying the Illusions oe the empirical state and then and thus the Truth. The successive stages are of waking-dreaming-deep sleeping - faded awareness or of sub consciousness and then The Truth.

VIII. Tad tad Devatagrahaanvitaah shrotraadi jnaanendriyah shabdaadi arthaa vishaya grahahna jnaanam jaagrav avasthaa bhavati/ Tatra bhruumadhyam gato jeeva aapaadamastakam vyaapyaay kaarshri shravana -adi akhila krishri kriyaah kartaa bhavati/ Tad tad phalabhuk cha bhavati/ Lokantararagatah karmarjita phalam sa eva bhunkte/ Sa saarvabhoomavaad v yavahaaraccraanta antarbhelanam praveshthum maargam graahyaa graahaka rupa sphaaranaam svapnaavasthaa bhavati; tatra vishya eva jaagrav vyavaa -haara lopaan naadee madhyam cxharamstaijasatvam avaapya vasaannaa rupakah jagad vaachtryram svabhhaasaah bhayaasah yathipshtam svayam bhunkte/ All the Beings in the vast Srishti are blessed with the faculty of perception, barring some exceptions, as they could hear, see, smell, feel and touch, with the kindness of the respective Deities of the organs concerned. This is in the state of awakening. The individual’s Inner- Consciousness is known as being in the ‘bhru madhya’ or the mid point of one’s eyebrows as that awareness is able to watch all the body parts from top to bottom or from head to foot. Then like an emperor who keeps a vigil on his subjects, the person concerned keeps enjoying the benefits from his subjects and the activities expected by them are in good place. Then the emporer gets tired with fatigue the sense organs are tired too and then shift over to another body afresh. This is denoted by shifting the perceptions from one body to another. Hence from the state of awakening to a dream stage. Then Vishva or the Inner Consciousness reaches the next state viz. Taijasa. That precisely coincides with the absorption of the body structure which thus
become non functional with periodic rest and interrugnum. That is the time for rest of the Self and its esrtwhile busy activity.

IX.

Chittaikakaaranaa sushupti avasthaa bhavati/ Bhrama vishraanta shakunih pakshou samhritya needaabhimukham yathaa gacchati, tathaa jeevopi jaagrata svapna prapanche vyavahkritya shraanto- jnaanam pravishhya svaanandam bhunkte/ Like a bird gets tired with ever active day time activities of flying, hunt for food, and periodic ease all through the day, by performing activities of sniffing, tasting and grabbing its food even while supplying their nonflying kids too tend to return to the nest for rest, it reaches the nest awaiting for the next dawn’s day break, the body too is rested and the Individual Soul quite tired of the body’s activities enjoys bliss for a while. That indeed is the principle of Non interference of the Self quite disrespective of the body activities. The sleeping state is thus described as the state of ignorance experienced by the Self as of a temporary break of bliss free from the body activities.

X.

Akasmaan mudgaradandaayais taaditavad bhayaagjnaanaabhyaam indriya samghaataih kampannivaa mrita tulya muurchhaa bhavati/ The state of death is like that of loss of self consciousness, as caused by the sudden occurrence of say the fusing of the flow of electricity or a breakdown of sense perception; this is like a striking of a hammer or a tremor. Thus the state of sleep, objectivity is obliterated and a sense of faded dimness sets in.

XI.

Jaagrata svapna sushupti moorchaavasthaanaam anyaa brahmaadisthabaparyantam sarva jeeva bhaya praddha sthuluha deha visarjanee maranaavasthaa bhavati/ Karmendriyaani jnaanendriyaani tad tad vishayaan praanaan samhritya kaama karmanvitaav avidyaav bahvateshito jeervo dehaantararam praapya lokaantaram gacchati/ Praak karma phala paakenaavartaantara keetavad vishraantim naiva gacchati/ Satkarm paripaakato bahuunaam jamaanaam ante nrinaam mokshechcha jaayate/ As Lord Brahma manifested ‘srishti’ from a meagre grass root, the status of gross bodies thus generated are ever apprehensive of facing decay and death. The stages of life be described by the inevitability of death! These indeed are the ‘jaagrata-svapna-sushupti-moorchaavastha’ or waking-dreaming-sleeping- and fainting stages, before the inevitability of death. This finality occurs as the organs of perception and action cease to function and the remote controls of the Five Basic Elements get severed. The body senses as wrapped up in the Elements disappear and the Inner Consciousness gets a temporary reprieve. Meanwhile, the plus and minus accounts are closed for a while and get re-initiated again with the carry forward of the body yet the consciousness gets a holiday and gets hinged once again. It might be the termination of the life’s journey of the ‘Mahatmas’ only exceptionally as with the nil accounts of ‘karma sanchaya’.

XII.

Tadaa sadgurum aashritya chirakaala seyvaa bandham moksham kaschit prayaati/ Avichaara krito bandho vichaaraan moksha bhavati; tasmaat sadasa vichaaraayet/ Adhaaropaapavaadatah svaruupam nischayeekartum shakyte/ Tasmaat saaa vichaaraaye jagaj jeevaparamaatmano jeeva bhaava jagadbhaava baadhe pryyag abhinnam brahmaivaavashisyataa iti/ The remote possibility of bondage of the cyclical births-deaths-and births again and again is only under the tutorship of a co enlightened Teacher alone, backed solidly by spiritual knowledge, indriya nigrah, and lakshya saadhana. Manu Smriti Aachara Khanda samapti is quoted: Esha sarveshu bhuhteshu gudhotmaa naprakaashate, Drushyate tvagrayaa buddhyaa sukshmayaa sukshmaa darshibhih/ Yacchedvaan manasi pragnyaastad yachcechchanta aatmaani, Jnaanam aatmaani mahati niyaachchet,tad yachcechchanta aatmaani/ (This Purusha is hidden in all beings from Brahma to bunch of grass but is covered by maya or cosmic illusion born of the mix of Satva-Rajas and Tamo Gunas. Only Maharshis and Great Seekers might perceive him as a subtle entity; the Paramatma is stated to reveal to none due to Yoga Maya or the Great Illusion as covered by Ignorance. Only through purified intellect as is available to Seekers, a hazy profile of Hiranyagarbha is perhaps seen by their mind’s eye! The discerning person needs to merge into the ‘Indriyas’ or the organs into the intelligent Self and then infuse the latter into the ‘Paramatma’. While so doing, the name-form-action of that particular Self is totally negated and there had to be a ‘tadaatmya’ or fusion of the two entities!)
When the soul, conforming itself to good and bad actions, has made a link of the present body (with its past body), and is seen to be effecting a union, a connection as it were, with the body not yet received, then it is called the Jiva, individual soul, on account of its being limited by Upadhis. The five groups are those beginning with the mind, those beginning with the Prana, those beginning with the Sattva, those beginning with the will, and those beginning with merit. The ego possessing the attributes of these five groups, does not die out without the knowledge of the ever-attained Self. That which, owing to its proximity to the Self, appears as imperishable and is attributed to Atman, is called the Linga-sharira (subtle body), and the "heart's knot". The Consciousness which manifests itself therein is called the Kshetrajna, Knower of the Kshetra (body).]

Stanzas 6-11

Sukhaduh swabuddhyaa shreyontah kartaa yadaa tadaa eeshtavishaye buddhih sukha buddhir –

Manas is the four folded chatushtaya as of panchendriyaas- buddhi-antaranga and ahamkaara.

Praana is Prana and Udana work opposite to Apana as the energy of collection and assimilation versus the force of elimination. Samana represents the energy of contraction while Vyana is expansion.Along with the five major pranas, there are five minor or upa pranas. Naga is responsible for belching and hiccupping.Koorma opens the eyes. Devadatta governs yawning. Krikara induces hunger and thirst. Dhananjaya is in charge of decomposition of the body after death.In reference to Eleven Forms of Vayu, Prabhaajamaana, Vyavadaatah, Vaasukivaidyuta, Rajataah, Parushaah, Shyaamaah, Kapilaah, Atilohitaah, Urdhvaah, Avapatantaah and Vaidyuta.

Indeed any person who knows the names of the eleven Vayus would never be harmed by the lightning shocks and other Fire hazards. Then the raaga dweshaas- trigunaas of satvika-raajasika- and taamasikaas- paapa punyaas all as of are the five folded pancha vargaas.Without the dharma dhaarakaas, the jeevatma be simply not the mukti hetus.This is to be denoted as the Linga shareera as of ‘hridaya grandhi’ of the jeeva shareera.

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This Linga shareera as to be the personification of chaitanyata and be known as Kshetragjna.

Jnata-jnana-jneya are thus be of udbhavatva and pralayatva. Once this is understood then the swayam utpatti and vinaasha karanaas and hence be transparent on one’s mental horizon.

Brahmaadi pipeelikaa parayanta jeevaas could realise the shareera vivaashana sooner than later. Karma Yoga of Bhagavad Gita hence alerts the Eternal Truth as follows Stanzas 27-30: Jatasya hi dhrovo mrityuh dhruvo dhruvam janma mritasyacha, tasmaadapari haar -verthe na tvam shochitumarhasi/ Avyaktaadeeni bhutaani vyaktamamdhyaani Bhaarata, avyakta nidhanaanyeva tara kaa paridevanaa/ Aaschharyavatpashyati kashchidenam aashchharyavadvadati tathaivaachaanyah/ Aashchharyavacchainamanyah sgrunoti, shgrutvaapyenam veda na chaiva kashchit/ Dehee nityamavadhyyayam dehe sarvasya Bharata, tasmaatsarvaani bhutaani natvam shoochitumarhasi/ That which is born is destined to die and this truisism is a law of nature; then why get concerned much about death! Arjuna! Nobody knows the past and future lives of the various Beings on earth nor what would happen next moment of the ongoing lives. Only the present scene of what occurs right at the moment would be seen, thought of and heard about. Thus is this momentary existence worthwhile to ponder over and declared about! One visions about death and mutual affinities as of the moment and surprisingly talked about and express one’s views but is there one to predict as to what occurs thereafter! Hence, Arjuna! There is no meaning in pondering over such minute -to-minute- life and there could be none to precisely predict. Hence death is always is momentary yet Atma is permanent and deathless. Then why do you get concerned overly about a co-human!

Kootasthaadi upadhi prapti be hence of nimittha maatra as in the case of a shareera maala and thus be realised as the antaryaami.

Stanzas 12-13

Satyam jnaanamanantamaamandam sarvopathi vinirmuktam katakamakutaadyupaadhirahita suvarna ghanavadvijnaaanchimaatra swabhaavaatmaa yadaabhhasate tadaatwam padaardhaah pratyagaat -metryuchythe/ Satyamjnaanamanantam brahma/ Satyamavinaashi/ Avinaashi naama deshakaala -vastunimitteshu vinashyastu yatra vinashyati tadvinaashi/ Jnaanam naamotpatti vinaasha rahitam nairantaryam chitanyam jnaanamityucchate /Anantam naama mrudivvikaaresthu mrudiva swarna miva tantu vikaaresthu tantuviyastvaayaktaadi-srishti prapancheshu purnam vyapakam chaitanyamananamityucchate/ Anandam naama sukha chitanyaswarupoparimitaa ananda -samudrovashishta sukha swarupashchaanana ityucchate/ Yetadvastuchatushtayam yasya lakshanam desha kaala vastunimitteshvayabhichaaree tadpadaardham paraatetucchate/ Satya-Jnaana and Ananta Ananda Swarupa, Samasta upadhi rahita, Makutaadi upadhi viheena and Jnana ghaana Chaitanya Swarupa be this noted as of ‘Twam’. Brahma be realised as Satya- Jnaana-Ananta- naama Swarupa. Desha-kaala-vastu nimitta jeevaas are indeed subjected to ‘vinaasha kaaranaas’. But that as of ‘udbhava’is the vinaasha kaarana, while the signular most ‘avidbava’is the Ananta, the Infinite, all-pervading Consciousness, that is in all phenomena of creation beginning with the Un-manifested, is called the Infinite. And Ananda, Bliss - the essence of the consciousness of happiness, the ocean of measureless bliss, and the state of undifferentiated happiness is called Bliss.

The foursome Satya-Jnaana-Ananta-Ananda is indeed bereft of deshakaala vasru nimittas and that padaardha as jeeva be convertibe as jeevaatma as Thou Art Thou.
truth alone is paramount! Truthfulness is bliss. Having accomplished Truthfulness none would ever slip down. Persons who attain it are named as ‘Sat’ or persons who reach the pinnacle and they indeed are of Satyam or Truthfulness! The Self is achievable through the understanding as to what is truth and untruth as also tapsya or austerity with control of mind and senses, as indeed the best form of such tapsya is the control of mind and senses; it is out of this ‘samyak jnaana’ or the knowledge in surfeit as backed by tapsya is the gateway to Enlightenment; some of the essential inputs are ‘brahma charya’ or abstinence, straightforwardness, non pretentiousness, and falsehood, a clean and blemishless inner conscience leading to ‘Atmajyoti’ or Self Illumination. That indeed is the Path of ‘Parama Nidhaana’ which truly indeed is hirnamaya or the golden hued! The Unique Motto that Bharata Desha had rightly adopted is ‘Satyameva Jayate’ or Truth triumphs and never the Untruth. It is by the path of Truth that Devas tread and thus is called Devayana. It is again that very path that Rishis and Seekers of the Eternal Truth ascend by to finally achieve its heights. Brahman is attainable only through the disciplines of Truthfulness and similar traits: It is ‘Divya’ Self-Resplendent; ‘Achintya Rupam’ or of Unimaginable Form; Sukshmantaram or Subtle like ‘Antariksha’; Vibhaati or of such illumination of Surya Chandraadis; ‘sudure’ or extremely distant to the ignorant since the wise are awareness as deep within quite nearby; and ‘guhaayam’ or is deep in the cavity of everybody’s Self, but imperceptible to the blind and ignorant. Indeed it is incomprehensible by the sensory organs and faculties of vision, speech, and so on except through the minds’eye that too by intense ‘dhyana’ fully backed by ‘Karma’ and ‘Dharma’; It is reachable by ‘jnaana prasaadena vishuddha sattva and jnaanamaya’ or only through the favourable medium of knowledge and purity of thought and deed. The subtle Self is within the heart where the Life Energy Praana enters the body of five forms of ‘praanaapaanodaana vyaana samaanas’ into the subtle Self hidden by the sensory organs but attainable clearly by the vision within. ‘Satyam’ or the Truthfulness alone triumphs as the key factor as by virtue of ‘Satyam’ alone as Vayu Deva blows wind, Bhaskara shines on the sky, speech and all other faculties of panchendriyas of Beings are manifested and indeed the essence of Truth alone would be the basic principle leading to Moksha. ‘Tapas’ and penance again is an aid to the hard way of attainment which Maharshis practised to attain Bliss. Dama or forbearance and extreme self control which often Asuras too practised for a numberless years to seek fulfillment even of violent and vileless desires or which Sages seek for Eternal Joy. ‘Shama’ or of extreme disposition of calmness of body and extreme control of the ever changing mind and psyche, verging on ‘Ananda’ and tranquility. ‘Daana-dakshina’ at Sacrificial contexts and the spirit of philanthropy in general springing from the heart to the unfortunate sections of the Society’s have-nots is too an aid to reach the gateway of fulfillment leading gradually the path of Permanent Joy!

Mundakopanishad

Satyena gacchhati/ Satya - Truthfulness - is indeed the Brahma Swarupa; Satya is indeed the Tapasya or deep introspection; Satya is the kaaryaa kaarana of Praja srishti; Satya is the fulcrum of Samsaara and the concept of Satya alone be the cause and effect of Swarga or the access to the higher form of the superior swarga loka or of Liberation. Anritam tamaso rupam/ Asatyam or Untruthfulness is of darkness and of tamogunam as of ‘agjnaanam’, while Swargam be ‘prakaasha mayam’ as against Narakaas as of ‘andhakaaramayam’. Both the precepts are relevant to manushyas as other species in the Creation be irrelevant anyway. Hence be the explanation of Dharmadharmas be the extensions of Satya and Asatyam or illumination and darkness, and of the fall out Sukha Duhkkhas. In other words, wherever there be Satya, there be Dharma- where Dharma be, there be prakaasha the illumination- and hence the Sukha Duhkhaas too!

II.i.5) Satyena labhyastapasaa hyesa atmaa samayajnaanena brahmacharyena nityam, antahshareere jyotirmayo hi shubho yam pashyanti yatayah kheena dishaah/
(The Self is achievable through the understanding as to what is truth and untruth as also tapsya or austerity with control of mind and senses, as indeed the best form of such tapsaya is the control of mind and senses; it is out of this ‘samyak jnaana’ or the knowledge in completion as backed by tapsya is the gateway to Enlightenment; some of the essential inputs of such ‘samyak jnaana’ are ‘ nitya brahma charya’ or abstinence for good; ‘ jhvaanraitam maya’ or straightforwardness, non pretentiousness, and falsehood; ‘antasshareera shubhrata’ or a clean and blemishless inner conscience leading to ‘Atmajjoti’ or Self Illumination. That indeed is the Path of ‘Parama Nidhaana’ which truly indeed is hiranmaya or the golden hued!)

III.i.6-9)

Satyameva Jayate naanrutam satyena panthaa vitato Deva yaanah, yenaakramanti rishayo hi aaptaa kaama tatra tat satyasya paramam nidhaanam// Brihaccha tad divyam achintyarupam sukshmaaccha tatsukshtmaram vibhaati, duurata suduure tad ihaantike cha pashaatsva ihaiva nihitam guhaayaam/ Na chakshusaa grahyate naapi vaachaa naanyar Devaith tapasaa karmanaavaa, jnaana prasaadena vishuddha sattvah tatatstu tam pashyate nishkalam dhyaayamaanah// Eshonur aatmaa chetasaa veditavvo yasmin praanah panchadhaa samivvesha, praanaischittam sarvam otam prajaanaam yasmin vishuddhe vibhavati esha aatmaa//

(The Unique Motto that Bharata Desha had rightly adopted is ‘Satyameva Jayate’ or Truth triumphs and never the Untruth. It is by the path of Truth that Devas tread and thus is called Devayana. It is again that very path that Rishis and Seekers of the Eternal Truth ascend by to finally achieve its heights. Brahman is attainable only through the disciplines of Truthfulness and similar traits: It is ‘Divya’ Self-Resplendent; ‘Achintya Rupam’ or of Unimaginable Form; Sukshmantaram or Subtle like ‘Antariksha’; Vibhaati or of such illumination of Surya Chandraadis; ‘sudure’ or extremely distant to the ignorant since the wise are awareness as deep within quite nearby; and ‘guhaayam’ or is deep in the cavity of everybody’s Self, but imperceptible to the blind and ignorant. Indeed it is incomprehensible by the sensory organs and faculties of vision, speech, and so on except through the minds’eye that too by intense ‘dhyana’ fully backed by ‘Karma’ and ‘Dharma’; It is reachable by ‘jnaana prasaadena vishuddha sattva and jnaanamaya’ or only through the favourable medium of knowledge and purity of thought and deed. The subtle Self is within the heart where the Life Energy Praana enters the body of five forms of ‘praanaapaanodaana vyaana samaanas’ into the subtle Self hidden by the sensory organs but attainable clearly by the vision within.)

III.i.10)

Yam yam lokam manasaa samvibhaati vishuddha sattvah kaamayate yaamscha kaamaan, tam tam lokam jayate taamscha kaamaah tasmaad aatmajnam hyerchayed bhuri kaamah/

( So far what ever afflictions had been experienced so far are instantaneously faded and replaced by the person concerned of pure consciousness and now on the screen of his inner vision could experience the lokas of his choice, be it the world of Devas or Manes, whatever desires are thought of are fulfilled now with the Brahma Jnana. Indeed the Knower of the Antaratma the Pure Consciousness or the Self possessed of all the abilities can obtain and world or its joys instantly!)]

Brihadananyaka

Prajapati Brahman’s heart also qualifying as Intellect is the varied form of Satya or Truth signifying Gross and Subtle Forms of Antaratma and Paramatma!

V.i.v.1) Tad vai tat, etad eva tadaasa satyameva; sa yo haitan mahad yakasham prathamajam veda; Satyam Brahmeti; Jayateemamlokaan; jita invasaa asat ya evam etan mahad yakasham prathamajam veda; Satyam Brahmeti, Satyam hi eva Brahma/

(Meditation is targetted to Prajapati Brahman who has been described above as his ‘Hridaya’ or Intellect; further qualification of that Hridaya-Intellect-Brahman pertains to Truth as well. That Truth is Satya Brahman; the expression ‘tat’ or ‘that’ is repetitive since Hridaya, Intellect, Brahman and now Truth all refer to just the same. The phrase ‘Satyameva’ also signifies the idioms SAT and TYAT, viz. ‘Murtha’ or Gross and ‘Amurtha’ or Subtle; the gross body being ‘Pancha bhutaatmika’ or of Five Elements. Satya Brahman also made the worlds for Himself and is unconquerable by enemies like the
‘Arishad vargas’ viz. Kaama-Krodha-Lobha-Moha- Mada-Matsaras as He is far beyond such complexities. Indeed Satya Brahman conquers all the worlds, he is the very first born, and all pervading!

Satya Brahman manifests as Water, Surya and Bhur-Bhuvah-Swah

V.v.1) Apa evedam agra aasuath taa aapah Satyam ashrajanta, Satyam Brahma, Brahma Prajapatim, Prajapati Devaante Devaah Satyam evopasaate, tadeta Trayaksharam: Satyamiti, sa etyekam aksharam; ti iti ekam aksharam, yam iti ekam akshham:prathama uttame akshare Satyam, madhyatont- tram; tadetad anritam ubhayatah Satyena parigraheetam Satyam bhuyaam eva bhavati/

Naivam vidiwaam- sam amritam hinasti/ (At the very beginning of the Universe water got manifested and that was basically meant as the liquid oblations connected with the rites connected with Agnihotra. In fact all the Elements in their undifferentiated form were designated as water. That water led to the materialization of Satya or Truth and as such Satya Brahman was the first appearance. Satya Brahman created Prajapati or Viraja the Maker of the Beings as also Devas. Now, Satya Brahman was in short form was Satya; the latter comprised three syllables viz. Sa-Ti-Ya; the words Sa and Ya are stated to be totally from all kinds of death or destruction while the middle ‘Ti’ denotes Mrityu and Anruta or Death and Untruth. Thus Reality being the quintessence of Brahman, the middle mass of Unreality is inserted and slotted in between by the principal chunks of Truth! Since Untruth is hemmed in on either side of Truth, there is a predominance of Truth and as such, wise persons who are aware of the reality are little perturbed by fallacies!) V.v.2)

Tad yat tat Satyam asaou sa Adityah; ya esha etasim mandale purusho yaschaayam dakshinekshan purushah; taavetaavanyonasmin pratishthitau; rashmibhir eshosmin pratishtitaah praanair ayam amushmin, sa yadotkrammisyaan bhavati/ Shuddham evaitan mandalam pashyati, nainam ete rashmayah pratyaayanti/ (While deliberating on body parts, one should realise that the foremost aspect of Truth relates to Surya and in this context the Solar Orb be synchronised with the right eye; it is stated that the Sun and the eye rest on each other and there is a relationship of mutual cooperation of the Individual Self as identified with the body part concerned and its Presiding Deity. Indeed the relationship of the eye as the identified body part and the concerned Deity viz. Sun in the instant case is strengthened by the Sun Rays. When the Self is destined to leave the mortal body, the latter could no more vision the Sun Rays! Indeed the mutual helpfulness between the two entities-the eye and Sun-ceases at the signals of death!) V.v.3)

Sa esha etasim mandale purushastasya bhurita shirah; ekam shirah, ekamadaksharam; bhuva iti baahu, dvau ete akshare; swar iti pratishthaa; dve pratishte dve ete akshare; tasyopanishad aham iti; hanti paapmaanam jahaati cha, ya evam Veda/ (In respect of this Individual Self whose eye is coordinated with the Solar orbit -which essentially is Satya the Truth-there are three significant syllables that are relevant viz. ‘Bhur’ or the head of the Self concerned; ‘Bhuvar’ or two arms and ‘Svar’ the two feet; further more, there is a secret name called ‘Ahar’ derived from the root expression ‘ Haa’ which means ‘to destroy and spurn’ the evil forces! ) V.v.4)

Yoyam dakshinekshan purushah, tasya bhuru iti shirah, ekam shirah, ekam etad aksharam; bhuva iti baahuh; dvau baahu, dve ete akshare; swar iti pratishthaa; dve pratishte, dve ete akshare; tasyopanishad aham iti; hanti paapmaanam jahaati cha ya evam Veda/ (Similarly, of this Individual Being who has its physical right eye, ‘Bhur’ is his head, ‘Bhuvar’ his two arms, ‘Svar’ his feet and ‘Aham’ is his secret name who destroys evil!)

Taittireeya

Collective Prayer by Guru-Shishyas before the Study of Brahma Jnana and further initiatives II.i.1)

*Om, Brahmad vid apnoti param, tadeshaabhyukttaa Satyam Janamanantam Brahma, yo Veda nihitam*
guhaayaam Parame vyoman, soshnute sarvaan kaamaan saha, Brahmanaa vipaschiteti// Tasmadvaa etasmaad aatmana aakaashaah sambhutah aakaashaad vaayuah vaayoragnih, agner aapah, aadbhyah prithvi, prithivyya oshadhayah,oshadhibhyo annam annaat purushah; sa vaa esha purushho anna-rasa-mayaha, tasyedam eva shiraha, ayam dakshinah pakshah, ayam uttarah pakshah, ayam aatmaa, idam pucchham pratishthaah; tad apyesha shloko bhavati

(Om. Brahman is the Truth that is the Infinite Knowledge and he who possesses that knowledge does indeed rejoice everything that Brahman does too. This Brahman is indeed within one’s own Self, the Origin of Akaasha even as from Akasha emerges Vayu. In the chain of Creation, Agni originates Water which manifests Earth in turn and there by herbs facilitate the output of food and thereby the man. Thus human beings-as also other species in the Lord’s Creation-is basically the product of ‘Anna’ the food: annaad reto rupena parinataat purushah/ The Purusha is made essentially of food and the resultant semen. That Being possesses a head balanced by a Southern or Right side and a Left side or northern side, besides a stabilising ‘pucca’ or tail as symbolic of Earth; Ayam dakshina pakshah, ayam uttarah pakshah, ayam aatmaa, idam pucchham pratishtitaah/ Or in between the sides of the body trunk, the mid point is the ‘Atma’ or the Soul as Vedas are stated to define, while the analogy of the hanging tail of a cow or earth as the foundation. There are two analogies stated one on Atma and another on the tail; the analogy of the ‘Atma’ first: the Antaratma is in a ‘guhaa’ or in a secret place based on the concept of Inner Consciousness: viz. avyaakrita akaasheena guha, or, antarhridaya aakaasha/ Now, the Self also called Jeevatma or the ego is possessive of Pancha Koshas or Five sheaths viz. Annamaya (food based), Praanamaya (life based), Manomaya (Perception or instinct -tive based), Vigyanamaya (knowledge or intelligence based) and finally Anandamaya (based of sheer bliss the climactic state of Supreme consciousness). The second analogy about the tail as drawn from a reference of a cow’s tail is representative of the nexus of Pancha Koshas and the vital forces of Paana-Apaaana-vyana-udaana-samanas poured as it were into crucible. Having thus explained the principle of the Antaratma or the Individual Self comprising inter alia the unity factors of Space, Fire, Water, Air and Earth and the relativity of Pancha Koshas and Pancha Pranas on the one hand and that of Paramatma on the other, one another parallel example is about ten men crossing a river by a boat and as each time one counts the rest, one forgets counting himself too and only nine were counted; indeed the tenth is the Self; and the tenth one also the paramatma! It is the same as: Satyam jnaanam anantam Brahma! Or the Truth, the Subtle Knowledge and the Infinity! But Infinity is beyond comprehension but indeed within oneself! Chhandogyaa Upanishad(VII.xxv.1) explains about Infinity: Yatra naanyat pashyati naanyachrunoti naanyad vijaanaati; atha yatraanyat pashyati anyacchrunoti anyad vijaaniti tad alpam; yo vai bhumaad tad Amritam, atha yad alpam tan maritvam; sda, Bhagavah, kasmin pratishthaat iti; sve mahimni, yadi vaa na mahimneeti/(The definition of Infinity covers such that where one would not be able to see, hear, feel and understand any thing. In the situation of the Self and the Infinity, both get united and both are the reflections of each other, then whom should one see, hear, feel or understand. Brihadaranyaka Upanishad (II.iv.14) is quoted when Yagnyavalkya explained to MAitreya: Yatra hi dvaitamiva bhavati taditara itaram jighrati, taditara itaram shrunoti, taditara itaram abhivaadati, taditara itaram manute taditara itaram vijaanaantaiteeti;yatraavasya sarvam aatmaivaabhyut tatkena kim jighret, tat kena kam pashyet tat kena kam shrunyaat tat kena kam manveeta,tatkena kam vijaaneeyat? Yenedam sarvam vijaanaati, tam kena vijaaneeyat, vijaantaaraam are kena vijaaneeyaad iti/ Due to the apparent existence of duality due to ignorance, smell-vision-hearing-speech- thinking or mindset-and the faculty of understanding are dissimilar. But when the veil ignorance is removed and since the Absolute Self is neither dual or multiple, every thing falls in place and one starts recognising the attributes to see, hear, smell, taste, touch, think and react precisely the same unmistakable and distinctive uniformity! Then the Self is the Supreme in that blueprint, be it hearing, vision, or feeling or thinking! Moreover, Brahman is omnipresent as He is below, above, behind, in front, and in all the Directions. Any one who looks within would see him finds his mirror image. He is free of movement,
speech, thought, vision, hearing and touch. The concept of duality is thus misplaced and that of Unity is perennial!

Ishopanishad

Involvement of Evil Forces blinds the brightness of Truth and the pace of recovery is slow to nil
III) Asuryaa naama te lokaa andhena tamasaa vritaah, Tamaste pretyaabhī gacchanti ye ke chaatmahano janaah/
(How do the worlds of Devils get involved by blinding human beings in deep darkness! Indeed this is due to the ignorance caused by the severe play of body adjuncts of Pancha Karmendriyas of eyes, ears, skin, nose, and reproductive organs and the Pancha Jnaanendriyas viz. vision, hearing, touch, breathing and generation acts- all guided by the 'Manas' or Mind! These demonic and wicked influences tend to the hide the Reality of the Self and till such time the Panchendriyas are present in the body or till its termination! The nature of the Self is such that its consciousness is literally imprisoned from the sway of the Maya or hallucination or false sense of perception of the True Reality. Death and the pursuant trans-migration of the Self provide another opportunity for the enlightenment but alas, the influence of the Panchendriyas might in all probability would continue in the subsequent birth too! This being so, one would like to define what all this Self about any way! The experience of this ‘Antaratma’ or the Self and its self declared superiority asserts that it is free from decay, disease and death!)

Unity of the Self and the Supreme is evident to body organs and senses in respect of the Self and the Universal Elements in reference to the Truth
IV) Anejadejkam manaso javeyo nainaddevaa aapnyuvanpurvamarshat, taddhaavaonyaanatyeti tishthaat taasminnapo maatarishvaa dadhaat/
( This Self is stationary and motionless yet the fastest as the known entity in the Universe is the mind only, since the body senses are unable to move faster than mind anyway. The Supreme too is identical to the Self or the Consciousness since mind has the comparable feature viz. Air and Space viz. ‘Maatarishvaa’ since it moves or ‘shvayati’ and ‘maatari’ sustains activity. The common features of the Self and the Supreme are the same viz. Unity which is the Reality or the Truth while duplication and duplicity are the Untruth! The truism of cause and effect too are common to the Self and the Supreme: to the Self the Jnanendriyas are the causes and effects are the Karmendriyas where as in respect of the Universal context the Supreme is the Commander of the Five Elements, as indeed ‘from the fear of the Supreme the wind blows as Taittiriya Upanishad (II.viii.1) states: Bheeshaah asmaat vaatah pavate, bheshaadeti Suryah, bheeshasmaat dhavaati agnih cha Indra cha mrityu panchamah/ or it is out of fear of the Supreme that the Wind blows, Sun keeps his course, Agni and Indra too obey and the fifthly mrityu or death does his duty too!)
V) Tadejati tannaijati taddoor e tad vadantike, tad antarasya sarvasya tadyu sarvasyaisya baahyatah/
Both the Supreme and the Inner Self are stable yet on the move, near yet faroff, right within yet outside.
(In reference to Self as the entity, it moves or does not move; it is quite near and yer very far off; it is : Tat antah or right inside the body, organs and senses or Sarvasyah or it is omnipresent and all pervading. Both the Realities are unified and the one too many, none denying the reality of the other as the one is eternal while others are manifestations, being figments of the mind which is different from the sense of the other’s eternal background! Brihadaranyaka Upanishad (III.iv.1) explains: ‘Eshaa ta aatmaa sarvantarah yah pranena praaniti sa atma sarvantaraha, catamaah Yajnyavalkya, sarvantarah/ yah pranena praaniti, sa ta aatmaa sarvantaraha, ya uddanena uddaaneeti sa aatmaa sarvaantarah’/ or the Self is within all; that which breathes through prana or the life force is within all; that which moves downwards through the Apana is the Self that is within all; that which pervades through the ‘vyaana’ is the Self that is within all; that which goes out through the Udaana is the Self is
within all; Samana is the balancer or equaliser of the Air is within the Self. Now, Brihadaranyaka Upanishad also asserts vide: IV.iv.13: Yasyaannuittaah pratibuddha aatmaasin samdehye gahane prathishthaah, Sa Vishvakrit, sa ha sarasya kartaa tasya bhavanti, athetare duhkahm evaapiyanti/ or the one who has realised the Innermost Self that had entered the most dangerous and inaccessible maze of body, its organs and its impulses that Paramatma himself made and that Paramatma is none other than the Self present in the bodies of all the Beings in the Creation! In other words, there needs to be introspection about the Self which Paramatma is all about! Indeed that is the Truth! The Self has no hatred for others since the action-reaction syndrome does not affect it in the least and those Yogis when realise this Reality wonder where is the hatred and where is the love!

VI.) Yastu sarvaani bhutaani aatmaivaabhudh vijaanatahatra ko mohah kah shokah ekatvam anupashya -tah, Sarvabhuteshu chaatmaanam tato na vijugupsate/

( This Individual Self which is common in all the Beings in Creation is equally poised and placid within all and has no emotional impulse of hatred or liking since it is the same entity. Being conditioned by the same ‘Panchendriyas’ in the respective bodies, the mind of the various beings would naturally exhibit dissimilar actions and reactions as reflected by the cause and reaction syndrome yet the Self as such is totally immune from the same even while it remains as a mute evidence. Basically however the Self Consciousness is pure, untainted, and transparent! Bhagavad Gita in the Jnaana Yoga Six Adhyaya 29-30 verses, Lord Krishna affirms: Sarva bhutasamaatmaanam sarva bhutaani chaatmani, Ikshate yoga yuktmaar sarvatva samadashanah/

Yo maam pashyati sarvata cha mayi pashyati, Tasyaaham na pranashyami sa cha me na pranashyati/ Those Yogis an Siddhas realise me as countless manifestations of the Singular ME with ‘Samyak Drishti’ or Common Vision called Atma Drishti or Inward Vision! Such yogis who discover me in them as elsewhere are near to me as they are near to me too!)

As there is ‘tadaadmya’ or absolute Identity, the Self and the Supreme ought to be the same, irrespective of the play of senses and thoughts that the body carries!

VII.) Yasminsarvaani sarvaani bhutaani atmaivaa bhuud vijaanatah, Tarta ko mohah kah shoka ekatwamanapashyayatah/

(In the vision of that person whose realisation that all the Beings are the very Self, then where is the sorrow and where is the fantasy or flight of imagination! Sarvabhuta sthitam yo maam bhajatekatva maaasthitah, Sarvathaa vartamaanopi sa yogi mayivartate/ Gita V.31/Once there is ‘tadaatmya’ or the Unity of the Self and the Supreme, then such an enlightened person attains the same position as Paramatma even if he moves about in his current existence, since : Nistaigunye pathi vicharitaam ko vividdhik ko nishedhah/In other words he has no barriers of movement nor of features!)

Paramatma is pervasive, pure, unborn, self existent, body less, and blemishless who allotted duties to all!

VIII) Sah paryagaat shukram akaayam avranam asnaaviram shuddhm apapaviddham, kavirmaneeoshi paribhuh swayambhuh yaathaatatayatorthaan vyadhaacchaashvateebhyas samaabhyah/

( The Self is omnipresent like Space, is symbolic of Purity, without a subtle body, ‘asnaaviram’ or without sinews or tendons, ‘shuddham’ or taintless, ‘apaapaviddham’or devoid of sins and blemishes, and ‘kaviih’ or the omniscient! Brihadaranyaka Upanishad (III.viii.10 -11) explained that Absolute Power was never visioned but indeed the faculty of vision itself! It was never heard but heard but the personification of hearing itself; it was never known for thinking but the Supreme Thinker and manifestation of thought itself; likewise the knower and Seat of Knowledge and Intellect! This Super Power is like the unmanifested ether and is all pervading as theUltimate and Unknown! This Absolute Power is never seen as it is neither a sense object but the supreme vision itself! It is never heard as it is not an object of hearing but is the Unique Thinker and personification of Thought and Intellect by itself.It is by this Absolute Power that the unmanifested ether is permeated all over.Brahman or that Supreme Energy is indeed the direct and instantaneous Self within all the species and is beyond and afar the several attributes of hunger, thirst, desire, lust, anguish and envy. That Reality is the Ultimate
Goal and the Truth of Truth and the Unique! Now, as Hiranyagarbha’s own body was utilised as the Sacrifice, Pajapati’s ‘Ahamasmi’ or I am Myself manifested Purusha and Prakriti. Brihadaranyaka Upanishad (I.iv.17) then explains that the wife and son performed virtuous deeds and rites dutifully, created the Individual Self, prana, mind, vision, hearing capacity viz. the Panchendriyas and functions: Devas, and Deva Tulya ganas, human and various beings and further detailing Naama-Rupa- Karma or Name-Form- Work of the innumerable nucleuses or their cores as further explained in Brihadaranyaka Upanishad vide I.i.v.1. Besides allotting duties and eternal years of life span of Gods elsewhere and within the respective bodies, the Immutable also created Vidya and Avidya or Knowledge or Awareness of the Almighty and of Ignorance besides Karma of either Good or bad natures; it is stated that the world of Gods would be available through Vidya and those who have no access to Vidya follow the Southern Path after death explains Brihadaranyaka Upanishad (I..v.16) as follows: There are three worlds that are attainable by Scriptures and these are the world of human beings, Pitru loka and Deva Loka. Good Karma arising out of Vidya or Awareness would take the Soul after death by ‘Deva Yaana’ or the Northern Path!]

Stanzas 14- 21

Twampadarthaadyopaadhikaatatpadarthaarthaadoupaadhika bhedaadvilakshanamaakaashavatsuukshham kevalam sattaamaaraswabhaavam param brahmochute/

Maayaa naama anaadirantavatee pramaanaapramaanaaa saadhaaranaanaa na sate naasatee na sadatee swayamadhikaa vikaara rahitaa nirupyamaanaaanaa sateetaralakshhana shunyaa saa maayetyucchhate/

Aginaanam tucchhaaayyayatee kaalatreyapai paamaraanaaam vastavavee cha satva buddhirlokkiaanaamanidamitya nirvachaneeyaya vaktum sa shakyaate/

Naaham bhavaatmaham devo naidriyaani dashaiva tu/ Na buddhhirna manah shaashvanna-ahankaarastathaiyvacha/ Apramaano hyaanmanaah shubhro buddhaadeenaam hi sarv addaam/ Saakshhyaham sarvaddaai nityaschnmaatroham na shamshayah/ Naaham kartaa naiva bhoktaa prakriteh saakshi rupakah/ Matsaannidhyaatpravartante dehaadyyaa ajadaa iva/ Sthaanurnityah sadaanandaha shodddhho jnaanamayomalah/ Atmaaham sarva bhutaanaam vibhuh saakshee na shamshaha/

Brahmouvaaham sarva vedanta vedyam naa ham vdyam vyoma vaataadi rupam, rupam naaham naama naaham na karma brahmaivaaham sacchhidaananda rupam/

Naaham deho jaanamrityuu kruto me naaham praanah kshuptipaashe krutome, naaham chetah shokamohou krutom naaham kaaritaa bandhaa mokshou krutona itupanishad/

Stanza 14 explain about ‘Tat and Twam’ as of the two padaardhaas but similar. Chhandogya Upa vide Chandogta Upanishad 6 -16 explains: Futility of Teachings lands in arrogance but not the realisation of Truth ii) ‘Adviteeya’ or the singularity of existence manifests surprising plurality all rolled out of the same Uniqueness iii) Andaja, Jeejava and Udbhaja or born out of eggs, reproduction or sprouts iv) Having explained omissions of Sun, Moon , Lightnings, the three folded forms of Agni, Aapas and Prithvi, the three basic colours of red-white-black have been highlighted for merger into Oneness v) Three folded forms of Food-Water- Heat as evidenced by and emerging from Manas or Mind-Breathing and Speech vi) Svetaketu however doubted as to how mind was the product of food vii) Mind indeed is the dominant factor for the survival of food viii) Uddalaka explains to Svetketu about ‘Tat Twam Asi’ ix) Like bees collect honey from flowers, Truth or that Antaratma of all the Beings is
similar too x) Rivers flow in the same direction and so do various Beings remain as the same species as they are born, yet the common thread of Antaratma is retained always xi) The illustration of a live banyan tree since got dried up is dead but the Eternal Soul moves on further xii) Tiny and wasteful seed of a massive banyan tree is realisable only by the mind and faith as that explains its subtle essence of the Self in which indeed is the truth! xiii) More explicitly explained is the salt dissolved in water which is the Supreme Self as Aham Brahma Asmi’ xiv) Practical knowledge reveals that how a kidnapped Gandhara citizen once freed was restored back home by his own general awareness, guidance and required action as that is the Subtle Essence of regaining the Self; indeed That is That! xv) A dying person loses speech, mind, energy and body warmth ready for merger into the Subtle Essence xvi) In the mortal world, justice is delayed but never denied; retribution and recompense are real and definite; indeed ‘Thou Art That’ - That is the Truth and the Self. More explicit explanation vide Chandogya Upanishad More explicit example of The Self was explained by dissolved salt in water which indeed was the Supreme itself as ‘Aham Brahma Asmi’!

Stanza 15 explains that the maya shakti as of the anaadi rupa, sat-asat as of the reality’s make believe as indeed beyond imagination. It is that Shakti which sincerely creates the impression of ‘lakshana shunya’ on a jeeva’s mental horizon. That maya shakti varnana be neither possible nor feasible as that shrouds a thick blanket hence a ray of light could ever be allowed to enter. This maya shakti is of tucchha-agjaana-midhya rupa in such a manner of make belief. [Kenopanishas explains that ‘It is Maya the Yakshi ever preventing Jeevas and Devas alike to discover the Truth!]

III. 1-2) Brahma ha devebhyo vijigye tasya ha braahmano vijaye devaa amaaeyanta/Ta ekaishantaa- maakam evaayam vijayosmaakamevaayam mahimaa iti// Tadd haishaam vijaajnau tebho ho praadur babhuva tanna vyjaanaat kimidam yakshamiti//

(Brahman is truly unknown to those who are either not keen to know or those who desire to know but are unable to know despite their high keenness to know and make enormous efforts but still cannot w. It was in this context that the Supreme appeared to have at one stage created Maya or the dense cover of Ignorance over the Devas and allowed them the feeling of victory in the battle of evil forces and of virtues ensuring the stability of the Universe; Devas got elated that the success was their own not realising the magnificence of Brahman the Supreme. The reference to this incident is vividly explained vide Brihadara-nyaka Upanishad I.iii.1-7: Dvayaah Praajapatyaah Devesha Aasuraacha tatha kaaniiyasaa eva Devaah jyaayasaas asuraah ta eshu lokesv aspardhaanta, te ha Deva uuchuh, hantaasuraan yajgnya udgethenaa-tyaameti/ or the descendants of Prajapati are classified as Devas and Asuras and while the formed are but a few in number and younger in age, Asuras were larger in

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number and older. Then Devas decided in mutual agreement to dominate the Lokas by performing Sacrifices viz. Jyotishtoma through ‘Udgita’ or through identity with ‘Praana’ or the Vital Force as prescribed in Scriptures delivered by Brahma Himself as per the repetition of the relevant mantras. Further stanzas of the Brihadaranyaka state: Devas decided that the speech and correct pronunciation and intonation of Udgita was essential for the success of Udgita and the rest of the ‘karmaacharana’ would be equally efficient in respect of Asuras and Devas too any way. Thus Devas took extra care and concentration about Udgita; they asked Praana to chant Udgita, then the nose responded and whatever happiness is possible for the Devas was enjoyed by the chanting but Asuras who realised the game plan of Devas and promptly spoilt by spreading all foul and evil smells. Then the Devas some how got over the situation and then approached eyes to concentrate while rendering the Udgita; the Asuras played mischief and the rendering priests could with great difficulty resist tempting obscenes; the horrible sounds as spread all around the ears of the renderers of Udgita too were similarly overcome by the grit and resolve of the ears of the renderers. Devas consulted the minds of the Udgita chanters and they obliged with the chantings as their minds were so clean that Devas had no bounds of joy as the minds did not waver at all except the chanting and nothing else; the Devils wondered at the purity of the minds of the chanters though they tried their very best but could not distract. Devas then enquired of the vital force in the throats of the chanters to chant the Udgita for them and the priests readily agreed again and rendered it which was set to perfect rhythm and tempo; it was so attractive that despite the disturbances by demons it was extraordinary; the images of the devils failed and as a piece of earth quivered and quaked as though the Asuras got crushed and perished! Te aikshanta asmaakameka evaayam vijayosmakam evaayam mahimaa iti/ Devas felt self- elated at their victory even as Brahman was indeed aware of their conceit. They had a vision but none could ever distinguish what percisely that was; was to a Spirit or Yaksha or Yoga Maya or an Imperceptible Embodiment of Trigunas of Satva-Rajas-Tamo gunas! Tebhyo ha Praadurbhuva tanna vyajaanat kimidam yakshamiti/ or That Manifestation indeed appeared but is surmised that might be like that of Yaksha.)

Stanzas 16-21 stanzas explain as follows: May I never ever have a punarjnma – may I not be of ‘dashendriya deha’ as of karmendriya and jnaanendriaays. May I not be of manas-buddhhi-chittha and of ahamkaara. May I never be a karta nor bhokta. May hence be as of Prakriti saaksshi. May I hence be of the kaarana deha maatra possessive of sthira-nitya-aananda- jnaana vishuddha nirmala atma reflecting among samasta dehaas. May I be realised by samasta veda-vedaanta jnaana swarupa. I am Brahma as of Aham Brahmaasmi.

In other words, I am neither the body nor the ten senses, Buddhi, Mind, Ego. Without Prana and mind, pure, I am always the witness, pure consciousness, surely. I am neither the doer nor the enjoyer, only a witness to Prakriti. By my presence body etc., function as alive, still, eternal, ever joy, pure. I am Brahman to be known from all Vedanta, yet unknowable like sky and air. I am neither form nor action, only Brahman. I am not body; birth, death do not come to me. I am not Prana - have no hunger and thirst; I am not mind - have no grief or delusion. I am not the doer - have no bondage or release.

Shuka Rahasyopanishad

This Krishna Yajurvadeeya upanishad deals with what Veda Vyasa requested Bhagavan Shiva to instructed his son Shuka Deva four Maha Vakyas viz. Prajnaanam Brahma vide Aitereya Upanishad of Rig Veda- Aham Brahmasmi vide Brihadaranyaka of Yajur Veda- Tatvamasi vide Chhandogya of Saama Veda and Ayam Atma of Mandukya of Adharva Veda. In the dwiteeya khanda, the ukta ghatana, prashna -nyasaasadi varnana and in the triteeya khandana the chatur mahavakyaas-their nyaasa purvaka varnana and finally chataachrajagat chetana vidhaana varnana.

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Introduction on (1) Veda Vyasa and (2) Shuka Deva

(1) Veda Vyasa

i) Veda Vyasa’s Yuga Rupas: Maharshi Parashara presented an analysis of Vedas to Maitreyya Maha Muni as to how various Veda Vyasaas of different Yugas attempted divisions of Vedas. He compared Vedas as a Maha Vriksha comprising Veda Shaakhaas (Branches) in thousands and it would be impossible to declare classifications as they vary by Yugas, Times and Situations. Even in Dwapara Yuga there were variations as noticed in different Manvantaras. But one fact appeared to be clear that Bhagavan Vishnu created Veda Vyasaas of his own ‘Amsha’or Alternatives who kept in view the contexts and exigencies of Loka Kalyana made the best possible variations from the Single Veda now in Four ‘Shakhaas’. In the evolution of the twenty eight Dwapara Yugas, as many Vyasaas emerged from the positions of Brahma, Prajapati, Shukracharya, Brihaspati, Surya, Mrityu, Indra, Vasishtha, Sarasvata, Tridhama, Trishikha, Bharadwaja, Antariksha, Varni, Vajashravaa Muni, Somavamsha’s Trina Bindu, Riksha, Valmiki, Shakti, Jatukarna and the latest Krishna Dwaipayana (the son of Maharshi Parashara). The Maharshi stated that after his son Krishna Dwaipayana, the next Vyasa woud be Ashwatthaama.

Having prefaced thus about the Evolution of Veda Vyasaas, Parashara Maharshi defined and conceptualised the ‘Avinaashi Ekaakshara Mantra’ OMas Brahma. This Pranava Brahma represents Bhuloka-Bhuvarloka-Swarloka; that Pranava Brahma also represents Ruk-Yajur- Saama and Atharvana Shakhas of the Paramaika Veda Vriksha. [ Vishnu Purana]

ii) The birth of Vyasa was interestingly depicted in Devi Bhagavata Purana: ‘Apsara named ‘Adrika’ who was bathing in a river had mistakenly dragged the feet of a Brahmana performing his prayers on the banks of the river. He cursed the Apsara to become a fish as his meditation was interrupted. That fish swallowed a floating leafy packet and thus got pregnant.. The fish was caught by a fisherman after nine months and found from its stomach twin babies - a boy and a girl child. The fisherman presented the babies to a pius King, who by his mystic powers visualised the boy as his own child from the banana leaf and hence retained him to be the future King, and gave away the baby back to the fisherman and gifted him with riches enough to bring up the girl-child. This was the genesis of ‘Matsyodari’ who grew as an extraordinary beauty. Maharshi Parashara who wished to cross the river by boat was managed by ‘Matsyagandha’ and her voluptuous physical features raised instant infatuation for the fisher woman. Before yielding at a lonely island in the river, she demanded that she should spread heavenly fragrance from her body over an area of one yojana- or Yojanagandha- and that she should be blessed with an extraordinary son well versed with Scriptures and unparallelled devotion to Almighty. Parashara renamed the woman as Satyavati and also blessed her to become a Queen. The memorable son of Parashara and Satyavati was Krishna Dwipayana Veda Vyasa, as he had the purity of Lord Vishnu Himself and Dwipayana since he was born in a river island ( Dwipa).

2. Maharshi Veda Vyasa and Son Shuka Maha Muni

Maharshi Krishna Dwipayana Veda Vyasa, son of Sage Parashara and Satyavati, got a desire to secure a child. With this wish, he performed severe ‘Tapasya’ addressed to Maha Devi and to Maha Deva Shankara for hundred years. Indra had suggested to Sankara that His prayers be kindly be approved as the Maharshi’s strict observance of futher penance could not be continued any longer. Bhagavan Shankara appeared before Veda Vyasa and granted him the boon of getting a son who would be a rare example of Purity, Great Virtue and Spiritual Enlightenment. Veda Vyasa was carried away by what Shankara blessed and initiated the Agni Homa action by the ‘Arani’ process of rubbing wooden pieces to light up. Just then, the Celestial Apsara (nymph), Ghritachi made a flashy appearance and
cast amorous looks at the Maharshi. Being unsure of the romantic reaction of the Maharshi who no doubt got disturbed in his mind about her presence, she took the form of a tempting Parrot and flew across the Homa Kunda; Maharshi could not resist his lust for the Apsara and discharged his masculinity on the wooden sticks meant for Arani. Thus emerged from the Arani Fire, a boy of extraordinary radiance and chiselled body features resembling Veda Vyasa himself, excepting for his nose; He was named ‘Shuka’ at the Name Giving Ceremony, since the Apsara took the form of a parrot at the moment of relieving his lust. The Maharshi enjoyed supreme happiness in fondling the child and bringing him up. He was in fact born with full comprehension of the Holy Scriptures and added to this, Veda Vyasa’s early training and subsequent tutorship under Deva Guru Brihaspati made him an excellent ‘Jnani’. He learnt Vedas, Sastras, and the entire gamut of Scriptures beyond which there perhaps was left little that was worthy of imbibing. As the Brahmachari attained marriageable age, Maharshi Vyas desired to perform the wedding of Shuka Muni who resisted the idea vehemently. He said that having been trained as an ascetic, he had no desire whatsoever to enter into married life. Veda Vyasa explained that that according to ‘Agamas’, the stage of ‘Garhastya’ or married life was an integral part of human life of the four chapters viz. ‘Brahmacharya’, ‘Garhasthya’, ‘Vanaprasthya’, and ‘Sanyasa’ as that was a logical evolution of normal living. Vyasa said that the order of life was disturbed in his own example but that exception was not a rule. Moreover, he realised that he regretted his own action of remaining single and infringed the Laws of Nature as stressed in the Scriptures. Shuka Muni counter-explained that human life was a very valuable achievement and as such he would rather abstain from the so-called pleasures, causing the inevitable pain, that ‘Samsara’ was a knife-edge existence of humanity and that he would prefer the skip-up of the Garhashtya phase in his limited existence. He further explained that the entire human existence was constantly engaged in a struggle to get released from the complicated net of ‘Maya’ (Illusion) and in a virtual warfare against the ‘Arisht Vargas’ or the Six Enemies of ‘Kama’ leading to and the logical resultants of ‘Krodha’ (Anger/Intolerance), ‘Lobha’ (Meanness or Possesiveness), ‘Moha’ (Infatuation), ‘Mada’ (Arrogance) and ‘Matsarya’ (Jealousy). Between the two steps of temptation of entering into the net and the desperation to break it out, there would be a wide abyss which would occupy successive cycle of births and deaths owing to the concepts of ‘Sanchita’ (latent), ‘Prarabdha’ (Carry forward), and ‘Vartamana’ (the Current Account) and to perpetuate the vicious ‘Kala Chakra’ (the Wheel of Time) further on would be a conscious stupidity, if not an ignorant folly, thus argued Suka Muni. He further stressed to Veda Vyasa that let alone normal human beings, but even Indra, Brahma, Vishnu or Maheswara could never exist in peace as Indra always kept protecting his throne from Asuras as he was their first target; Brahma had this entire creation as His ‘Samsara’ or His family; Vishnu no doubt had Maha Maya Lakshmi Herself as His partner but was fully engaged with the wily Demons’ atrocities to overcome and protect the balance of the entire Universe; Maheswara was constantly busy with the destruction of evil forces. Humanity without exception thus was persistently subject to want, struggle, helplessness, and pessimism. A householders’ plight to subsist along with a family had always led to cunning, meanness, hypocrisy and opportunism. Where was the time for ‘Karma Kanda’ to perform, let alone remember the name of the Super Force, when the full manifestation of Maya or Illusion was at an explosive point! The Maha Maya Shakti had for instance submerged a Maharshi like the illustrious Veda Vyasa- who had interpreted Vedas, created all the Eighteen Puranas and several Upa Puranas, and innumerable Scriptures of eternal value to mankind had an intense sense of ‘Vyamoha’ or extreme possessiveness to his son, Shuka and was bent on making him a ‘Grihasthi’ since that would be his dream of his son to wed a woman, procreate children and be an ideal householder!

3. Shuka Muni’s reluctance to marry and King Janaka convinced him to marry

By inference, Veda Vyasa said that the established practices commended the institution of marriages, of the duties of Grihasta (Householder) and ‘karma kanda’, followed by retirement, Sanyasa and
finally attainment of Salvation- all in a gradual process step by step. An adamant Shuka was still not relenting in his attitude and Veda Vyasa suggested Shuka’s visit to Mithilapura and meet King Janaka for his advice as he had ‘Jeevan Mukti’ (Salvation while alive). Quite reluctantly, Suka Muni travelled all the way from Meru Mountain to Mithila. He was unaware of the nuances of City life and for the first time ever witnessed himself the full demonstration of subdued virtues and blatant vices, momentary joys and unending frustrations, rare displays of integrity and loud noises of hypocrisy. Even the Gatemen stopped him to ascertain Suka’s personal credentials and made him wait for days together. Finally, some Ministers and Officials enquired about him and found that he was the Great son of memorable Veda Vyasa himself. He was ushered into the palace and welcomed with grand luxuries for eight days and offered him the services of coquettish maids but there was little reaction in him. The Muni met King Janaka in his Court with full blast of music, dance and wine all around as there were festivities in his honour. He was offered a full glass of milk and was asked to greet a bevy of beauties singing and dancing around him. There was absolutely no response whatsoever as his senses and elements were just the same while taking rounds without spilling even a drop of milk. The King who, as described by Veda Vyasa had the Status of Jeevan Mukta or Videha (without body but alive), was astounded at the boy’s equanimity and declared that he might as well return to Veda Vyasa as his son was a paradigm of virtue par excellence and that was most inflexible! But, the mission for which Vyasa referred Shuka Muni to the King was to make Shuka agree to marry. Hence a one-to-one dialogue was arranged and the process of serious discussion proceeded. Suka Muni argued, as he had done with his father earlier- summing up that he would rather choose the ‘Vihanga Marg’ (sky route) as against the land route or a short-cut to salvation without wasting his precious life with the experimenta- tions of ‘Samsara’ or the house-hold chores viz. ‘Garhastya’ and ‘karmkanda’. King Janaka allowed the boy to steam off and initiated the process of subtle counselling. He said: ‘Even if human passions ‘seem’ to be under control, the state of ‘Sanyasa’ is not bound to be as easy as is made to be in practice. The term ‘Yoga’ is highly deceptive as it presumes overcoming wants ranging from hunger and thirst, sleep and ill health and such bare needs for the meagre existence to medium kinds of wants such as a place to live, a companion to live with, family happiness, medical help, and such other minimum facilities which are not only highly permissible but are in fact prescribed in Scriptures. Any fall from the high altitudes of Yoga would be too steep leading again to the low levels of frustration, self-condemnation and helplessness. That was precisely what the Holy Scriptures including Vedas recited by Brahma Himself. He prescribed the step-by-step methodology of Varnasrama. Even Gods and Demi-Gods followed the path of ‘Garhastya’. A person following the normal route would be immune from successes and failures and could buffer the consequences with equal ease, provided of course one does not transgress avoidable pitfalls. Moreover, in exceptional cases like in the case of Suka Muni, there is the least possibility of unwanted attractions as he would be unaffected anyway. The example of Janaka himself is worth following as he was ‘Videha’ (body less) yet he knew the pattern of Jeevan Mukta or Moksha while Living a Contented Life. Why suffer without reasonable and allowable comforts rather than living morally and normally by still achieving the desired objective of Salvation? There is no need to rule out a view that the World is optimistic if we moderate the senses and control the mind, instead of complaining that the World is a hell and full of misery and meanness. Also, how could one enjoy the effect of ‘coolness’ unless the deadly impact of ‘heat’ is suffered. A Karma Yogi who practises controls and discipline, like a dew drop on a lotus leaf, would have the Golden Mean of enjoying ‘Iham’ (the satisfaction of Good Living) and ‘Param’ (the attainment of the Final Goal)! Having been more or less convinced that Sanyasa yoga for his age and keeping in view the relevant factors might not be unsuitable, Suka sought certain clarifications on a few issues, as though he wished to hear from Videha Janaka for public enlightenment. The issues were related to killing of animals, consumption of wine and attachment to sex. He wondered as to how these habits were permitted in the Scriptures! As regards the aspect of meat eating, Scriptures allowed animal sacrifice for the purpose of Yagnas and specified ceremonies like Asvamedha Yagas, Goat or other Sacrifices of animals and so on but certainly not oriented to
indiscriminate killings for the sake of enjoyment of meat eating. Similarly, drinking Soma Rasa is strictly as an integral part of Yagnas invoking Gods through Fire Sacrifices involving elaborate procedures through the chanting of relevant mantras and are of purely religious orientation; for instance, a person performing certain Sacrifices as per established format approved by Scriptures are known as Somayajis and are highly revered. But consumption of alcohol is never approved for personal enjoyment. So is the case of involvement with women. Indeed no Scripture approved of blanket sex excepting with a lawful wife that too only for procreation purposes in moderated measure and not with comprehensive license which verges with vice or obsession and certainly not extra-marital, in any case.

4. Muni Suka’s wedding and Salvation thereafter: Muni Suka returned from Mithilapura a changed person and to the greatest delight of his father, married the daughter of a Muni named Pivari and they had four sons and a daughter all of whom were happy in their weddings too. Maha Muni selected Mount Kailash subsequently to practise higher disciplines of Yoga, achieved Siddhies of Anima, Laghima and so on and finally ascended further from the top of Mount Kailasa to realise self-realisation to join the Supreme Bhagavati. As Veda Vyasa got shaken up from his son’s absence and practised heavy penance targetting Maheswara as the embodiment of Tamas Guna, the Lord appeared and gave him the boon that he could always find Suka in his own shadow!

Stanzas 1-13

Athaato rahasyopanishadam vyakkyasyaam/Devarshiyo Brahmaanam sampuja pranipatya prapchurbhagavannasmaakam rahasyopanishadam bruuheeti/
Sobraveet puraa Vyaaso mahaatejaah sarvavedah taponidhii/ Pranipatya Shivam Saambam kritaajalirvaacah/
Shri Veda Vyaasa uvaacha/ Deva Deva Maha praaginya paashacchhedha dhrudhavrata/ Shukasya mama putrasya vedasamshaara karmani/ Brahmopadeshakaalyamidaaranaam samupasthitah/
Brahmopadeshah kartavyo bhavataadyya jajadguro/
Ishvara uvaacha/ Mayopadushte kaivalye saakshaat Brahmani shasvate, vihaaya putro nirvedaat-prakaasham yaasyati swayam/
Shri Veda Vyaasa uvaacha/ Yathaa tathaa vaa bhvatuhupanaayanakarmani/Upasishta mama sute brahmani twatprasaaadatal/ Sarvangino bhavaru kshipram mama putro maheshvara/ Tava prasaada sampanno labhenmuktim chaturvishaam/
Tacchrutaa Vyasa vachanam sarvadevarshisamsadi, upadweshtam sthitah Shambhuh Saambo divyaasane mudaa/
Krutakrityah Shukastatra samaagatya subhaktimaan, tasmaat sa pranavam labhvaan uparishavricchhhavam/
Shuka uvaacha/ Devaadi deva sarvagina sacchhidaaananda lakshhana/ Umaaramana bhutesha praseedo karunaa nidhey/
Upadishtam Param Brahma pranavaantargatam param/ Tatvamasyaadivaakyaanaam praajaadenaam visheshataah/ Shrutumicchhaami Tatvena shadangaani yathaakramaas/ Vaktavyaani rahasyaani kripayaadya sadaa Shiva/

Now, there is a rahasyapanishad varnana. As Devarshis were earnestly absorbed in saashtaanga vandanaas, then the srishti karta Brahma Deva addressed them explaining that in the days of the yore, there was a maha tapasvi, taposhishtha, sampurna veda vigrah kaaraana Veda Vyasaas approached Maheshvara being seated with Devi Parvati. Then he introduced his son Shuka Muni and entreated Maha Deva that after the gayatri upadesha he was approaching the Parmeshvara and might the latter
be taught of the son’s kartavyopadesha. Then Bhagavan Shiva replied: Maha Muni! As you are vouchsafing that your son be of the chip off the old stock, I should be pleased to bestow the upadesha of the ‘shuddha swarupasaakaat saanata brahmatwa’ so as to enable the para brahma jnaana. Then Veda Vyaasa thankfully prostrated at the feet of Parama Shiva and teach of the ‘chaturvidha mukti’.

[ Saalokya, sameepya, saarupya and sayujuya.: saalokya or reaching ‘loka’ of the deity worshipped-sameepya or being in the proximity of the deity worshipped- saarupya or taking on the form that looks alike the deity worshipped and sayujuya absorbing getting into the deity worshipped All these types of ‘mukti’ are only relative liberation and not the real liberation intended in the Vedanta characterized by non-return to samsara.]

Then Bhagavan Shiva along with Devi Parvati was pleased with Veda Vyaasa accompanied with Shukadeva who in turn prayed and appealed to Shiva Parvatis for their kindness and appealed that for their’s sake might kindly explain about the pranava swarupa, Parabahma upadesha especially on the maha vaakyaas of Tatvamasi-Praginjaanam Brahma and such shadanga nyaasa krama rahasyas.

**Stanzas 14-19.**

_Shri Sadaashiva uvaacha/
Saadhu saadhu maha praagjna huka jnaana nidhe mune/ Prastavyam tu tvayaa pushtim rahasyam vedagarbhitam/
Rahasypanishannaamnaa sashadangamihocchhyate/ Yasya vigjnaana maatrena mokshah saakshaat samshayah/
Angheenaani vaakyaani gururnopadishetpunah, shadangaanypadishonmahaavaakyaaani krutsnashah/
Chaturnaamapi vedaanaam yathopanishadhah shirah/ Iyam rahasyopanishattayopanishaadaam shirah/
Rahasyopanishad Brahma dhyatam yena vipaschitaa/ Teerthier mantraih shruprjapyaisrasya kim punya hetubhih/
Vaakyaarthasya vichaarena yadaaprotki sharacchhatam/ Ekavaarajapenaiva rishyaadi dhyanataschayat/

Bhagavan Parama Shiva then smiled and replied: ‘Jnaananidhi Muni Shukadeva! Certainly indeed your are a ‘pragjnaanaa’. It is well appreciated that you do deserve the distinctions of Maha Vakyas with shadanga yukta upadesha. Just as the vigjnaana of chatur vedas, the essence be taken out from the related upanishads, the tatva darshana vichaara be indeed worthy of Para Brahma chintana- manana-and niddhidhyaasa. That type of practice be indeed superior to teertha sevana-mantra pathana, japaadis and such ways and means to realise the ‘nijaatma prakatana’. Even hundred ‘sharad ritis’ and samvatsaraas, the nuances of Maha Vaakyaas like ‘Prajnaanam Brahma’ vide Aitereya Upanishad of Rig Veda- ‘Aham Brahmasmi’ vide Brihadaranyaka of Yajur Veda- ‘Tatvamasi’ vide Chhandogya of Saama Veda and ‘Ayam Atma’ of Mandukya of Adharva Veda’ be never digested in one’s life time.

**Stanza 20**

_Om asya Shri Maha vaakya mahaa mantrasya Hamsa Rishih/ Avyakta Gaayati cchhandah/ Parama Hamso Devataa/ Ham beejas/ Sa shaktih/ Soham keelakam/ Mama Paramahamsa preetyardhe Maha Vaakya jape vinioyogah/ Satyam Jnaanamanaantam Brahma angushthabyaaam namah// Nityaanando Brahma tarjaneebhyaaam swaaha/ Nityaanando Brahma tarjaneebhyaaam swaahaa/ Nityaanandam Brahma madhyamaabhyaaam vashat/ Yo vai bhumaanaa akaabhyaaam hum/ Yo vai Bhumaadhipatih\n
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Om. This maha vakya maha mantra’s Rishi be Hamsa, avyakta Gayatri is the chhandas- Parama Hamsa is the Devata-‘Ham’is the beeja mantra- ‘ Sah’ is the Shakti- ‘ Soham’ is keelaka. For the Parama Hamsa preetyardha,this Maha Vaakyaa viniyogata be made. By way of ‘karanyaasa’, Brahma is stated as of the mantra of ‘Satya-Jnaana-Ananta’. By reciting  this mantra, may the anguti sprasha be done while thinking of nityaananda swarupa- tarjani sparsha,- then the madyama sparsha, followed by anaamika sparsha, and kanishtha sparsha followed by karatala pushtha sparsha. Indeed while doing so, and further the mantra be continuously recited the mantra of ‘Satyam Jnaanam Anantam Brahma.’ There after the Gayatri Mantra of ‘Bhur-bhuva-swaha tat savitur varenyam bhaso devasya dhiimahi’ in the ashta dishaas.

[ Taittireeya Upa. II.i.1 Om, Brahmavid apnoti param, tadashaabhyukttaa Satyam Janamanantam Brahma, yo Veda nihitam guhaayaam Parame vyoman, soshnute sarvaan kaamaan saha, Brahmanaa vipaschiteti/ Tasmaday esa aatmam aakaashaah sambhutah aakaashaad vaayuva vaayoragnih, agner aapah, aadbhyah prithvi, prithiyaa oshadhayah oshadhibhyo annam annaat parushah; sa vaa esha purusho anna-rasa-mayaha, tasyedam eva shiraha, ayam dakshinah pakshah, ayam uttarah pakshah, ayam aatmaa, idam pucchham pratishthitaah/ tad apyesha shloko bhavati/ ( Om. Brahman is the Truth that is the Infinite Knowledge and he who possesses that knowledge does indeed rejoice everything that Brahman does too. This Brahman is indeed within one’s own Self, the Origin of Akasha even as from Akasha emerges Vayu. In the chain of Creation, Agni originating Water which manifests Earth in turn and there by herbs facilitate the output of food and thereby the man. Thus human beings-as also other species in the Lord’s Creation-is basically the product of ‘Anna’ the food: annaad reto rupena parinataat purushah/The Purusha is made essentially of food and the resultant semen. That Being possesses a head balanced by a Southern or Right side and a Left side or northern side , besides a stabilising ‘puccha’or tail as symbolic of Earth; Ayam dakshina pakshah, ayam uttarah pakshah, ayam aatmaa, idam pucchham pratishthitaah/ Or in between the sides of the body trunk, the mid point is the ‘Atma’ or the Soul as Vedas are stated to define, while the analogy of the hanging tail of a cow or earth as the foundation. There are two analogies stated one on Atma and another on the tail; the analogy of the ‘Atma’ first: the Antaratma is in a ‘guha’ or in a secret place based on the concept of Inner Consciousnessss: viz. avyaakrita akaashameva guha, or, antarhridaya akaasha/ Now, the Self also called Jeevatma or the ego is possessive of Pancha Koshas or Five sheaths viz. Annamaya ( food based), Praanamaya ( life based), Manomaya (Perception or instinct -tive based), Vigyanamaya (knowledge or intelligence based) and finally Anandamaya (based of sheer bliss the climactic state of Supreme consciousness). The second analogy about the tail as drawn from a reference of a cow’s tail is representative of the nexus of Pancha Pranas or the vital forces of Paana-Apaana-vyana-udaama-samanas poured as it were into crucible. Having thus explained the principle of the Antaratma or the Individual Self comprising inter alia the unity factors of Space, Fire, Water, Air and Earth and the relativity of Pancha Koshas and Pancha Pranas on the one hand and that of Paramatma on the other, one another parallel example is about ten men crossing a river by a boat and as each time one counts the rest, one forgets counting himself too and only nine were counted; indeed the tenth is the Self; and the tenth one also the paramatma! It is the same as: Satyam Jnaanam anantam Brahma! Or the Truth, the Subtle Knowledge and the Infinity! But Infinity is beyond comprehension but indeed within oneself!]

 kanishtikaabhyaam voushat/Ekamevaadwiteeyam Brahma karatalaprushthaabhaym phat/ Satyam Jgnaanamantam Brahma hridayayavanamah/ Nityaanando Brahma shirase swaahaa/ Nityaanandamayam Brahma shikhaayai vashat/ Yo vai bhumaa kavachaaya hum/Yo vai Bhumaadhipathi netratrayaya voushat/ Ekamevaa dwiteeyam Brahma astraaya phat/ Bhurbhuvah suvaromiti digbandhah/
In other words, the substance of the stanza 20 is as follows: Om, for this mantra, Hamsa is the Rishi, un-manifest Gayatri is the metre, deity is Paramahamsa, Hamsa is the seed, Sama-Veda is the power. 'I am That' is the pin. Its application is in the context of uttering the major text to secure the grace of the Paramahamsa. 'Truth, knowledge, infinity is Brahman' - Svaha to the index fingers. 'Brahman is eternal joy, mostly' - Vashat to the middle fingers. 'That which is plenitude' - Hum to the ring fingers. 'The lord of plenitude' - Vashat to the little fingers. 'One and non-dual is Brahman. Phat' to the inside and outside of the palms. 'Truth, knowledge, infinity is Brahman' - Phat to the inside and outside of the palm. 'Truth, knowledge, infinity is Brahman - bow to the heart'. 'Eternal bliss is Brahman' - Svaha to the head - Vashat to the braid of hair. 'That which is plenitude' - Hum to armour - Vausvat to the three eyes. 'One and non-dual Brahman' - Phat to the missile. The earth, old region, heaven, Om, this is the link of space.

Stanzas 21-22

Nityaanandam parama sukhadamkjevalam jnaana murtim dwandwaateetam gagana shadrusham/
Ekam nityam vimalamchalam sarvadhsaakshi bhutam bhaavaa teetam triguna rahitam sadgurum
tam namaami/
Atha mahaa vaakyaani chatvaari/ Yathaa om ‘pragjnaanam brahma/ Om Aham Brahmasmi/ Om
atvamasi/ mayanatmaa brahma/ Tattvamaseetyabhkedavaachhakamidam ye japante Shiva
saayuyjamuktibhaajo bhavanti/


Then foursome Maha Vaakyas viz ‘Prajnaanam Brahma’ or Consciousness of Brahman vide Aitereya Upanishad of Rig Veda- ‘Aham Brahmasmi’ or ‘I am Brahman’ vide Brihadaranyakya of Yajur Veda- ‘Tatvamasi’ or That Thou Art’ vide Chhandogya of Saama Veda and ‘Ayam Atma’ or ‘The Self is the Supreme Soul of Mandukya of Adharva Veda’. The Maha Vakyas denote intensive dhyana-manana- and nidhidhyasa as of sayujya.

In the sentence, ‘ Prajnanam Brahma’ or Consciousness is Brahman, a definition of Reality is given. The best definition of Brahman would be to give expression to its supra-essential essence, and not to describe it with reference to accidental attributes, such as creatorship etc. That which is ultimately responsible for all our sensory activities, as seeing, hearing, etc., is Consciousness. Though Consciousness does not directly see or hear, it is impossible to have these sensory operations without it. Hence it should be considered as the final meaning of our mental and physical activities. Brahman is that which is Absolute, fills all space, is complete in itself, to which there is no second, and which is continuously present in everything, from the creator down to the lowest of matter. It, being everywhere, is also in each and every individual. This is the meaning of Prajnanam Brahma occurring in the Aitareya Upanishad.

In the sentence, ‘ Aham Brahmasmi,’ or I am Brahman, the ‘I’ is that which is the One Witnessing Consciousness, standing apart from even the intellect, different from the ego-principle, and shining through every act of thinking, feeling, etc. This Witness-Consciousness, being the same in all, is universal, and cannot be distinguished from Brahman, which is the Absolute. Hence the essential ‘I’ which is full, super-rational and resplendent, should be the same as Brahman. This is not the identification of the limited individual ‘I’ with Brahman, but it is the Universal Substratum of individuality that is asserted to be what it is. The copula ‘am' does not signify any empirical relation between two entities, but affirms the non-duality of essence. This dictum is from the Brihadaranyakya Upanishad.
In the Chhandogya Upanishad occurs the Mahavakya, ‘Tat Tvam Asi’ or ‘That thou art’. Sage Uddalaka mentions this nine times, while instructing his disciple Svetaketu in the nature of Reality. That which is one alone without a second, without name and form, and which existed before creation, as well as after creation, as pure Existence alone, is what is referred to as Tat or That, in this sentence. The term Tvam stands for that which is in the innermost recesses of the student or the aspirant, but which is transcendent to the intellect, mind, senses, etc., and is the real ‘I’ of the student addressed in the teaching. The union of Tat and Tvam is by the term Asi or are. That Reality is remote is a misconception, which is removed by the instruction that it is within one's own self. The erroneous notion that the Self is limited is dispelled by the instruction that it is the same as Reality.

The Mahavakya, ‘Ayam Atma Brahma’ or ‘This Self is Brahman’, occurs in the Mandukya Upanishad. ‘Ayam’ means ‘this’, and here ‘thisness' refers to the self-luminous and non-mediate nature of the Self, which is internal to everything, from the Ahamkara or ego down to the physical body. This Self is Brahman, which is the substance out of which all things are really made. That which is everywhere, is also within us, and what is within us is everywhere. This is called ‘Brahman’, because it is plenum, fills all space, expands into all existence, and is vast beyond all measure of perception or knowledge. On account of self-luminosity, non-relativity and universality, Atman and Brahman are the same. This identification of the Self with Absolute is not any act of bringing together two differing natures, but is an affirmation that absoluteness or universality includes everything, and there is nothing outside it.


1.Pragjnanam Brahma

(III.i.4) Sa etena pragjnaeute manaasmaad lokaad utkaryaamumishmin swarge loka sarvaan kaamaan aapta -amiritaah sambhavat sambhavat/ (The Self or the Inner Conscience flies up to submerge into the Supreme at the end of mortal life span of the native and once again THE STATUS OF IMMORTALITY.

2) Aham Brahmasmi vide Brihadaranya Upa.

( I.iv.10) Brahmvavva idamagra aaseet, tadaataamanevevaavet, Aham Brahmaaseeti, tasmaat sarvam abhavat; tadyoyo Devaanaam pratyabuddhyata sa eva tad abhavat, tatharsheenaam, tathaa manushyaanaam; taddaat tetasya rishir vaama devapratiipade, aham manurabhavam suryas chetti, tad idam api etarhi ya evam veda, aham brahmaasmiti sa idam sarvam bhavati, tasya ha na Devaasarshanaabhyataa ysha Atmaa hoshyaam sa bhavati; atha yotnyaam devataamupupaste, anyosavanyohmasmeeti, na sa veda, yathaa pashurevam sa Devaanaam, yathaah ha vai bahavah pashavo manushya bhunyjyu; evamekaikah purusho Devaam bhunakti, ekasminneva pashaavvaadeeyamaanopriyam bhavati kim bahusha?Tasmaadeshaam tatra priyamyaden manushyaa vidyu/ (Indeed this enigma continues for ever till one does not realise that the Self himself is Brahman always at the beginning of Creation or now and forever. One has to realise Him from within. He is thus known from within, since he is oneself as Devas discovered him too. The Sage Vamadeva realised after long cogitation and introspection that Brahman is That, viz. the Manu or the Sun within which indeed is a reflection of himself. Little does one understand more than that simple Truth that animals or also Gods; this is how animals would think that human beings are like Gods but indeed God is in the animals and human beings alike. This fundamental fact if one realises then the same awareness should enable one to realise what Brahma Vidya is all about! True Knowledge is not indeed to confuse but to enable the eradication of ignorance and to enable this realisation are various means.
like introspection, devotion, Sacrifices, meditation, daana dharmas and so on to ascertain the Absolute Truth of Aham Brahmaasmi!

3)Tatvamasi vide Chhandogya Upa

Uddalaka Aruni explains to his son Svetaketu about basic needs of human existence as opposed to the Inner Self and deduces the origin, context and connotation of TAT TVAM ASI or THOU ART THOU?

VI.viii.1-2) Uddalako haarunih Svjetaketum putram uvaacha, swapnaam tam me Saumya, vijaaneehitii, yatraitat purushah svapiti naama, Sataa Soumya, taddaa sdampanno bhavati, svam apito bhavati, tasmaaad enam svapeeti achakshate, sva hi apeeto bhavati, tasmaaad enam svapiti achakshate, svam hi apeeto bhavati// Sa yathaa Shaaknin sutrena prabaddho disham disham pattivvanyaatraayatanam alabdhwaara praanam evopashrayate, praanam-bandhanam itii// (Uddalaka Aruni asked his son Svetaketu to learn from him about deep sleep; he would then be considered that his mind entered his Individual Consciousness or Soul as though the person entered into a mirror in the form of a reflection, or like the reflection of Sun in water. It is in that state, his individual self is identified with his mind and the thought process gets adjusted to varying situations, besides all his actions like hearing, seeing, running, enjoying or lamenting, singing, crying, becoming jealous or liberal, etc. are all enacted as per the dictates of his dreams. In that dream situation, the mind flies in various directions as though a bird or a kite is tied to a string which indeed is like the Praana or Vital Force! Mind is what surpasses the Praana but is deeply rooted into it!) VI.viii.3-4)

Ashana pipaase me, Saumya, Vijaaneehiti, yadraitat purushu ashishishati naama, aapaeva tad ashatam nayante: tad yathaa gonaayo shvaaanayaah purushanaaya iti, evam tad apa aachakshateshayaanvyei, tatraitaacchngam utpatitam, Saumya, vijaaneehii, nedam amulaam bhavishaya-teeti// Tasya kva mulam syad anyatrammaat, evam khalu, Saumya, annena shungenaaapo mulam anvichaa, adbhii, Saumya, shungena san mulam anvichaa, san mulaaah, Saumya, imaah sarvaah prajaah sad-aayatanah sat pratishtthah// (Then Uddalaka after sensitising about mind and praana, taught his son Svetaketu about hunger and thirst: when a person is hungry, then water leads him to food, like a leader who for instance as a leader of horses, cattle, men etc. Thus as in the case of a body too, the roots demand offshoots to spring up since after all the laws of Nature so demand invariably. In the same manner as an offshoot for food, the tendency calls for an off shoot for water, or heat, or a Being! Indeed for every Being, its Existence has to have a root too and all the places of existence are the places of merger called ‘satpratishtha’; truly all such abodes of Existence are the merger points of culmination and dissolution too!) VI.viii.5-7)

Then Uddalaka after sensitising about mind and praana, taught his son Svetaketu about hunger and thirst: when a person is hungry, then water leads him to food, like a leader who for instance as a leader of horses, cattle, men etc. Thus as in the case of a body too, the roots demand offshoots to spring up since after all the laws of Nature so demand invariably. In the same manner as an offshoot for food, the tendency calls for an off shoot for water, or heat, or a Being! Indeed for every Being, its Existence has to have a root too and all the places of existence are the places of merger called ‘satpratishtha’; truly all such abodes of Existence are the merger points of culmination and dissolution too!) VI.viii.5-7) Atha yatraitat purushah pipaasati naama, teja eva tat peetamnayate, tad yathaa gonaayoshvanaayah purushanaayah iti, evam tat teja aachashtheshayaanvyei, tatraitat eva shungan utpatitam, Saumya, vijaaneehii nedam amulaam bhavishyateeti// Tasya kva mulam syad anyatraanmaat, evam khalu, Saumya, annena shungenaaapo mulam anvichaa, adbhii, Saumya, shungena san mulam anvichaa, san mulaaah, Saumya, imaah sarvaah prajaah sad-aayatanah sat pratishtthah// (Referring to the aspect of thirst, the urge for quenching it due to dehydration arises from Fire and hence the latter is called the leader of water just as one calls a leader of cattle, or horses or men! Also, water is known as the sprout of Fire which is the root! Similarly all kinds of existence have an origin as there root. Existence is called the abode as also the place of merger, besides being the root or origin. This is how each of the Gods viz. Food, Water and Heat merging into Mind-Vital Force and Speech manifest as three fold and three fold as these Deities come inti contact with a Self! As soon as a self or a person departs from a body, then speech is withdrawn into mind, mind into praana, praana into Fire and Fire into the Supreme! This is therefore so that
body is the sprout of fire, water and earth/ food as existence. As Brihadaranyaka Upanishad stated
(vide III.VIII.11): *Tad vaa etad aksharam, Gargi, adrushtam drashtur, ashrutam shrotru, amanram mantru, avignaatam vignyatru;naanyadatostis drashtu, naanyadatostis shrotru, naanyadastotis mantru, naanyadatosti vignyatru, yetasminnha kh lakshshare Gargyakaasha otascha protischeti:* Gargi! This Absolute Power is seen by none as it is not a sense object and as such, it is its own evidence since it is the ability of vision by itself; similarly it is never heard as it is not an object of hearing by itself; it is never the thought as it is not the object of thinking, but is the Unique Thinker and personification of thought. Thus, finally it is this existence that is the subtle essence and all that merges into That or The Self! And that indeed is the Self: TAT TWAM ASI or THAT IS THE SELF and truly THAT IS THE TRUTH. THAT IS THE SELF AND THOU ART THOU! 

4. Maandukyas I and II

Omitheyed aksharam idam sarvam tasyopavyaakhyaanam bhutam bhavad bhavishyad iti sarvam omkaara eva yac chaanyat trikaalaaateetam tadapi omkaara eva// Sarvam hyetad Brahma, ayam aatmaa Brahma, soyam aatmaa chathushpaat/

(The most Sacred Word is the exposition of the Universe in totality and the ‘Kaala maana’ or the Past-Present-Future. Tasya upavyaakhyaanam or that - Om- is indeed the visual exhibition and elucidation of the yesterday-today and tomorrow! Sarvametad Brahma or this Om is all about Brahman; Ayam aatmaa Brahma or the Self is Brahman too. Obviously thus OM and Brahman and Self are all the same. And this equation has chatushpaaad or four feet or quarters described as Vishva Taijasa-Praajna and Turiya, all merging in succesive stages)

Stanzas 23-24

Then utter Namaskaara to Tatpurusha and touch the anguthi or the thumb, touch the tarjani and greet Ishana, touch the middle finger and greet Aghora, touch anamika and greet Sadyojata and touch the little finger by greeting Vamadeva. Then the karatala and kar prushtha sparshaa viz. karatala prushtahabhyam namah.In the same order the hridaya nyaasa krama be executed by the utterance of Om Paramatma, - bhuh or bholoka-bhuvah the antariksha- swah or dyuloka- for sarva raksha.

Explained otherwise, of the great incantation 'Tat', the seer is Hamsa, un-manifest Gayatri is the metre. Paramahamsa the deity; Hamsa the seed; Sama-Veda, power; So'harm is the pin; application is the meditation for my liberation. Bow to the thumbs, to that aspirant Svaha to Ishana, the index fingers, Vashat to Aghora the middle fingers, to Sadyojata, the ring fingers, hum; to Vamadeva, the little fingers Vaushat; to that spirit, Isana, Aghora etc. Phat.

That jnaana rupa, as of jnaana yogya, and even beyond jnaana yogyata too is of vishuddha rupa, buddhi rupa, mukta rupa and avinaashi rupa. That is indeed the Satya jnaana, Sacchidaananda rupa dhhyana yogya and be worthy of Maha Tejasvi deva dhyaana yogya indeed. In other words, the meditation: Meditate on that shining light as knowledge and its objects and what is beyond them both,
taintless, awake, free and imperishable.

Stanza 25

Twampada maha mantrasya Vishnur riskhi/ Gayatree chhandah/ Paramama DevataYem beejam/ kleem shaktih/ souh keelakam / Mama muktyarthi jape viniyogah/ Vaasudevaaya angushthaabhyaan namah/ Sankarshanaaya tarjaneebhyaam swaahaa Pradyumnaaya madhyamaan vashagt/ Anirudhhaaaya anaaamikaam hum/Vaasudevaaya kanishthikaabhyaan voushat/Vaasudeva sankarshanapradyumnaanuruddhhhebyah karataka prishthaabhyaan phat/ Evam hridayaadi nyaasah/ Bhurbhuvah suvaromiti digbandhah/

Now, this maha mantra ‘Twam’ pada- its Rishi is Vishnu, chhanda is gayatri- Devata is Paramatma-beeja is ‘yem’- Shakti is ‘klee’- keelaka is ‘sou’. For one’s mukti the japa viniyogata. Karanyaas-Vaasudevah namaskaarah, while of anghuti sparsa; Sankarshana namskaara, while tarjani sparsa-Aniruddha namaskaara anaanmika sparsa- Vasudeva kanishthika sparsa-. Vaasudeva, Sankarshana, Pradyumman and Aniruddha namaskaaa as of karatala- prishthaabhaanamah. Thereafter, the mantra be recited bhur-bhuva-swaha - digbandhah.

Stanzas 26-27-28-29

Jeevatvam sarvabhaaanaam sarvraakhanda vigraham, chitaahamkaayantaaram jeevaakhyam twam padam bhaje/
Asipadamanthramana rishih/ Gayatree chhandah/ Ardha naareeshvaro devataa/ Aavyaktaasir -beejam/ Nrisimhaha shaktih/ Paramatmaa keelakam/ Jeevabrahmaaayanthai jape viniyogah/Prithivee dyayunakaah angushthaabhyaan namah/ Abdhnyukaaya tarjaneebhyaam swaahaa/ Tejodyanukaaya madhyamaabhyaan vashat/ Vaayudyunukaaya anaaamikaabhyaan hum/ Akaashadwayanukaaya anishtikaaam voushat/Prithivyaporejovayavaayaaakashadwayanukeebhyah karatalakara prishthaah -bhyaan phat/ Evam hridayaadi nyaasah/ Bhurbhuvahsuvaromiti dagbandhah/ Dhyaanam: Jeevo brahoti vaakyaartham yaavadasti manah sthitih, yekyam tatvat layekurvaayayedasmpadam sadaa/Evam Maha Vakyakashadangaanyukaani/

You indeed are the sarva praani jeeva swarupa, sarvatra akhanda vigraha rupa and sarva praani ahamkaara niyantrana kaarana. Jeevaantargata as of ‘Tat Twam Asi’ Paramatma!May we be ever of stotra paatra kaarana Antaratma.

Maha mantra ‘asi’ pada Rishi manaska. You are the Chhanda Gayatri. Devata is Ardha Naareeshvari. Beeja be the Ayyakaadi shaashvata-ananta-ajam-sarvasva.

For ‘Asi’, the seer is Manah, metre Gayatri, deity Ardhvanarishvara, seed is Aavyaktadi, power is Nrisimha, pin is supreme Self. Application is repetition for identification of Jiva and Brahman. I bow to the thumbs, the dyad of Earth; Svaha to the index finger, the dyad of water. Vasat to the middle fingers, the dyad of fire; Hum to the ring fingers, the dyad of Air; Vausat for the little fingers, the dyad of Ether; Phat for the front and back of the hand, the dyad of Earth etc. So too the consecration of the heart. Bhuh, Bhuvah, Svah, Om. Thus the directions are enclosed.

Meditation: ’Meditate ever on Asi, thou art. Aiming at the merger of Jiva in that, as long as the mind dwells on the purport’. Thus have been stated the six limbs of the major texts.

Now the Shuka Rahasya Maha Vakyaardha upadshaa be indicated. As any praani be able to see-hear-feel-speak-understand is known as ‘pragjaana’ or informally little realising the connotation of ‘Pragjaanaam Brahma’ as the realisim.

Chaturmukha Brahna, Indra Deva, samasta devataas, manushyaa, ashaadvi pashius and anya praanis have what is called chaitanya.

In this body being remains witness to the intellect and is called I or the ‘Aham’.

In this body being remains witness to the intellect and is called I or the ‘Aham’.

Let this unity be experienced. The inner self, from ego to the body, is called this ‘Aham’ because it is self-luminous and realizes intimately. The truth of the universe is stated of all that is seen by the word Brahman. ‘Aham Brahmasmi.’

‘Ayamatma Brahna’. In other words, from the pratyaksha shareera with ashamkaara to the pratyagaatma.

From the sampurna drishyamaan jagat to swayam Brahna as of Nirmala Tatva.
Owing to the ‘aatma deha padaardhaas’ one’s ‘avivekata’ as of the ‘nidraavastha’, one would seek to feel ‘Me’ and ‘Mine’. It would be due to the gurupadesha then the atma swarupa be realised as of ‘Thou art thou’.

I was in the state of dream of ‘I’ and "Mine’ because of the absence of the vision of the spirit. But I was awakened when the sun of my own nature arose by means of the major texts spoken clearly by the perception.

In other words, the body senses have two ways: expressed and implied ‘Pragjnaanam Brahma’. In ‘Tattvam Asi’ the expressed meaning is the senses etc., which are elemental and the implied is, 'He' in 'you' (Tvam), in the word Tat the expressed sense is lordship etc., the implied is the supreme being which is Sat, Chit and Ananda. 'Asi' identifies these two. Tvam and Tad mean effect and cause respectively when this is the adjunct; otherwise both are the same Sat, Chit and Ananda - separating the space and time, the identity is got, just as in the world, in the expression, 'This is that Devadatta'. The Jiva is having the effect-adjunct, Isa has cause-adjunct - when both are removed, only the full knowledge remains.

First hearing from the Guru, then thought about it and meditation - this is the cause of full knowledge. Other knowledge will surely perish, while the knowledge of Brahman leads to Brahman. The Guru should instruct the words of the Upanishad with the limbs, not merely the words - These are Brahma's words.: Aham Brahmasmi.

Stanzas 46-47-48-49-50-51-52-53

Ishvara uwaacha:
Ekamuktavaa muni shrashta Rahasyopanishadccchhuka/ Maya pitraamunetena Vyaasena Brahma Vaadinaa/
Tato Brahmopadisgtam vai sacchhidaavanda lalsshanam/ Jeevan muktah sadaa dhyayannityastvam viharishyasi/
Yo vedaadou swarah prokto vedaante cha pratishthatah, tasya prakritileenasya yah parah sa Maheshwarah/
Upadishtah Shiveneti jajattanmayataam gatah/ Vutthaya pranipatyesham tyaktaasheshaparigrakah/
Parabrahmapayotaashou plavanniva yayou tadaa/ Pravarjantam tamaalikya Krishna dwipaayano munih/
Anuvrajanaaajuaha putravishleshakaatarah/ Pratinedustadaa sarve jagathaavara jangamah/
Taccchhutvaak sakalaakaaram Vyasa satyavateesutah/Putra sahitah preetyaa paraanandamupeyiyaan/
Yo rahasyopanishadmadheete gurvanugrahaat/ Sarva paapa vinurmuktah saalshaatkaivalyamashrute saakshaatakaivalyamashrutai tyupanishad/

Ishvara said, 'O Shuka, thus being instructed by me as requested by Vyasa, you will become Jivanmukta'. In a Jivanmukta the destruction of the mind is with form - in a Videhamukta it is formless - when you achieve it, the mind with qualities like friendliness will surely attain peace. The mind of the Jivanmukta has no rebirth. The mind is the root of the tree of Samsara which has thousands of sprouts, branches, fruits etc. The mind to be nothing but construction; make it dry in such a way that the tree also is dried up. There is only one means for overpowering mind. Shooting up of one’s mind is one’s undoing, its destruction is good fortune. The mind of the knower is destroyed, it is a chain for the ignorant. As long as the mind is not defeated by means of firm practice, the impressions jump in the heart like ghosts at night. The impressions of enjoyment die, like lotus in winter, for one whose mental pride is reduced and the senses - the enemies - are defeated. One should at first conquer the mind, hands locked in hands, teeth set on teeth and limbs subdued. The mind cannot be conquered without defectless reasoning methods by merely sitting, just as an elephant in rut
without a goad. The reasons well-nourished in mind-conquest are knowledge of Vedanta, contact with good people, giving up impressions and stopping of the pulsation of Prana. Those who ignore these and control the mind by force, throw away the lamp and search in darkness by means of soot, also try to bind an elephant in rut by lotus fibre.

[To a perfect and mature ‘jnaani’, either his or of another’s is stated as the abode of the Self. This abode comprises of ‘Shat Trimshat Tatwas’ or thirty six Elements. Now, the tatwas are fully equipped with the respective senses too of the physical organism to perceive any external object. Thus the Jnaani realises his body is the temple of the Self. In other words one’s own physical body is the abode of his self consciousness which is the ‘antaratma’ itself. In other words the bodily temple is akin to an external temple itself! The prayer by way of japa symbolises the thirty six tatwas by way of Atma tatwa or Ishvara tatwa and as prana the viral force named Prana Shakti by way of inbreathing and outbreathing and the channel of the spinal chord resulting in ‘naada’ the sound waves expressed as ‘anaahata naada’ arising from ‘chakra madhyama’ and its apex called ‘Bindu’. In other words when the ‘japa’ of a mantra aimed at a certain form of deity, one’s consciousness moves the vital breath in a swing of up and down even without one’s knowledge and the resultant low sound creates ripples of spiritualism of varying degrees. In respect of the generally ignorant persons at the critical time of death the state of destiny causes a merit or otherwise; this may be so not only for a human being but in respect of an animal, bird or reptile but to a person of constant purification of the self with the incessant practice of virtue and merit, the minute of departure would be perhaps as chosen; to such a spiritualist already surfet with the Shiva Tatwa the moment of departure would not be the simple issue of transmigration from one self to another self as per the destiny. The Enlightened Self in him at that time of enlightenment visions the Supreme Self as a mirror image, even with or without the mortal body. Thus the embodied soul associated with the erstwhile karma and other blemishes, if any, would now not be adding further blemishes barring the past stock. Once the enlightened Self has the blessing of Paramatma to reveal Himself from mountain top as it were, that glimpse was no doubt invaluable from a distance. But the distant view is not visualised as the quintessence as all of the tatwas is not; the gradual steps reveal themselves as the mountain’s elevations are crossed and clearer visions are facilitated.

The Svara which is uttered at the start of Veda is Parameshvara. Shuka being thus instructed by Shiva became one with the universe; rose, bowed to Shiva and giving up all possessions, went away as if swimming in the ocean of the supreme spirit.

Vyasa, seeing him go away as a recluse, went after him calling, affected by separation. All the world echoed him. Hearing this Vyasa was overjoyed along with his son.

He who learns this through the Guru’s grace will become released from all sin and enjoy Moksha.

Thus the Upanishad.

Skandopanishad

Krishna Yajurvedaeya Skandopanishad is of merely fifteen mantraas. In these stanzas, Shiva and Vishnu’s abhedyata and bheda rahitajnaana was explained vide puraanaas especially Kurma, Vamana -Skanda- Linga- Pururanas. That Jnaana-dhyaana -shoucha and Indiya nigraha are described in this Upanishad. That one’s Deha be the Devaalaya being the most significant instrument to pave the path for the Realisation Supreme notwithstanding the play of panchendriyas, manas and the ahamkaara.
For a number of years, Shiva and Parvati were in a joyful mood after their marriage and there was little news for Indras and Devas about the possible arrival of Kartikeya who alone could terminate Tatakasura. Agni Deva took the form of a parrot and entered the Palace of Shiva and Parvati who found that Parvati was enjoying a bath in a Sarovar playing with lotus flowers and Lord Shiva was resting in his bed. She found six Krittikas in the Sarovar and told them that she was desirous of seeing the water drops inside the lotus bulbs; the Krittikas replied in fun that they would show the water drops provided they allow them also to share the joy of a child in her ‘garbha’! The Krittikas further said that they should allow them too to own the child as their own as much as that of Devi Parvati and she agreed to the mutual deal; Krittikas showed the water drops inside the lotus bulb and drank them. As soon as she drank the water drops, there emerged a handsome and healthy boy from Devi Parvati’s right abdomen with Sun-like luster and a powerful Physique wearing a ‘Shula’ and ‘Ankush’ in both of his hands. He was called ‘Kumar’ as many entities claimed parentage mainly of course by Lord Shiva and Devi Parvati but also the Krittikas and even Agni. The boy had six brilliant faces and was popularly called by several names viz.Vishakha, Shanmukha, Skanda, Shadaanan and Kartikeya. Brahma, Vishnu, Indra and various Devas gifted the Child several valuable souvenirs like Chandan, Malas, Dhup, Toys, Umbrellas, and Bhushans and instantly appointed him as the Senapati or the Commander-in-Chief of Devas. Lord Vishnu presented several ‘Ayudhas’ or Arms; Kubera provided ten lakh of Yaksha Sena; Agni gave his Tej (Radiance) and Vayu provided speed as his ‘Vahan’ (Chariot). Kumar desired to ascertain as to what he could do for them and in one voice they wanted the demon Tarakasura to be killed and Kumar assured saying: So be it! Inspired by what Skanda Deva guaranteed, Indra sent an emissary to Tarakasura saying that soon Indra and Devas would arrive to destroy the demon and his followers. Danavas wondered that an additional Shakti must have joined the Deva Sena as otherwise they would not dare send a messenger alerting them to come prepared for a battle! Tarakasura remembered Brahma’s boon to him with the qualification of the risk of his death in the hands of a boy! Even Kalanemi and other Daityas had creepy feelings about the might of the stranger who joined the Deva Sena. As Tarakasura saw finally saw the so-called additional Shakti, he laughed away and made fun of the baby boy; he said that Devas did great injustice in projecting him ahead of them so that they could conveniently run away if need be! Kumar replied that there was no need to make fun of us since in a battle of ‘Shastras’, there was the brain power that was important but not the brute force; moreso, one did not require a huge serpent to kill an opponent but even a tiny snake could finish off the enemy by a small bite of poison! Bala Surya was always difficult to look at and never under-estimate a boy! Even as Kumar’s reply was over, the Asura threw a musala but the reply by way of a mighty Chakra from Kumar was instantaneous. The Daitya threw a metallic Bhindipal which Kumar stopped merely by one of his hands. Kartikeya targetted a ferocious mace which made ear-blowing sound and the demon was hardly able to escape its impact. The demon then realised that this boy was not an ordinary kid and one had to be tough with him; he used a very powerful Shastra which was undone by Kartikeya instantly. Then Kartikeya came into his form and massacred thousands of demons and the so-called mighty demons like Kalanemi could hardly defend themselves and ran away to save their skins. As a last resort, Tarakasura hit Kumar’s vahana of Peacock and going wild with this act, Kumara finally used the ‘Nirmal Shakti’ in his hands and threw it with force and speed and the Shakti dazzled the demon’s vision; he tried his best but could not evade it since it flew behind wherever he went and ultimately pierced into his heart as the mountain-like Tarakasura fell making a thud, like a cloud-burst and the handful soldiers of the huge army of Dananas left behind alive ran for their lives. Devas went into a state of ecstasy with loud
shouts and battle-cries of relief showering fragrant flowers all around, Gandharvas sang earsplitting songs of victory, Apsaras danced with gay abandon and the whole Universe wore a memorable look of unprecedented carnival. Vishnu and Brahma were highly satisfied that finally Dharma an Nyaya were vindicated by Kumara. Maha Deva and Devi Parvati seated on Nandi with Ganesha and Kartikeya flew across to Kailasa Mountain witnessing festivities all along the route! Devas affirmed that whosoever read, or heard or analysed the Story of Kartikeya would be blessed; his life-span would increase, would become healthy, popular, and contented in life without unfulfilled desires and at the of life would qualify for Salvation. [Padma Purana]

Another version vide Matsya Purana

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 seen in action on their bed; 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’, ‘Shadvaktra’ 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:

Namah Kumaaraya Maaha Prabhaaya Skandaayachya Skanditaya daaanaayaay, Navaarka Vidyutdyutaye Namostutey, Namostutey Shanmukhaa Kaamarupa/Pinadwi nanaabharanaaaya Bhartrey Namo raney Daarudaaranaaya,Namostu teyrka pratima prabhhaaya, Namostu Guhyaya Guhyayaa tubhyaye/ Namostu Thrailokaya bhaayaapahaaya, Namostutey Baala kripaa parayaay,Namo Vishaalaamala lochanaya, Namo Vishakhaaya Maha Vrataaya/Namo Namastextu Manoharaaya, Namo namastextu Ranotkataaya,Namo Mayurojwala vaahanaaya, Namostu Keyura dhaaraayatubhyaye/ Namo Dhrutodagna pataakeiny Namo Namah Prabbaavapranataaya testu,Namo Namastev Varaveerya shaadininey, Kripaaparo no bhava Bhavyamurutey/Kripaaparaa Yagnapatim cha stutvaa, Viromirowam twamaraadhi paaddyah,Yevam tadaa Shadwadanam tu sendraa mudaa santhushta Guhastatataastra/

Our Greetings to You, Kamarupa Shanmukha! You are Kumara, the radiant son of Maha Shiva and the destroyer of Danavas; your physical form is the glow of rising son and of the heat of Agni; you are appropriately adorned, the Army Chief of Devas; the dreadful on the battle front; Guhya Rupa, the abisher of fear in Trilokas in the Form of a Child; gifted with broad and clear eyes; Vishakhaa! Our reverences to you as the practitioner of Maha Vratas; you are a terror in battle fields although of pleasant visage otherwise; you have a peacock as your carrier and wear a Keyura / wrist bangles; the
high flier of flags; the bestower of boons to devotees; the high profile symbol of courage and strength; you possess a Magnificent Form. This was how Indra and Devas extolled Skanda. Even as Kumara was replying to assure Devas that very soon the desire of retrieving their lost glories would be fulfilled, an emissary of Tarakasura arrived and conveyed their Chief’s message to Indra with a warning not to repeat his past mistakes of challenging a giant Daitya of the stature of that great Tarakaura who shook up the Universe and converted Devas as his servants; he also remarked that instead of playing balls and toys, the baby boy Skanda should gradually get acclimatised to battle fields and face mighty Asuras much later in life! As Tarakasura was in a jocular mood, Skanda Deva said: ‘Taraka! Never under-estimate the ‘Shakti’ of a kid; can you not realise that a baby serpent could perform permanent damage to you and that a boy who has ‘Alpaakshara Gyan’in releasing ‘Astras’ could reach you directly to Naraka! Even while Skanda was conversing like this, Taraka threw a ‘Mudgara’ (hammer) and an agile Kumara destroyed it with his ‘Vajraayudha; Taraka threw a ‘Bhindapaal’ which was destroyed by Kumara’s own hands. Skanda materialised a Gada / Mace and despatched it against Kalanemi Daitya who became furious and rained a stream of Arrows. These arrows had little impact on Skanda. Instead, Kalanemi and his associates were thrashed by Kumara and they had to sprint from the battle lines. Takakasura then appeared center-stage and was furious in releasing a powerful arrow which hurt Kumara Swami’s ‘MayuraVahana’; The infuriated Skanda and threw the most potent ‘Shakti Baana’ which was indeed the decisive point that sealed Tarakasura’s fate and the greatest menace in the Trilokas who dominated the scene for thousands of years was finally destroyed, even as Devas sounded ‘dundhubhis’ (large drums) and showered rose petals which filled up the Earth, Sky and the Nether lokas with the fragrance of Parijata flowers from Swarga. Gandharvas and Kinnaras sang melliflous praises of Kumara and his proud parents, Apsaras were ecstatic and Sapta Rishis recited Mangala Mantras. Those who read or hear about the glories of Skanda would neither have sins nor diseases but lead a contented life ahead! Matsya Purana]

Stanzaas 1-7

Achutosmi Mahadeva tava kaarunyaleshatah/vigjnaana ghan evaasmi Shivosmi kinatah param/
Na njam njavadbhaayantah karanajrubhanaatAndah karanasheva samvinmaatrastrhito harih/
Samvinmatrastrhitashehaamajosmi kimatah param/Vyatiriktam jadam sarvam swapnavaccha
vinashyati/
Chijjaadaanaam tu yo vdrashtaa sochyto jnaana vigrahah/ Sa eva hi Maha devah sa eva hi
mahaarih/
Sa eva jyotishaa jyoti sa eva parameshvarah/ Sa eva hi Parabrahmaa tad brahmaaham na
shamshayah/
Jeevam Shiva Shivo jeevah sa jeevah kevalah Sivah/ Tushhena bddhho vreehih syaattushaa bhavena
tandulah/
Evan babbbhastahaa jeevah karma naaaho Sadaashivah/Paashabaddhhastathaa jeevah paasha mukrah Sadaasvivah/
Skanda Kumara seeks to address Maha Deva! I am indeed beholden to you the personification of
visistha jnaana puja and kalyaaakaari swarupa! How else could I be blessed as you are the
personification of one’s antahkarana vikaasa as of manas-buddhi-chitta and ahamkaara samaapthi.
Furthermore, this sampurna jadajagat swapna dasha nashana kaarana be only the Parama Shivatva the
jyoti moola jyoti as that be well realised as Parameshvara, Parabrahma and Jagat moola kaarana
indeed. ‘Jeevah Shivah, Shiva Jeevaah , sa jeevah kevalah Shivah’ or Jeeva is Shiva and Shiva is
Jeeva as of Thou art Thou. This is on the analogy of rice and husk.

In this manner the chaitanya tatva owing to prarabhdha karmaas , the jeeva is to be paasha Mukta
when only Parmeshvara is reputed as pahu pasha vimukta

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Parameshwara addressed Maharshis and explained about his own Vibhutis as follows:

Paraat Parataram Brahma shasvatam nishkalam dhruvam,Nityaanandam Nirvikalpam taddhaama Paramam mama/

(My Supreme Destination is far beyond ‘Paraatpara’, Brahma, Everlasting, Spotless, Steady, Blissful and Nirvikalpa / State of Oblivion): He is the Swayambhu Brahma among Brahmanaans; Avyaya Deva Hari among Mayavis; Parvati among yoginis; Vishnu among Dwadasa Adityaas; Paavaka among Ashta Vasus; Shankara among Ekaadasha Rudras; Garuda among birds; Iravata among elephants; Parashurama among ‘Shastradhaarais’ or weapon holders; Vasishtha among Rishis; Prahlada among ‘Sura dweshis’ or the Detectors of Devas; Vyasa among Munis; Vinayaka among Shiva Ganaas; Veerabhadra among the Valiant; Sumeru among Mountains; Chandrama among Nakshatraas; Vajraayudha among diamonds; Satyanarayana among Vratas; Anantadeva among serpents; Kartikeya among ‘Senaanis’ or Chiefs of Soldiers; Grihstaashrama among the Ashramas; Maheshwara among Ishwaras; Maha Kalpa among Kalpaas; Satya Yuga among Yugas; Kubera among Yakshaas; Veeraka among Ganeshwaraas; Daksha among Prajaapatis; Nirruti among Rakshasas; Iyru Deva among the Balavaans and Pushkara among Dwipaas. Shiva furter states: I am a lion among animals; Dhanush among Yantraas; Sama Veda among Vedas; Shata Rudreeya among Yajurmantras; Savitri among the Japa Mantras; ‘Pranava’ among the confidential Mantras; Purusha Sukta among the Veda Suktaas; am the Jyeshtha Saama among Saama Mantras; Swayambhu Manu among those who know the meanings of all Vedas; Brahmaavarta among various Deshaas; Amimukta among Kshetras; Atma Vidya among the Vidyas; Ishrra Jnaana among ‘Jnanas’; ‘Aakaasha’ among Pancha Bhutas; and Mrityu/ Yama among Satwaas

Parama Shiva then annotated the words of Pashu-Paasha-Pashupati as follows:

Vidyaanaamaatmavidyaaham Jnaanaamaishwaram param,Bhutaanaamasmyaham Vyoma Satvaanaam Mrutyurevacha/
Paashhaanaa masmyaham Maayaa Kaalah Kalayataamaham, Gateenaam Muktiervaaham Pareshaam Parameshwarah/
Atmaanah Pashavah Proktaah Sarvey Samsaarvatinah,Teshaaam Patiraham Devah smrutah :Pashpatirbudhaih/
Maayaa paashena badhnaami Pasunetaan swaleelayaa, Maameva mochakam praahuh Pashnaam Vedavaadinah/
Maayaa paashena badhnaanaam mochakonyo na Vidyatey, Maamrutey Paramaatmaanam Bhutaadhipatimayayam/

(I am Parameshwara who is the Maya among Paashaas or the hard rope strings, Kaala or the Mrityu among the destroyors and among the Pathways am the destination of Mukti; You should realise that the Most Lustrous and the Mightiest ‘Satwa Padaarthaa’ or the Virtuous Entity is myself and am the highest powerful provocator of actions among all of the Pashus or Jeevaas / Beings in the Univese is myself; as the Beings in Srishti are Pashus, I am indeed the Pashupati. I tie up the Pashus with Paashaas for fun; Vedagnaas seek to help release the Pashus from the ‘Samsaara Paashaas’ and are called the facilitating ‘Mochakaas’ or Helping Liberators as I tie them all with the strong strings from their birth to death. Let it be made clear that there could be none else that might liberate from these Paashaas excepting Paamatma the Eternal.

The twenty four Tatwaas, Maya, Karma and Tri- Gunas all put together hold the Jeevas or Pashus as ‘Paashas’ are enforced by Pashupati. The Tatwas are Manas or Mind, Buddhi or thought , Ahamkara or Ego, Prithvi, Jala, Vaayu and Akasaha; Ear, Skin, Eyes, Tongue, Nose, the two Marmendriyas, hands, feet, voice, shabda, sparsha, Rupa, Rasa, and Gandha which are all a part of Prakriti and the rest are all Vikaras or aberrations. There are two kinds of Paashaas viz. Dharma and Adharma besides the Karma bandhana; Avidya, Asmitaa or Ego, Raaga , Dwesha, Abhinivesha or attachment –these
Five are constant Paashaas called Taatvika bandhanas. Maya is stated to be the root of these bandhanas. Mula Prakriti, Pradhaana, Purusha, Mahat, Ahamkaaran are all manifestations of Sanatana Deva; he is the one creating bandhanas; he is the Paasha-Pashu-and in the final analysis, he is the Pashupati!]

Stanzas 8-9

Shivaaa Vishnu Rupaaya Shiva Rupaaya Vishnave/ Shivasya hridayam Vishnur Vishnoscha hridayam Shivah/
Yathaa Shivamaho VishnuravamVishnumayah Shivav/ Yathaannantaram na pashyaami tatha
meswastiraayushi/ Yathaannantara m na bhehaah syuh Shiva keshavayogastathaa/

Bhagavan Shiva be as of Bhagavan Vishnu Rupa. Bhagavan Vishnu be of Bhagavan Shiva Rupa. It is at the heart of Bhagavan Shiva that be stated as of the heart of Bhagavan Vishnu. As Vishnu Deva is Shiva maya so is Shiva be Vishnu maya. Thus Shiva Keshavas are of the unique identity.


1. Vamaana

Shivaya Vishnu Rupaaya Shiva Rupaaya Vishnavey, Shivasya Hridayagum Vishnuh
Vishnorhridayagum Shivah/

Nandideva organised Rudra Sena and Vishnu Sena since the fool Andhaka never realised the identity of Shiva and Vishnu and even the Trilokaas were in utter ignorance that both the Swarupas were just one and the same! In this connection Rudra Deva clarified once for all: Bhavadbhirbhatki Samyuktair Harobhaavena pujitah, Ahamkaara vimudhayaischa nindadhir Vaishnavam padam/ Tenaajnaanena bhavatnandrituyaanu virodhitaah, Yahomsa Bhagvan Vishurvishnuryah sohamavayayah/ Naavanorvai visheshostu ekaa Mutirdwdhihhaa sthitaa, Tadambhirmavayaghhair bhakti bhaava yutairganaah/ Yathaaham vai parijnaato na bhavaddhistataha dhruvam, yenaahi nindito nityam bhavardhirmuda buddhibhiv/ Tena Jnaanamhi vai nashtam Nataswaalingitaa maya, Yityeva muktey vachano ganaah prochyar- Maheswaram/ Katham bhavan yathaikyena samshitosti Janardanah, Bhavaan Nirmalah Shuddhah Shaantah Shuklo Niranjanah/ (You are all obsessed with my devotion to me and tend to blame Vishnupada in that extreme dedication to me; in this blind faith of denounciation of Vishnu you did not please me but on the contrary I was highly upset! Whatever is there in me is what Vishnu possesses and what ever Vishnu has in me too is replete in me too and there is no basic difference in both of us excepting that one imagines we possess two Forms. Those devotees of mine who are confident of what I possess, do not really realise me fully. As the Ganaas were reprimanded by Shiva as above, they wondered as to how Janardana and Mahadeva could be identical! After all, Shiva is Nirmala / Clean, Shuddha /Pure, Shukla / White and Nirdosh/ Blemishless.) Parama Shiva replied smingly that whoever indulged even in indirect references against Vishnu would surely go to Narakas. The Shiva Ganas then requested Mahadeva to display his real Swarupa. Tato Eka Mukham Bhuyo dadrushi Shankaram Ganaah, Roudraischcha Vaishnavaischaiva vrutam chihnih Sahasrashrah/ Ardhaiva Vaishnava Purandraina Haravigrahah, Khagadhwajam Frishaardhuma Khaagarudhum Vrishadhwajam/ Yathaah Yathaa Trinayano rupam dhatrey gunagranih, Tathaah tathaa tvajaayantaa Mahaah Paashupata Ganaah/ Tatoahvachchaika rupeey Shankaro bahurupavaan, Dwirupaschaa bhavad yogi Ekarpopopya rupavaan, Khanaacchatitah kshanaad ruktah peeto neelah khanaadapi/ Mishrako Varna heenascha Mahaapaashupapatatsthaha, Kshanaad bhavati Rudraindrah Kshanaadchchamabhuh Prabhakarah/ Khanaartharaacchchanko Vishnuh Kshanaacchcharvah Pitaamahah, Tadat -adhibutamayam druwshtaa Shaivaadavo ganaah/ Yadaabhinamanyanta Deva devam Sadaa Shivam/ Tadaa Nirdhuta paapaasteyy Samayaajanta Paarshadaah, Teyshevam Dhuta paapesheu Abhinnesu Harishwarah/ (The Ganaas then visioned a
Single Faced Vishnu-cum- Shiva Swarupa with thousand ‘chinhaas’ or symbols indicating same Swarupas, of which half was Rudra and another half Vishnu; one half was Vrishabhadhwaja Garudhaarudha and another half was Garudhadhwaja Vrishaarudha. Just as one visualised, so did that person visioned the Rupa of Bhagavan. The same Shankara assumed various forms each time changing his colours of white, red, yellow, blue, mixed or colourless; some times as Rudra, of Indra, Surya, Vishnu, or Brahma. As this most surprising and swift changes happened, the Ganas were then convinced that Paramatma was indeed one and only one!

2. ’Kurma

Re-emphasis on the Oneness of Shiva-Narayana: Maha Deva emphasised about the identity of himself and Vishnu Deva; this was necessary since in the description of Shiva Tandava described Vishnu too was stated to have joined the Celestial Dance! Maha Deva thus confirmed as follows:

Ayam Narayano yohameeshwaro naatra samshayah; Naantaram ye prapashyanti tesaam Devam param/
Mamaushaa Paramaa Murtiraarayana samaahvayaa, Sarva Bhutaatmabhutasthaa Shantaa chaakshara sangjinitaa/
Ye twanyathaa prapashyanti lokey bheda drusho janaah, Na tey maam samprapashyanti jayentey cha punah punah/
Yetwimam Vishnu – mavyaktam maam vaa Devam Maheswaram, Ekibhavena pashyanti na tesaam punarubhavah/
Tasmaadanaadi nidhanam Vishnumaatmaanamayamayam, Maameva samprapashayadhivam Puja-yadhvam tathaiva hi/
Yenathaam maam prapashyanti matvemam Devataaantaram, ye yantin Narakaan ghoraan naaham teshu vyavasthitah/
Murkham vaa Panditam vaapi Brahmanamvaah madaasrayam, Mochayaami shvapaakam vaa Naaraayana nindakam/
Tasmaadesha Maha Yogi Mad Bhaktaih Purushottamah, Archaneeyo Namaskaarye Matpreeti jananaaya hi/

(That Narayana is Ishwara that is me undoubtedly. There is indeed no difference between us and he too is to be worshipped. Narayana is ‘Shaanti-Akshara’ imprinted in every body’s heart. Some imagine otherwise that we are figured other wise and they continue to get into the cycle of birth and death and could never ever attain Mukti. Those who visualise me and Narayana as just the same would have no rebirth. As such, Vishnu has no beginning or end as in my case, meaning thereby we are both the same. Those who confuse Vishnu as another Deva would for sure reach Narakas. Those who are my bhaktaas being either Murkhas or Stupids, Panditas or Learned Vidvans or even untouchables should indeed have the possibility of Mukti, provided they do not dislike or distrust him. Hence my bhaktaas ought to perform puja to Vishnu with all humility and belief.) Then both Vishnu and Shiva disappeared simultaneously, stated Vyasa Muni.

3. Skanda

Significance of Siva Puja- Similarity of Three Murtis

Indeed the multi-sided propitiousness of Siva Puja was described by Sage Lomesh: if one brooms the courtyard of a Siva Temple he is worthy of greeting him all over the world and trace his foot prints to forward him to Siva Loka. He who lights a ‘dhup’ (incense stick) and offer ‘Naivedya’ in a Temple of Maha Deva is blessed for two generations and attains name and fame instantly. Those who put up lights before the Deity of Hari-Hara would illuminate the families of their parents and offer
‘Naivedya’ to the Deity would attain that much of ‘Punya’ or the fruits of good deeds equating one Yagna. If a reconstruction of a dilapidated temple of Hara or Hari is taken up, the person concerned gets double the benefit and if a temple is constructed afresh, then the number of bricks used would equate the number of years in the Loka of the specified Lord. If a bell is dedicated to a Temple, the donor would become reputed in Three Lokas soon. Frequent ‘darshans’ or visits to Temples would enhance the Punya account. The person whose tongue is always used to recite the ‘Panchakshara Mantra’ - Om Namassivaya - is akin to Siva Himself. He who visits Siva Temple regularly in the morning hours burns off the sins of the current birth; the afternoon visit helps dissolve the sins of previous seven births and the night visits to the Siva Temple is devoid of sins totally. The two words of ‘Si’ and ‘va’ denote propitiousness and sinlessness. If a person recites the name of Siva, thinks of Him, performs Siva Japa incessantly and dedicates himself to Siva in the mouth, hears about Him, thinks of Him, performs service to Him in all possible ways and means, organises ‘Puran Pathan’ or sings hymns, group singings, musicals, bhajans, Vedic Renderings of Namakam / Chamakam and Mahanyasas and encourages innovative and thoughtful means to worship, has direct access to Siva Loka.

While describing the worship of Siva Linga, Sage Lomesh emphasised that there was no difference of Bhagavan Siva and Lord Vishnu:

_Yo Vishnuh sah Sivo Jneyo yah Sivo Vishnureva sah, Peethika Vishnu Rupamsyallinga ruuppee Maheswarah / Thasmallinga- archanam sreshtham Surveyshaamapi vai Dwijah_ (He who is Vishnu is Siva and Siva be known as Vishnu Himself; the base is Vishnu and the ‘Linga’ is Maheswara and thus worship of Siva Linga is idyllic). Brahma worships the Linga made of ‘Mani’ Stone, Indra worships ‘Ratna’ Linga, Chandra of Pearl made Linga, Surya of copper, Kuber of Silver made Linga, Varun of Ruby, Yama of Blue coloured Linga, Vayu of Kesari colour and so on. Inhabitants of Pataala too worship Siva. Gandharvas, Kinnaras, Daityas and Rakshasas were no exception. Bali, Namuchi, Hiranyakasipu, Vishaparva, and several of Sukracharya followers were great Bhaktas of Maha Deva. Ravanaasura was an illustrious devotee of Maha Siva who bestowed a number of boons in appreciation of the Demon’s severe ‘Tapasya’ such as Gyan, Vigyan, invincibility in battles, and even double the number of heads of Panchamukha Parameswara! Ravan thus became the Lord of Trilokas. As Devas approached Nandi to entreat Maha Deva to get rid of the menace of Ravana, Nandi gave the background as to why he sported the face of a monkey when Ravana waited to meet Maha Deva; Nandi did not like the comments of Ravana about Nandi’s face and gave a curse that a monkey-face placed before a human being in the Avatar of Lord Vishnu would herald the death of Ravana. Nandi also advised Devas to pray for Vishnu (who too was the same as Siva) to annihilate Ravana. Thus Devas prayed to Vishnu and the latter advised the Demi-Gods to place Nandi ahead and quickly become ‘Vanaraas’ or monkeys. He would be born at Ayodhya and His consort Situ would be abducted by Ravana who ignored a human being while asking for boons from Siva. Various Devas assumed ‘Amsas’ or alternate forms like Indra as Vali, Brahma as Jambavaan, Surya as Sugriva, the Eleventh Rudra as Hanuman, Seshanag as Lakshman, Vishnu’s ‘Bhujadanda’ or shoulders as Bharat and Shatrughna, Brahma Vidya (Vedavati in earlier birth) as Devi Sita etc. Indeed Ravan was an illustrious devotee of Maha Deva but despite that unparalleled devotion to Siva, the Demon’s wish-list and evil actions were totally misdirected to highly immoral purposes and wicked ambitions that had to inevitably lead to destruction; yet, the steadfast devotion to Parama Siva was credited to provide salvation not only to himself but also his family and followers. Ravana could never realise that both Maha Deva and Bhagavan Vishnu were one and the same, as a thick veil of Maya (Illusion) misdirected him totally, vindicating the absolute Truth that Vishnu and Siva were indeed just the same; foolish entities like Ravana followed wrong convictions!

4. Linga

As Vishnu visioned Maha Deva along with Devi Uma he extolled Parama Shiva as follows:
Shiva is the symbol of Omkara Mantra; he wears a transparent Sphatika Maala; three sixty eight lettered Deva; Maha Buddhi yukta; Sarva Dharmaartha Sadhaka, Gayatri Mantra Prabhu; Atharva Veda Swarupa; Regulator of Twenty Varnas; Abhicharika mantra Swarupa; Controller of Thirty three Letters; Sweta, Shanta, the Swarupa of Thirteen Kalas, Maha Sarpa bhushana, Srishti-Shti-Samharaka, Three Veda swarupa; Purana Purusha, Ishaana, Aghora Mantra Hridaya! Having thought of Maha Deva on the above lines, Vishnu performed meditation of Shiva for good time with the aid of the ‘Pancha Akshara Mantra’ viz.Om Namaashivaaya. Maha Deva was extremely delighted at the thoughts of Vishnu as also of the Japa of the Panchaakshari of Om Namassivaaya and materialised himself before Vishnu. The much gratified Parameswara appeared before Vishnu and the latter commended Maha Deva as follows:

My salutations to you Ekakshara Rupa, Rudra, Akaara Swarupa, Adi Deva, the Symbol of Vidya, Makara Swarupa, Shiva Swarupa, Surya-Agni-Chandra Varna; Yajamana Swarupa, Agni Swarupa, Rudra Rupa, Rudra Swami, Shiva, Shiva Mantra, Vaama Deva, Vaama, the Bestower of Amritwa, Aghora, Atyanta Ghora, Ishaana, Smashaana Rupa, Ati Vega Shaali, Shruti Paada, Urthwa Linga, Hema Linga, Swarna Swarupa, Shiva Linga, Aakashya Vyaapi, Vayu Samaana Vega, Tejaswai, Samsara Bharana; Jala Swarupa, Jala Bhuta, Jala Samana Vyapaka, You are Pithvi, Antarikshha, Sparsha-Rasa-Gandha Rupa, Guhya, Guhyaati Guhya, Ganaadhipati, Ananta, Vishwa Rupa, Varishtha, Garbha Jala, Parama Yogi, Aswarupa, Kamadeva harana, Bhasma lipta Sharira, Agni-Chandra-Kaara Rupa; Sweta Varna, Himai Sweta Swarupa, Sundara Mukha, Sweta Sikha, Sweta Lohita, Ruddhi-Shoka-Vishoka Swarupa; Pinaaki, Kapardi, Bipaasha, Paapa Naashana, Suhotra, Havishya, Subrahmanya, Sura, Durdamana, Kankaaya, Kankarupa, Nanaka sanataana, Sanandana, Sanat Kumara, the Eyes of Samsaara, Shankha paala, Shankha, Rajo Guna, Tamo Guna, Saarasvata, Megha, Megha Vahana, Atman, Moksha, Moksha Swarupa, Rishi, Vishnu Swami, Bhagavan, Swami, Omkara Swarupa, Sarvajna, Sarva, Narayana, Hiranyagarbha, Adi Deva, Maha Deva, Ishana, Ishwara, Sharva, Satya, Sarvajna, he who is worthy of providing Jnaana to Jnaana itself! Shekhara, Nilakantha, Artha Naareeshwara, Avyakta, Sthana, Soma, Surya, Bhava, Yasha, Yashapradata, Deva, Shankara, Ambika Pati, Umapati, Nilakesha, Vittha or Cash, Sarpa bhushana Sharira, Nandeswara, Karta or the Creator, Bharta or the Preserver, Ramanatha, Rajadhiraja, Paalanakara Swami, Keyuraabharana, Shrikanta (Vishnu) Natha, Trishula Dhaarai, Bhuvaneswara, Deva, Saranga, Raja Hamsa, Saprahaari, Sarpakundala maala dhara, Sarpa Yagnopaveeta dhi, Baahu Dharaana Sarpa Sutra, Veda Garbha, Samsara garbha dhaari, Parama Shiva! As Vishnu commended Maha Deva, Brahma addressed all the Devas stating that who so ever recited the above Stuti by Vishnu in favour of Parama Shiva or had it recited by a Veda Vidwan would attain Brahma Loka.

As Maha Deva was pleased with the Stuti by Vishnu, the latter requested to resolve the dispute between him and Brahma about their supremacy as also about the Beginning and End of the Mammoth Shiva Linga; Vishnu also described about the extensive efforts made by him and Brahma by assuming the Forms of Varaha and Hamsa respectively for over thousand years but to no avail! Mahadeva replied that he was far superior and far beyond to Brahama-Vishnu-Ishwara as He was Parameshwara who had no beginning or middle or end. He further said that in the ensuing Padma Kalpa He would appoint Vishnu as the Over all Chief of the Universe as its Creator, Preserver and Terminator but would like to give the responsibility of Creation to Brahama and of terminating to Shiva who too would appear at the beginning of the Padma Kalpain the offing. By so saying, Maha Deva disappeared and for all practical purposes, Parameswara appointed Tri Murtis for their respective responsibilities. As predicted by Parameshwara, Shiva appeared in the Padma Kalpa and Vishnu took over the over-all responsibility plus Universal Upkeep, while Brahama took up the duty of Creation and Shiva the responsibility of extermination. Thus the overall responsibility vested with Vishnu who also specifically took over the charge of Preservation additionally while Brahama was responsible for Creation and Shiva for Termination; this was the Ordinance of Parameshwara. So
saying Parameshwara disappeared and having heard the decree of Parameshwara, Vishnu cajoled and brought around Brahma by affectionately treating him. Vishnu then asked Brahma to welcome and to pray to Shiva of the Tri Murtis but as Brahma had reservations; the latter said that if Vishnu were the Yoni and Brahma was the Beeja, then what role did Shiva had in addition! Vishnu then replied: Don’t you underestimate the magnificence of Shiva!

There is no better Entity than Parama Shiva and there is no matter superior than His. The Parama Maha Tatwa is Shiva and the embodiment of Atma Jnana which again is Paramdham. He is divided into two parts: one as the Nishkala-Avyakta-Adyanta Rhita and another is Sakala and Saguna Swarupa responsible for yielding Hiranya Brahmanda which floated in Maha Samudra for thousand years and with the interaction of Vayu got broken to two pieces, the Upper Half being the Upper Lokas and the Lower Half as Prithvi Garbha Chaturmkukhka inside.) Vishnu further described that Parameswara created Sunya Akaasha, Nakshatras, Surya, Chandra, Agni, Pancha Bhutas, Trigunas, Prana, and so on. Such is the Glory of Shiva who is Veda Stuti Yogya! Thus Vishnu explained the Parama Tatwa of Mahesha, Brahma was astonished, humbled and overcome by involuntary emotions of devotion and joined Vishnu Deva in a his Commendation addressed to Maha Deva.

Hey Ananta Teja, Suvrata, Bhagavan, Kshetraadhi patey, Beeja Swarupa, Shuli, Jyeshtha, Shreshtha, Manya, Pujya, Sadyojaata, Gahara, Ghatesha, Sarva Praana Swami! My salutations to you to the Prabhu of Vedas and Smritis and all the inputs like money and material required for spiritual deeds. You are the Master of Yoga and Sankhya which are the significant means of Salvation, besides being the instruments like Maharshis and Grahas. You are the Lord as also of the Swarupa of the endless beings of Srishti like Rivers, Trees, the great Aoushadhis or medicines; you are the Dharma, its very existence, and its various manifestations; You are the ‘Paraarth’ or the Spiritual Quest; the Para which is unaffected by Pancha Indriyas; the Rasaas; the Ratnaas; the ‘Ahoratraas’ or the days and nights; the Pakshaas or the Fortnights, the Maasaas or the Months, the Rithus or the Seasons like Spring and Autumn; You are the Most Ancient Prabhu performing the task of Sarga or Creatin; You are the Yoga Prabhu, Manvantara Prabhu, Vishwa Prabhu, Brahmadhipati, Bhagavan! You are the Master of Vidya or Knowledge; the Master of the Masters of Vidya; Vratadaayika Swami; Mantra Prabhu; the Master of Pitreeshwaras; the Pashupati; Vrishendra dhwaja; the Master of Prajaapatis; the Supreme of Gandharva-Yaksha-Daitya-Danavas; the Swami of Garuda, Sarpa, Pakshis and various other species; you are also the Head of Vaaraaha, Pischacha, Guhya, Gokarna, Gotra, Shankuka Karna; Ruksa, Viraja, Suraganaa etc. Prabhu! You are Swami of Jala / Water; the Swami of ‘Ojas’; (Power Essence or Semen present in males and females); the Lord of Lakshmi Devi; the Bhupati or the King; You are the ‘Bala’ or Physical Strength as also the ‘Abala’ or of Weakness; The Topmost Mount of the highest Mountain of Supreme Illumination; You are the ‘Ateeta’ or Beyond Approach; You are the ‘Vartamana’ or of the Present Tense or of the Ongoing Time Frame; You are also the Bhavishya or of the Happenings Ahead in the Future; You are the Suraveera or the Embodiment of Strength and Courage; Varada or the Bestower of Boons; the Sreshtha Purusha or the Most Illustrious and the Best Purusha or Prime Male; You are also the ‘Bhuta’ or a Being but as the Unique and the Most Notable among the Creations of the Beings; the Word ‘Mahat’ or Magnificence would indeed signify yourself. You are as miniscule as an atom and as Colossal that is unparalleled! You are the symbol of Bandhana-Moksha or of Freedom from Shackles; You are the Swarga and Narakaa Swarupa signifying Salvation or Bliss and Punishment and Retribution! You are the ‘Hutaagni’ or the Fire of ‘Homas’/ Sacred Agni Karyaas and also the Upahuta or the Deputy who assists in performing of the Sacred Deed. Vishwa, Vishwa Rupa, Vishwata, I bow my head to you Rudra! You are the ‘Havya’ (Havana), ‘Kavya’ (Sacrifice in favour of Pitras) and Hutavaha (Agni); You are Siddha, Madhya, Ishta, Suveera, Sughora, Krodha or Anger and Krodhi or who is angry; You are Buddha, Shuddha, Shthula / Gross, Sukshma (Tiny); Drushyaa or the Visionable; Adrushya or Unseeable or
5. Shiva Purana

Bhagavan Siva describes Super Force as a Unified Entity of Trimurthis

At the very beginning of the Universe, manifestation of Lord Vishnu afloat on an endless water surface was in Yoga Nidra (a state of Yogic Slumber) and from His navel sprouted a Lotus stem on top of which was lying Brahma. The latter wondered who He was and tried to ascertain the center of the Lotus and the its root for hundreds of years but in vain. There came a Celestial Voice commanding Brahma to perform ‘Tapasya’ and finally, there appeared Lord Vishnu and sought to endear the former as His own creation. But Brahma did not acknowledge Vishnu as a senior but defied and even fought with Him. Meanwhile an ‘Analstambha’ (a Pillar of Fire) representing Lord Siva appeared and both Brahma and Vishnu agreed to discover the colossal Fiery Pillar’s height and depth ahead of the other as a challenge to determine their mutual superiority; Brahma took the form of Swan and flew high while Vishnu sported the form of a boar and travelled down the massive ‘Linga’ to find out the depth. Brahma while travelling up and up caught hold of a ‘Ketaki’ flower falling from above and made the flower lie to announce that Brahma had discovered the top of the Pillar and provide evidence in His favour to Vishnu. Bhagavan Siva Himself appeared and displayed His anger on Brahma and the Ketaki flower. At the same time He was pleased with Vishnu for His truthfulness; Vishnu even admitted that Brahma was greater on the basis of the wrong claim and the misleading evidence of the Ketaki flower. Siva thus accorded the same status to Vishnu but punished Brahma by slicing one of his erstwhile five heads looking upward; He also cursed Brahma as ineligible for future worship by the Universe. As Brahma entreated Bhagavan Siva, the latter obliged Brahma as the Presiding Deity at ‘Yajnas’ (Sacrifices). He banned Ketaki flower for pujas (Worship), but on its repentance approved of the flower at Pujas to Vishnu. As all this drama happened on this specific night and all concerned prayed to Bhagavan Siva for His Benevolence; the night had been observed as ‘Siva Ratri’ ever since. That was the first time that Bhagavan Siva assumed the Linga form (a cylindrical column) for worship. He affirmed that whoever worshipped Him that night (Chaturdasi night of Magha Month in the Krishna Paksha) and the following day would be blessed with the boon of a year long of worship to Him and would even be pleased better than His affection for His Son Karthikeya!

‘Panchakrityas’ (Five Duties) of Main Deities prescribed by Shiva
Bhagavan Shiva advised Brahma, Vishnu and Shiva would all be of the same status. They are essentially of the manifestations of His origin. They would carry out ‘Panchakritya’ or Five Duties viz. ‘Srishti’ (Creation), ‘Sthithi’ (Preservation) and ‘Laya’ (Destruction), ‘Tirobhav’ (Concealment and Revival) and ‘Anugraha’ (Providing Salvation). Srishti would be performed by Brahma, Sthithi by Vishnu, and Laya by Rudra; the fourth task, viz. Tirobhav would be performed by Mahesa, who would be yet His fourth manifestation and finally the most significant task of Anugraha would be the exclusive dispensation by Himself. After defining the first four duties as ‘Sarga’ (Nature), Bhagavan Shiva taught the Mantra OM as the combined power of Himself and Shakti and the extraordinary potency of the recitation of the Mantra.

The Mighty Power of Omkara and Panchakshari Mantras

Bhagavan Shiva affirmed:

Omkaro mammukhajjaagney pradhamam matprabhodhakah / Vachakoyamaham vaachyo mantroyam hi madaatmakah/ tadananusmaranam nityam mamanusmaranam bhavet. (The word Omkaram emerged from Me first; whoever recites this Mantra always is on My own track); ‘A’ kara uttarapurvam ‘u’ karah Paschima -ananat / ‘M’ karo dakhina mukhaad bindhuh pranamukhastatha / nado madhya mukha devam panchadhassau vijumbhitah / (The letter ‘A’ represents My Northward Face, ‘U’ represents the Westward, ‘M’ stands for Southern Face, the ‘Bindu’ connecting the three words A-U-M is the Middle Faced Deva and the Fifth Face is over-awing.) A Singular Deity is thus manifest as ‘Omkakshara’ or as Siva Sakti that is all-pervasive and omni-potent. Bhagavan Shiva declared that continuous recitation of the Mantra Raja ‘OM’ summing up all the Vedas and Scriptures and representative of His Five Faces is a definite means of Happiness during one’s life time and Salvation thereafter. Omkara Mantra, thus originated from the root letters of Akara, Ukara, Makara, Bindu and Nada (Sound) or ‘Panchakshari’ is the saviour Mantra gifted to Humanity which could be recited as Om Sivaya namaha or the Siva Panchakshari as the Deerga Mantra or Gross Mantra or simply as ‘Hrasva’ Mantra in the word OM. In any case, the Triumvirate viz. Brahma, Vishnu and Mahesa are amply displayed in the three letters A, U and M and together with the fuller ‘Panchakshari’ the complete display of Bindu and Nada, the fuller demonstration of Siva Skati becomes prominent. Also, the Most Potent word of OM has to be certainly used before any recitation of Vedas or Mantras as an unavoidable Starter! By chanting Pranava Mantra nine crore times, it is said that one secures the power of controlling the ‘Pancha Bhutas’ or the Five elements of Nature and even breaks the basic eight bondages of life viz. the ‘Panchatanmatras’ (five sensory reactions of touch, smell, sound, taste and appearance) as also control Nature, Intelligence and Ego.

Stanza 10

Deho devaalaya proktah sa jeevah kevalah Shivah/ Tyajedagjnaananirmaalyam sohambhaavena pujaayet/ Abheda darshann jnaanam nirvishayam manah/ Snaanam manomalatyagah shouchamindriyanigrahah/ Brahmaamritam pibedyaibhakshamacharedharakshane/ Vasedekaantiko bhutvaa chikaante dvaita varjite/ Ityavamaacharedweema evam muktimaaptyuyaat/ Shreeparamadhaamne swasti chiraayushyonnama iti/ Virinchi Naaraayana Shankaraatmakam Nrusimham devesha tava prasaadataah/ Achintyamavyaktanantamavyam vedaatmakam Brahma nijam vijaanate/ Tad Vishnoh paramam padam sadaa pashyanti suurayah/ Diveeva chakshuraatatam/ Tadvipraaso vipanyavo jaagrumaamamsa samindyate/Vishnoryatparamam padamityehamiirvaa naanushaasanamitii vedaanushaasanamitii vedaanushaasanamityupanishad/
Tatvadarshykaas seek to explain that one’s own ‘deha’ is like a ‘devaalaya’ in which there is the jeeva residing as the jeevaata viz Parama Shiva. The agjanis owing to their thick veil of maaya and ignorance seek that the shareera is meant for momentary pleasures and pains but the ‘devalaya’ is actually indeed meant for the Supreme in the form of ‘Soham bhaavana’ actually for the nithya puja to Parameshvara.


(1)

Atha Bhagavan Maitreyah Kailaasa m jagaama tam gatvovaach bho Bhagavan paramatatva -rahasyam anubraheeti sa ho vaacha Maha Devah/Deho devaalayah proktah sa Jeeyah kevala Shivaah, tadvadej jivah kevalah Shivaah / Soham bhaavena pujatet/

Once Maharshi Maireya appeared at the Kailasha mountain and requested Maha Deva as to which could be the Mahatatva and the latter replied: ‘Shareera by itself be realised as the devaalaya and the jeeva be realised as Kevala Shiva. All the same the jeeva should be advised to discard the ‘agjnaana rupa nirmaalya’ as a garland like ignorance and one could vision me the Ishvara. The Self or the Inner - Conscience is all about well worthy of puja.

Further stanzas of Maireyi Upanishad: Dehendriya mano buddhi praanaanaam madhye kim anyatatmah kim vaa tad vilakshane anya iti prashnaarthah, tatra samghaata vilakshana evaamet gururuttaram pratijajne/

Then the specific and pointed question was as to whether the ‘antaratma’ or the Inner Consciousness named Conscience was distinct from the Physique, its senses and mind and the connecting link of Praana or the composition of all these components! In other words: Is the total composition of all these units what ‘Antaratma’ all about!

Atha ya esha uchhvasaavishtambhaaneno urthvam utkraanto vyayaamaano avyayaamaanaas tamah pranudati esha aatmaa iti aaha Bhagavan mairihi, iti evam hi aah, atha ya esha samprasasadomaat samupasampadyaa svena rupenaabhisampadyat iti esha aatmeti hovaachataaad amritam, abhayam, etad Brahmeti/ Self is that who dispels ‘tamas’ or darkness or ignorance when respiration moves, does not stop up and down yet at the verge of breakdown as of that animated supension of ‘praana’. This is the definition by Mairi! It states that at that very moment when the body verges into the climactic turn of the acme of pleasure and illumination which is called the Conscience or the Self or Bliss the Brahman which is Everlasting. Chhandogya Upanishad vide VIII.iii.4-5 annotates further: Atha ya esha samprasasadosmaat shareeraat samutthaaya param jyotir upasampadyaa svena rupenaabhi nishpadyate, esha aatmeti hovaachcha, etad amritam abhayam, etad brahmeti; tasya ha vaa etasya braahmano naama satyam hi// Taani ha vaa etaani trini akshraani sat-ti-yam iti; tad yat sat tadamritam, atha yat ti tan martyam, atha yad yam tenobhe yacchati yad anenobhe yacchati tasmaad yam, ahar ahar vaa evam vit swargam lokameti// Now the Self is what exists in the heart and clean knowledge which leads to virtue as a stepping stone for the heavenly world. When a person is peaceful and composed, then only he could rise up from his body and dwell in his true nature of virtue. Indeed that is the Self in purity with neither fear nor falsehood. That truly is the Truth with is everlasting and an equivalent expression of Self or Brahman. The Truth comprises three words: ‘Sa’ for Immortal-‘ti’ for mortal and falsehood and ‘yam’the controller. Truly enough, one who meditates Truth and Heart in unmitigated form are stated to be in the precincts of heaven.

(2)
As the worldly matters impact individual bodies their respective physical sensory organs receive the signals and result in joys or sorrows but such sensations are momentary and need not disturb the body equilibrium. As such need not be worried, much less about till the terminal point which too follows yet another birth. Meanwhile in the ongoing life, 'prakriti niyamas' or natural laws prevail such as the seasons of summer- winter-rains and so on which are inevitable and need to be experienced without exceptions. Therefore, may your 'sahana shakti' or the energy of endurance has to be checked on balance.. How wonderful do I experience and adore myself this gross body with all the sukhā duḥkhaas and since having assumed the sukhsha and subtle body as of ‘Deho devalaya prokto jivah prokto sanatanah. One’s own body is a temple. The life enshrined in it is the eternal Paramatma. The temple called the body - it enshrines the power of mantras - must not be defiled by an impurity. There is a difference between the home and the temple. In the home it is not necessary to observe such strict rules of cleanliness as in the temple. Some corner, some place, in the house is meant for the evacuation of bodily impurities. The Brahmin must keep his body chaste so that its impurities do not detract from the power of the mantras he chants. "Deho devalaya prokto jivah prokto sanatanah."

(The body is a temple. The life enshrined in it is the eternal Lord.) You do not enter the precincts of a temple if you are unclean. Nothing impure should be taken in there. To carry meat, tobacco, etc, to a temple is to defile it. According to the Agama sastras you must not go to a temple if you are not physically and spiritually clean. The temple called the body - it enshrines the power of mantras - must not be defiled by an impurity. There is a difference between the home and the temple. In the home it is not necessary to observe such strict rules of cleanliness as in the temple. Some corner, some place, in the house is meant for the evacuation of bodily impurities, to wash the mouth, to segregate during their periods. In the temple there is no such arrangement as in a house. Wherever we live we require houses as well as temples. In the same way our body must serve as a house and as a temple for Atmic work. The Brahmin's body is to be cared for like a temple since it is meant to preserve the Vedic mantras and no impure material is to be taken in. It is the duty of the Brahmin to protect the power of the mantras, the mantras that create universal well-being. That is why there are more restrictions in his life than in that of others. The Brahmin must refrain from all such acts and practices as make him unclean. Nor should he be tempted by the sort of pleasures that others enjoy with the body. The Brahmin's body is not meant to experience sensual enjoyment but to preserve the Vedas for the good of mankind. It is for this purpose that he has to perform rites like upanayana. He has to care for his body only with the object of preserving the Vedic mantras and through them of protecting all creatures. Others may have comfortable occupations that bring in much money but that should be no cause for the Brahmin to feel tempted. He ought to think of his livelihood only after he has carried out his duties. In the past when he was loyal to his Brahminic dharma the ruler as well as society gave him land and money to sustain himself. Now conditions have changed and Brahmin today has to make some effort to earn his money. But he must on no account try to amass wealth nor must he adopt unsastric means to earn money. Indeed he must live in poverty. It is only when he does not seek pleasure and practices self-denial that the light of Atmic knowledge will shine in him. This light will make the world live. The Brahmin must not go abroad in search of fortune, giving up the customs and practices he is heir to. His fundamental duty is to preserve the Vedic mantras and follow his own dharma. Earning money is secondary to him. If the Brahmin keeps always burning the fire of mantras always burning in him, there will be universal welfare. He must be able to help people in trouble with his mantric power and he is in vain indeed if he turns away a man who seeks his help, excusing himself thus: "I do the same things that you do. I possess only such power as you have. Today the fire of mantric power has been put out (or it is perhaps like dying embers). The body of Brahmin has been subjected to undesirable changes and impure substances have found a place in it. But may be a spark of the old fire still gives off a dim light. It must be made to burn brighter. One day it may become a blaze. This spark is Gayatri. It has been handed down the ages]

Stanzas 11-15 of Skandopanishad
Abheda darshanam jnaanam nirvishayam manah/ Snaanam manomalatyaagah
shouchamindriyanigrahah/
Brahmaamritam pibedyaibhakshamachedeharakshane/ Vasedekaantiko bhutvaa chikaante dvaita
varjite/ Iyavamaacharedweemaantsa evam muktimaaptyuyaat/
Shreeparamadhaamne swasti chiraayashyonnam iti/ Virinchi Naaraayana Shankaraatmakam
Nrusimham devesha tava prasaadatah/ Achintyamavyaktanantamavyam vedaatmakam Brahma
nijam vijaanate/
Tad Vishnoh paramam padam sadaa pashyanti suurayah/ Diveeaa chakshuraatatam/
Tadvipraaso vipanyavo jaagrumaamsah samindyate/Vishnoryatparamam padamityehannirvaa
naanushaasanamiti vedaanushaashanamiti vedaanushaasanamityupanishad/

That sarva praanis and Para Brahma has of ‘abheda rupa’ be the quintessence of the yadaardha
jnaana. One’s maanasika vikaara thyaga should lead to this yadaardha manasika pavitrata.. May the
janani be able to realise that a shareera be able to sustain owing to bhojana paaneeyas yet the dwyita
bhava of Me and You be realised when only the mukti dwaara could be opened indeed. One’s own
‘vishaya yadhaardhata’ or the push and pull of panchendriyas, maanasika spandanaas, and ahamkaara
are the inputs for the ‘yadaardha shoucha pavitrata’. ‘Brahma jnaanaamritha paana’, ‘dwaita bhaavana
nirmulana’ and the ekaagrata are the mukti prapti sopaanaas.

In simple expressions, perception of non-difference is knowledge, meditation the objectless mind is
proactive. The bath is removal of mental impurity; cleanliness is control of the senses. One should
drink the nectar of Brahma, take alms for sustenance, live by oneself devoid of duality. Such a person
of wisdom will get liberation.
That person could bow to the supreme, the sacred seat of power, to secure well-being and long life.
They know themselves to be Brahman, Brahma, Vishnu, Shiva, beyond thought, un-manifest, endless,
un-decaying, by your grace, Nrisimha.That high place of Vishnu the wise ones always behold like an
eye extended in heaven. The sages, praising and awake exalt that supreme status of Vishnu.

This is the doctrine of liberation according to the Vedas. Here ends the Skandopanishad belonging to
Krishna Yajur Vedi parampara.

Yogakundalyupanishad

This Yoga oriented Upanishad is essentially based on praanayaama siddhi with the ingredients of
mitaahaara-aasana and mudras. Yogabhyaas deals with ‘jaalandhara bandhana’, kundalini jaagarana,
grandhi bhedana of Brahma grandhi,Vishnu grandhi and Rudra grandhi, then entry to Sahasraara
chakra pravesha, praanayaama Shiva Tatva Vileenata, Samaadhi avastha and Chaitanya tataanubhuti.
Dwiteeyaadhyaaayaa explains of khechari mudra, its siddhi-abhyaasa and phalashriti, mantra japaadi
abhaya varnaama. Triteeyaadhyaaayaa deals with khechari siddhi mantraas, praanayaama Siddhi-
abhayaas, sadguru upadesha about brahma jnaana- vividha vishayaas of vaak vritti, vishvaadi
prapancha, Brahma prapti upaayaas, and finally ‘jeevan mukti prati paadanana’.

Chapter One of 87 Stanazas

Stanzas 1- 46
Hetudwayam hi chittasya vaasanacha sameeranah/ Tayorvinishta ekaamsmataaddvaaapi vinasyatah/
Tayoraadou sameeraya jayam kuryaanarrarah sadaa/ Mitaahaaraschaasanam cha shaktichaalas
-truteeyakah/
Eteshaam lakshanam vakshye shrunu Goutama saadaram/ Sunnigdhamadhuraahaarascaruturduham
-shi vivarjitah/
Bhuyate Shivasampreetyai mitaahaarah sa uchyete/ Aasanam dwividham proktam padnam
vajraasanan tathaa/
Uurveyruupari chedvatthe ubhe paadatale yathaa/ Padmaasanan bhavetsarvapaapaprapanaashanam/
Vaamaangighnamoolakandhaadho hyaanyam tadupari kshipet/ anagreewayishah kaayo vajram
-aaseneeniteerittham/
Kundalyeva bhavecchhattisthaam tu sancaalayedbudhah/ Swasthaanaadaabhruvor madhyam shakti
chaalanamuchyutha/
Tatsthaane dwayam mukhyam Saravatyastu chaalanam/ Praanamrodhamayaabhyasaadrujeeyevee
kundali bhini /
Tayoraadou Saravatyaschaalanam, kathayaami te/ Arundhatyeva kathitaa puraavibvahhi
Sarasvati/
Yasyaah sancaalananenaiva swayam chalati undalinee/daayaam vahati praane baddhva
padmaasanan dhridadh/
Dwadashaanguladairagyam cha ambaram chaturanglum/ Visteerqya teta tannaadeem veshtiyvtaa
tah sudheeh/
Angushtha tarjaneeybhyaam tu hastaabhbhyaam dhaarayeddurduham/ washaktyaa chaalayeddaame
dakshinena punah punah/
Muhoortadwaya paryantam nurbhaaacchhalayetsudhhee/Urddhyakaamakashayetkinchitsushumnaam
kundaleegataama/
Tena kundalinee tasyaah sushumnayaa mukham vrajet/ Jaj-haati tasmaatpraanoyam sushumnaam
vrajati svatat/
Tunde tu taanam kuryaacchha kantha sankochane krute/ Saravavyaschaanalanena
vakshasacchordhvargo marut/
Suryena rechayedwaayum Sarasvataayasthu chaalane/Kantha samkochanam krutvaavakshasascho-
urdhavago marut/
Tasnaatsamhaalayennityam shabdha garbhaam Saravateem/ Yasyah sancaalananenaiva yogee
rogaaih pramuchyay/
Gulman jalodarah pleehaa ye chaanye tandumadhyaagaah/ Sarve tu shaktichaalanaa rogaaih
nishchayay/
Praanarodhamayedaaneem pravikshyaami samaasatah/Praanbashcha dehago vaayuraayamah
kumbhakah smritah/
Sayeva dwividhah proktah sahitah kevalastathaa/Yavatkevala siddhhih syaattaavatsahita
kumbhakah/
Pavitre nijane deshee sharkaraadvivarjite/ Dhanuv pramaana paryante sheetaagnijaalavarjite/
Pavitre naayuucchhanneche hayaasane sukhadesukhe/ Bahha padmaasanan krutva saravatyastu
chaalanam/
Dakshinaangyaa samaakrushya bahishtham pavanam shanaih/Yatheshtham puurayedvaayuh
rechayedidyaa tataah/
Kapaala shodhane vaapi rechayetpavanam shanaih/ Chatushkam vaata disham tu krudidosham
nihanticah/
Punah punaridam kaaryam sarvabhedamudaahatam/ Mukham samyamya naadeebhyaamaakrushhya
pavanam shanaih/
Yathaah lagati kanthaantu hridayaavadadh saswanam/ Poorvavaktukumbhayetpraanam rechayedidyaa
bataah/
Sheershoditaanlahara galashlesmaram param/ Sarva rogharam puntam dehaanala vivardhanam/
Naadee jalodaram dhaatugatadoshavinaashanam/Gacchhastishthatah kaaryamujjaayaakhyam tu kumbhakam/
Jihvayaa vaayumaaakraushya poorvavaktukumbhakaadanu/Shanaistu ghraanarandhaabhaaym
rechayanilam sudheeh/
Gulmapleehaadikaandishaaankshayam pittaam jvaram trushaam/ Vishayaani sheetaalee naama
kumbhakoyam nihanticha/
Tatha padmaasanam badhva samagreevidarah sudheeh/Mukham samyamya yatnena praanam
ghranenaraa rechayet/
Yatha lagati kanthaantu kapaale saswanam tatah/ Vegena puurayetkinchidpadhyaavadi maarutam/
Punarvirechayetadvitutparecha punah punah/yathaiva loha kaaraanam bhastraavegena chaalyate/
Tathaiva swashareerastham chaalayet pavanam shanaih/ Yathava shramobhaveddehe tathaa Suryena
Poorayet/
Yathodaram bhaved punnam pavananam tathaa laghu/ Dhaarayat naasikaa madhyam tarjaneebhyaam
vinaa dhridham
Kumbhakam poorva vakrtravaa rechayedidyantilam/ kathotshitalalaharam shareeraagni
vivardhanam/
Kundalinee bodham pranaam paapaghnah shubhadam sukham/ Brahma naadeemukhaantaastha –
kaphaadya gala naashanam”/
Gunatrayasamudbhutagrandhiyatrayavibhedhakam/ Visheshenaiva kartavyam bhastraaktyam
Kumbhakam tvidam/ Chaturnaamapi bhedaanaam kumbhake samupasthite/ Bhandha trayamidam kaaryam yogibhirvaata
kalmashaih/
Pratham mulabbandhistu dwiteeyodyaanaabhidhah/Jaajandharastruteeyastu teshaam
lakshnamuchyate/
Athogatinapaanam vai urdhvagam kurute balaat/ Aakunchanena tam
praahurmulabbandhayamuchyate/
Apaane chodharvage yaate sampraaptie vahni mandale/Tataalashikhaa deerghaa vardhate
vaayunaa hataa/
Tato yaatou vahnyapaanou praanamushyaanaswarupakam/ Tenaatyantapradeeptena jvalano
dehajasathaa/
Tena kundalini suptaa santaptaa samprabuddhate/ Dandahaat bhujangeevaa nisvasya rujaataam vrajet/
Bilapraveshato yatra Brahmaanaadyantaram vrajet/ Tasmaannityam moola bhandhah kartavyo
yogibhih sadaa/

1. Chitta chanchalyata is based on two karanas viz. poorvaarjita vaasanaas, samskaaraas and
praanavayu. If one of them is controlled, then both are controlled.

2. Of these, a person should control Prana Vayu always through mitaahaara and aasana
and moderate food, ‘aasana’ or postures and thirdly the Shakti-Chalini mudraabyaasa


1. Five ‘Asanas’ or postures viz. 1) ‘Padmasana’ comprising of crossing the legs and drawing
the feet of legs on the opposite thighs and simultaneously cathcing the toes of the right leg with
the right hand right round the back and vice versa and sitting upright with ease ( Note: As this
posture is practised only by expert Yogis, it would be sufficient to cross the hands on opposite
thighs without streching the hands from the back); 2) ‘Swastikasan’ or place the soles of the
feet completely under the thighs and sit erect; 3) ‘Bhadrasan’ or placing the two heels on the
two sides of the two nerves of the testicles near the anus and catching the two heels by the
two hands at the lower parts of the testicles and sitting at ease. 4) ‘Vajra Asana’ or the Diamond
posture consists of placing the feet on the two thighs and
placing the fingers below the two thighs with hands and finally 5) ‘Virasan’ comprising sitting cross on the hams or hollow area behind the knee in placing the right foot under the right thigh and vice versa sitting straight and at ease.

2.

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

(3)

Joining tip of the thumb with that of the index finger forms this alignment. This is particularly beneficial for increasing the brainpowers of memory and concentration. Also recommended during meditation, this Mudra provides a soothing and calming effect to the mind. Those suffering from mental ailments like depression, anxiety, loss of sleep, stress etc may find relief on practicing the same. Not only this, in case you tend to remain angry and irritable in everyday circumstances and lose your cool easily, try this mudra and find the difference.

Dhyana Mudra : In this Mudra, you simply need to overlap your left hand with the right hand and keep steady in your lap. This alignment of the hands also tends to soothe your tensed up nerves. Practice this regularly to combat the everyday stress and strain and also for meditation. Varuna Mudra This Mudra is formed when you touch the tip of your little finger to that of your thumb. As specified earlier, the little finger represents the water element. Thus, the Varuna Mudra is particularly beneficial for dehydration. This may be also practiced for dry skin problems and it also works as natural blood purifier.

Surya Mudra: This mudra is news for all those who are evidently concerned about their expanding waistlines. This alignment has been particularly recommended for combating heaviness and obesity.
For this particular alignment, you need to simply fix the ring finger in the root of the thumb and press the thumb over it.

Aayu Mudra: This may be rightly termed as ‘Pain killer’ alignment of the hand. The index finger is established in the root of the thumb and pressed with the thumb. Air or Vatta (being the root cause of pain in the body) is suppressed by the fire causing a reduction in the same. This is recommended for the patients of joint pains.

Prithvi Mudra : For those who feel the need to gain a few pounds and attain fullness in their body, this mudra needs to be practiced. For this, all you need to do is to touch the tip of ring finger with that of the thumb and keep the contact steady for some time everyday.

Prana Mudra : This mudra has been especially designed for attaining immune power so as to stay clear of body as well as mind disease. Also, it imparts a glowing complexion to the skin as it radiates blood-purifying properties. It is also beneficial for those suffering from eye ailments. For making this hand alignment, you need to join the tip of the thumb with tip of little and ring finger. Keeping other two fingers straight.

Apana Mudra: In this particular alignment, you need to touch the tip of your thumb to the tips each of middle finger and ring finger. The index finger and small finger should be held upright. Those suffering from frequent problem of abdominal wind may attain relief on practicing this mudra.

Linga Mudra: For respiratory maladies especially with increased phlegm and secretions, this mudra comes as help. It is particularly recommended for asthmatic patients and also for those who have increased ‘Kapha’ in their body system. All you need to do is to clasp the fingers of both hands together and keep one thumb upright.

Hridya Mudra: This mudra has been particularly designed for the heart patients. Patients of high blood pressure and palpitations may drive favourable results from practicing the same. The index finger is to be kept steady in the root of the thumb. Next touch the tip of the thumb to that of the middle finger and ring finger together. Keep the little finger straight up.

Shunaya Mudra: The middle finger is to be kept at the base of the thumb and the thumb exerts little pressure on it. This alignment may be tried at the time of pain in the ears. Those suffering from diseases of the gums may also benefit by the same.

Stanzas 3-6: I shall explain the nature of these. Listen to it, O Gautama. One should take a sweet and nutritious food, leaving a fourth of one’s stomach unfilled, in order to please Shiva the patron of Yogins. This is called moderate food. Aasana or the posture herein required is of two kinds, Padma and Vajra. Placing the two heels over the two opposite thighs respectively is the Padmaasana which is the destroyer of all sins. Placing one heel below the ‘Mulakanda’ and the other over it and sitting with the neck, body and head erect is the Vajraasana. In other words this is on the lines of Hatha Yoga.

[Brief vide ‘Hatha Yoga Pradeepika’- benefits and preferred aasanaas]

Hatha Yoga practice means the stubborn practice of yoga, without the interference of the five senses and the mind. It is not mere the asana practice but it is the austere practice of asana, pranayama, dharana, and dhyana to achieve the sublime state of samadhi. In samadhi the yogi becomes free from the illusion of form, time, and space. Asana is just one of the six practices in this path.
It is interesting to know that some teachers explain Hatha as Ha (sun) + Tha (moon) yoga, because of the fact that Hatha Yoga helps to purify our solar (Pingla) and lunar (Ida) channels.

Tools in Practice are Asanas to gain control over the body- Pranayama to gain control over the breath- Mudra - to manipulate and stimulate pancha pranaas - Bandhas to stimulate chakras or the energy centers that is ‘Shat Chakras’ viz. Bhumi-Bhuuloka represented by Brahma as Mooladhara Chakra; Bhuvarloka represented by Narayana and Water as Svadhishthaana Chakra; Svarloka represented Rudra and Agni as Manipoora Chakra; Janoloka represented by Maheshwara and Vayu as Anahata Chakra; Maharloka represented by Sada Shiva and Akaasaha as Vishuddha Chakra; and Tapoloka represented by Parama Shiva as ‘Manas’as Agjnaa Chakra. Beyond this is the Sahasraara Chakra / Bindu where the Ever Blissful Pammeshavara and Parameshvari as ‘Ardha Naarishvara’ are attainable- Kriyas to purify internal organs and most essencially the relevant mantra to control thr mind.

Physical Benefits: It improves mobility in the joints- It improves flexibility in the connective tissues- It stretches the fascia and improves its condition - It improves metabolism- It improves the functioning of all body systems- It stimulates cell repair and regeneration- It improves blood flow in the spinal cord and brain. - It rejuvenates the ligaments- It helps to stimulate the lymphatic system and cleanses the body- It improves the overall range of motion of the body- It improves energy levels- It improves the function of the lungs and heart- It brings balance to the sympathetic and parasympathetic nervous system.

Mental Benefits: Some of the mental benefits are: It helps to calm down the senses - It helps to improve concentration- It sharpens the focus- It brings balance to the emotions- It relieves anxiety and depression.- It removes mental fatigue- It stimulates creativity.

Preferred Asanaas : Swastikaasana or - Auspicious pose- Gomukhaasana or Cow Facing- Virasana as of a hero- Kurmaasana or tortoise pose- Kukkutaasana or of a Rooster - Dhanurasana as od a Bow- Matsendriyaasana or of twisted seating- Padmaasana or seated forward bending- Mayuraasana as of a peacock- Shavaasana as of a corpse- Siddhhaasana as of Accomplishment- Padmasana as of a Lotus- Simhaasana as of a Lion- Bhadr rasana as of a Throne] asana is described first. It should be practiced for gaining steady posture, health and lightness of body. I am going to describe certain asanas which have been adopted by Munis like Vasistha, etc., and Yogis like Matsyendra, etc.

Swastika-asana.
Having kept both the hands under both the thighs, with the body straight, when one sits calmly in this posture, it is called Swastika.

Gomukha-asana.
Placing the right ankle on the left side and the left ankle on the right side, makes Gomukha-asana, having the appearance of a cow.

Virasana.
One foot is to be placed on the thigh of the opposite side; and so also the other foot on the opposite thigh. This is called Virasana.

Kurmasana.
Placing the right ankle on the left side of the anus, and the left ankle on the right side of it, makes what the Yogis call Kurma-asana.

Kukkuta asana.
Taking the posture of Padma-asana and carrying the hands under the thighs, when the Yogi raises himself above the ground, with his palms resting on the ground, it becomes Kukkuta-asana.

Utaana Kurma-asana.
Having assumed the Kukkuta-asana, when one grasps his neck by crossing his hands behind his head, and lies in this posture with his back touching the ground, it becomes Uttana Kurma-asana, from its appearance like that of a tortoise.

Dhanura asana.

Having caught the toes of the foot with both hands and carried them to the ears by drawing the body like a bow, it becomes Dhanura asana.

Matsya-asana.

Having placed with the right foot at the root of the left thigh, let the toe be grasped with the right hand passing over the back, and having placed the left foot on the right thigh at its root, let it be grasped with the left hand passing behind the back. This is the asana, as explained by Sri Matsyanatha. It increases appetite and is an instrument for destroying the group of the most deadly diseases. Its practice awakens the Kundalini, stops the nectar shedding from the moon in people.

Paschima Tana.

Having stretched the feet on the ground, like a stick, and having grasped the toes of both feet with both hands, when one sits with his forehead resting on the thighs, it is called Paschima Tana.

This Paschima Tana carries the air from the front to the back part of the body (i.e., to the susumna). It kindles gastric fire, reduces obesity and cures all diseases of men.

Mayura-asana.

Place the palms of both hands on the ground, and place the navel on both the elbows and balancing thus, the body should be stretched backwards like a stick. This is called Mayura-asana.

This asana soon destroyed all diseases, and removes abdominal disorders, and also those arising from irregularities of phlegm, bile and wind, digests unwholesome food taken in excess, increases appetite and destroys the most deadly poison.

Sava-asana.

Laying down on the ground, like a corpse, is called Shava-asana. It removes fatigue and gives rest to the mind.

Siva taught 84 asanas. Of these the first four being essential ones, I am going to explain them here. These four are:-- The Siddha, Padma, Sinha and Bhadra. Even of these, the Siddha-asana, being very comfortable, one should always practice it.

The Siddhasana.

Press firmly the heel of the left foot against the perineum, and the right heel above the lingha. With the chin pressing on the chest, one should sit calmly, having restrained the senses, and gaze steadily at the space between the eyebrows. This is called the Siddha asana, the opener of the door of salvation.

This Siddhasana is performed also by placing the left heel on the Medhra (above the penis), and placing the right one next to it.

Some call this Siddhasana, some Vajrasana. Others call it Mukta asana or Gupta asana.

Just as sparing food is among Yamas, and Ahimsa among the Niyamas, so is Siddhasana called by adepts the chief of all the asanas. Out of the 84 asanas Siddhasana should always be practiced, because it cleanses the impurities of 72,000 nadis.

By contemplating on oneself, by eating sparingly, and by practicing Siddhasana for 12 years, the Yogi obtains success. Other postures are of no use, when success has been achieved in Siddhasana, and Prana Vayu becomes calm and restrained by Kevala Kumbhaka.

Success in one Siddhasana alone becoming firmly established, one gets Unmani at once, and the three bonds (Bandhas) are accomplished of themselves.

There is no asana like the Siddhasana and no Kumbhaka like the Kevala. There is no mudra like the Khechari and no \textit{laya} like the Nada (Anahata Nada).

Padmasana.
Place the right foot on the left thigh and the left foot on the right thigh, and grasp the toes with the hands crossed over the back. Press the chin against the chest and gaze on the tip of the nose. This is called the Padmasana, the destroyer of the diseases of the Yamas.

Place the feet on the thighs, with the soles upward, and place the hands on the thighs, with the palms upwards.

Gaze on the tip of the nose, keeping the tongue pressed against the root of the teeth of the upper jaw, and the chin against the chest, and raise the air up slowly, i.e., pull the apana-vayu gently upwards.

This is called the Padmasana, the destroyer of all diseases. It is difficult of attainment by everybody, but can be learnt by intelligent people in this world.

The Yogi having kept both hands together in the lap, performing the Padmasana firmly, keeping the chin fixed to the chest and contemplating on Him in the mind, by drawing the apana-vayu up (performing Mula Bandha) and pushing down the air after inhaling it, joining thus the prana and apana in the navel, one gets the highest intelligence by awakening the sakti (kundalini) thus.

N.B.-- When Apana Vayu is drawn gently up and after filling the lungs with the air from outside, the prana is forced down by and by so as to join both of them in the navel, they both enter then the Kundalini and, reaching the Brahma randra (the great hole), they make the mind calm. Then the mind can contemplate on the nature of the atmana and can enjoy the highest bliss.

The Yogi who, sitting with Padmasana, can control breathing, there is no doubt, is free from bondage.

The Simhasana.

Press the heels on both sides of the seam of the Perineum, in such a way that the left heel touches the right side and the right heel touches the left side of it.

Place the hands on the thighs, with stretched fingers, and keeping the mouth open and the mind collected, gaze on the tip of the nose.

This is Simhasana, held sacred by the best Yogis. This excellent asana effects the completion of the three Bandhas (the Mulabandha, Kantha or Jalandhar Bandha and Uddiyana Bandha).

The Bhandrasana.

Place the heels on either side of the seam of the Perineum, keeping the left heel on the left side and the right one on the right side, holding the feet firmly joined to one another with both the hands. This Bhadrasana is the destroyer of all diseases.

The expert Yogis call this Goraksa asana. By sitting with this asana, the Yogi gets rid of fatigue.

The Nadis should be cleansed of their impurities by performing the mudras, etc., (which are the practices relating to the air) asanas, Kumbhakas and various curious mudras.

By regular and close attention to Nada (anahata nada) in Hatha Yoga, a Brahmachari, sparing in diet, unattached to objects of enjoyment, and devoted to Yoga, gains success, no doubt, within a year.

Abstemious feeding is that in which 3/4 of hunger is satisfied with food, well cooked with ghee and sweets, and eaten with the offering of it to Siva.

Foods injurious to a Yogi.

Bitter, sour, saltish, green vegetables, fermented, oily, mixed with til seed, rape seed, intoxicating liquors, fish, meat, curds, chhaasa pulses, plums, oil-cake, asafoetida (hinga), garlic, onion, etc., should not be eaten.

Food heated again, dry, having too much salt, sour, minor grains, and vegetables that cause burning sensation, should not be eaten. Fire, women, travelling, etc., should be avoided.

As said by Goraksa, one should keep aloof from the society of the evil-minded, fire, women, travelling, early morning bath, fasting, and all kinds of bodily exertion.

Wheat, rice, barley, stastik (a kind of rice), good corns, milk, ghee, sugar, butter, sugarcandy, honey, dried ginger, Parwal (a vegetable), the five vegetables, moong, pure water, these are very beneficial to those who practice Yoga.

A yogi should eat tonics (things giving strength), well sweetened, greasy (made with ghee), milk butter, etc., which may increase humors of the body, according to his desire.
Whether young, old or too old, sick or lean, one who discards laziness, gets success if he practices Yoga.

Success comes to him who is engaged in the practice. How can one get success without practice; for by merely reading books on Yoga, one can never get success.

Success cannot be attained by adopting a particular dress (Vesa). It cannot be gained by telling tales. Practice alone is the means to success. This is true, there is no doubt.

asanas, various Kumbhakas, and other divine means, all should be practiced in the practice of Hatha Yoga, till the fruit of Raja Yoga is obtained.]

Now stanza Seven: As of Pramukha Shakti Kundalini, the budhhiman saadhaka be practising the bhrukuti madhya chaalana and the resultant shakti is Kundiini. The practice, the navel, as of the upwards to the middle of the eyebrows is called Shakti-Chalana.

Stanzas Eight: In practising it, two things are necessary, Sarasvati-Chalana and Pranayaama or the restraint of ‘Prana’ or breathong. Then through practice, Kundalini, which is spiral, becomes straightened.

Stanzas 9-11: Of these two, I shall explain to you first Sarasvati-Chalana. It is said by the wise of old that Sarasvati is no other than Arundhati. It is only by rousing her up that Kundalini is roused. When Prana breath is passing through one’s ‘Ida’ or left nostril, one should assume firmly Padma-posture or the Padmaasana and should lengthen inwards by 4 digits the Akasa of 12 digits. Then the wise man should bind the Sarasvati Nadi by means of this lengthened breath and holding firmly together, both the practitioner’s ribs near the navel by means of the forefingers and thumbs of both hands, (one hand on each side) should stir up Kundalini with all his might from right to left often and often; for a period of two Muhurtas or 48 minutes, he should be stirring it up fearlessly. Then the practitioner should draw up a little when Kundalini enters Sushumna. By this means, Kundalini enters the mouth of Sushumna.

Prana also having left that place enters of itself the Susuhmna (along with Kundalini) A wise Yogi should take the Kundalini from the Muladhara to the Sahasrara or the thousand-petalled Lotus in the crown of the head. This process is called Shakti-Chalana. The Kundalini should pass through the Svadhishthana Chakra, the Manipura Chakra in the navel, the Anahata Chakra in the heart, the Vishuddha Chakra in the throat, and the Ajna Chakra between the eyebrows or the Trikuti.

[Expl. vide Devi Bhagavata Purana explains (1) Ashtanga Yoga ((2) Kundalani-Sushumana-Chakraas-Ida Pingalas]’

(1)
‘Ashtanga’ ( Eight Limbed) Yoga Practice – Rules and Regulations

Himavantha was bewildred to witness the Virat Rupa of Devi and when She ended that view and gone back to Her normal Self which by itself was fantastic, Himavantha emboldened himself as to how he could recall Her Physical Form from time to time. Maha Devi suggested that the only plausible way to retain Her image would be through Yoga Practice. The basic step in Yoga is to integrate the ‘Jeevatma’ with ‘Paramathma’ and win over the ‘Arishat Varga’ or the Six enemies of lust, anger, greediness, infatuation, ego and envy. Then one follows ‘Yama’ ( the tenfold practice of ‘Ahimsa’ or nonviolence, ‘Satyam’ or truthfulness, ‘asteyam’ or non-pilfering of mind and deed; ‘Brahmacharya’ or celibacy, ‘Mita Ahara’ or frugal eating, ‘Bahya anthera Suchi’ or external and internal cleanliness, ‘Naithikitha’ or morality, ‘Daya’ or mercy, ‘Kshamata’ or pardon and ‘Sthirata’ or stability), ‘Niyama’ ( the ten fold practice of ‘Tapasya’ or atonement, ‘Astikyathya’ or unflinching faith in God, Vedas, Devas and Virtue; ‘Santhushhi’ or contentment, ‘Danaseelatha’ or charity for good causes, ‘Puja’ or worship of Almighty, ‘Siddhanta Acharana’ or practice of established precepts,
‘Hri’ or refrain from evil acts, ‘Sraddha’ or fortitude in performing acts of faith, ‘Japam’ or repetitive and silent utterances of Mantras, Gayatri, and prayers; and ‘Homams’ or daily oblations to Sacred Fire) and five ‘Asanas’ or postures viz. 1) ‘Padmasana’ comprising of crossing the legs and drawing the feet of legs on the opposite thighs and simultaneously catching the toes of the right leg with the right hand right round the back and vice versa and sitting upright with ease (Note: As this posture is practised only by expert Yogis, it would be sufficient to cross the hands on opposite thighs without stretching the hands from the back); 2) ‘Swastikasan’ or place the soles of the feet completely under the thighs and sit erect; 3) ‘Bhadrasan’ or placing the two heels on the two sides of the two nerves of the testicles near the anus and catching the two heels by the two hands at the lower parts of the testicles and sitting at ease. 4) ‘Vajra Asana’ or the Diamond posture consists of placing the feet on the two thighs and placing the fingers below the two thighs with hands and finally 5) ‘Virasan’ comprising sitting cross on the hams or hollow area behind the knee in placing the right foot under the right thigh and vice versa sitting straight and at ease.

The next step in Yoga is Pranayama comprising three processes viz. 1) ‘Puraka’ or breathing in by ‘Ida’ or left nostril and recite ‘OM’ sixteen times, then 2) ‘Kumbhaka’ or retain the breath in ‘Susumna’-nadi and reciting OM sixty four times, and 3) ‘Rechaka’ or exhale by ‘Pingala’-nadi or right nostril by reciting OM thrity two times slowly. Pranayama may be done as many times as possible, say twelve times to start with and increase the number further to sixteen or so forth. Pranayama could be ‘Sagarbha’ or any Mantra of one’s choice or Vigärbha or just recite the Pranav Mantra or OM. When one does Pranayama fast, one would sweat out and that is a good practice. But that is for beginners only. When the exercise is performed faster and longer, then one gets body shivers which is of a middle order. The ultimate is when the practice reaches the peak then one would rise in the air! Pranayama follows Pratyahara, which means allowing senses to travel to specific objects spontaneously and forcibly reversing the travel from the objects back to senses. One has to hold ‘Prana Vayu’ or Life providing air in one’s body system at twelve places viz. toes, heels, knees, thighs, genitals, navel, heart, neck, throat, soft palate, nose, middle of the eye brows or ‘Bhrukuti’ and from these finally to the top of the head or Brahma Nadi.; this practice is known as ‘Dharana’ or holding up the Prana Vayu at each organ. Thereafter, the Yogi has to execute ‘Dhyana’ or meditatation by clearing the mind and concentrating one’s choice of Almighty. The Ultimate peak is known as ‘Samadhi’ or Bliss, which could be in the form of ‘Samprajnata’ or ‘Sa-vikalpik’ when there is the consciousness of who is the Doer, what is the Doing and which is the Deed or the Actor, Action and Act, but in all these cases the Target is only one that is Eternal Almighty; simply stated in other words, Savikalpik Samadhi distinguishes the Atma and Paramathma, seeking to unify one into another. The Nirvikalpik Samadhi sounds like ‘Aham Brahma Asmi’, or God is me! Maha Bhagavati thus described in brief the practice of Ashtanga Yoga or the Eight Limbed Yoga practice viz. Yama, Niyama, Asana, Pranayama, Pratyahara, Dharana, Dhyana, and Samadhi.

(2) Devi Bhagavati described to Himavanta 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, Yasasvin, 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 up to the head at the top; it is from Moola Adhara Chakra and terminating at Sahsarasara 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, lya, ta, tha. In the middle is Banalingam, giving out the sound of Sabda Brahma. Thereafter is Rudra Chakra which represents sixteen letters: a, a’, i, i’, u, u’, ri, ri’, li, lri, e, ai, o, ar, am, ah. It is in this place that ‘Jeevatma’ gets purified into ‘Paramatma’ and hence known as ‘Visuddha Chakra’. Further beyond is ‘Ajna Chakra’ in between the two eyebrows where the ‘self’ resides representing two letters ha, and ksha, one commanding another or Paramatma commanding Jeevatma. Even above it 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 Chakrantharalaksthya Rudragrandhi vibhedini/ Sahasraambujarudha/ Sudha Sarabhi Varshini / Tatillatha Samaruchih Shatchakropathi Samsthitamahsakthih Kundalini/ bisathanthu taniyasi/

Indeed it would be rather difficult to practise Yoga on the above lines and hence would adopt ‘Avayava Yoga’ (limb wise) initially as described above viz. overcome ‘Shadvargas’ and practise Yama, Niyama, Asana, Pranayama, Prathyahara, Dharana, Dhyana and Samadhi and then after lapse of many weeks and months of practice one could succeed in the above discipline!"

Now Stanzas 12-13-14-15-16-17-18

Two things are necessary for the practice of Shakti-Chalana. One is the Sarasvati Chalana and the other is the restraint of Prana or the breath. Sarasvati Chalana is the rousing of the Sarasvati Nadi. Sarasvati Nadi is situated on the west of the navel among the fourteen Nadis. Sarasvati is called Arundhati. Literally, it means that which helps the performance of good actions. Through this practice of Sarasvati Chalana and the restraint of the Prana, the Kundalini which is spiral becomes straightened. The Kundalini is roused only by rousing the Sarasvati. When Prana or the breath is passing through one’s Ida or the left nostril, one should sit firmly in Padmasana and lengthen inwards 4 digits the Akasa of 12 digits. In exhalation Prana goes out 16 digits and in inhalation it goes in only 12 digits, thus losing 4. But if inhaled for 16 digits then the Kundalini is aroused. The wise Yogi should bring Sarasvati Nadi by means of this lengthened breath and holding firmly together both the ribs near the navel by means of the forefinger and thumbs of both hands one hand on
each side, should stir up Kundalini with all his strength, from right to left, again and again. This stirring may extend over a period of 48 minutes.

Then he should draw up a little when Kundalini finds its entry into Sushumna. This is the means by which the Kundalini enters the mouth of Sushumna.

Along with the Kundalini, Prana also enters of itself the Sushumna.

The Yogic student should also expand navel by compressing the neck. After this, by shaking Sarasvati, the Prana is sent above to the chest. By the contraction of the neck, Prana goes above from the chest.

Sarasvati has sound in her womb. She should be thrown into vibration or shaken daily.

Merely by shaking Sarasvati one is cured of dropsy or Jalodara, Gulma (a disease of the stomach), Pliha (a disease of the spleen) and all other diseases rising within the belly.

The Shakti chaalana kriya be then destroying Gulma - a splenetic disease, Jalodara or dropsy, Pliha a splenetic disease and all other diseases arising within the belly, are undoubtedly destroyed by shaking this Shakti.


Now be briefly describedon Pranayama. Prana is the Vayu that moves in the body and its restraint within is known as Kumbhaka. Pranayama uses deliberate control of the breath in order to extend and expand vital life force energy. Not only does pranayama have the potential to steady the mind, but the practice has far-reaching physiological benefits such as increased heart rate variability, improved oxygen saturation and overall re-balancing of the nervous system. Although prana operates within the subtle body known as the ‘Pranayama Kosha- a complex network of channels and vortices distinct from the physical body, it penetrates and impacts all Pancha Koshas or sheaths of the self viz. or Five Sheaths of Human Body called Annamaya (Physical Energy), Praanamaya (Vital Energy), Manomaya (Mental Faculty), Vigyanamaya (Buddhi or Sharpness of Discrimination) and Anandamaya (Bliss).Prana is believed to travel along pathways called Naadedes. While there are said to be 72,000 of these channels within the pranamaya kosha, pranayama tends to focus on three primary nadis; Ida-Pingala and Sushumna, corresponding with the left, right and central line of the body respectively. These channels converge at various energetic vortices known as chakras, and energetic banshanaas or locks and seals or mudras that could be used in addition to pranayama as a means of moving, locking and sealing prana. The Hatha Yoga Pradipika is one of the first texts to give detailed descriptions of pranayama techniques, including suryabheda, ujjayi, sitkari, sitali, bhastrika, bhramari, murcha and plavini, each with their own specific benefits. The Gheranda Samhita later added sahita and kevali to this list. The four discernable stages of Pranayama are:Puraka (inhalation)-Antara Kumbhaka (the mindful pause after inhalation) Rechaka (exhalation) and Bahya Kumbhaka (the mindful pause after exhalation) Kumbhak or breath retention is considered to be a more advanced technique, not to be practiced until the practitioner has mastered other forms of pranayama.

Stanza 20. Pranayaama is of two kinds, Sahita and Kevala. One should practise Sahita till he gets Kevala.

Stanza 21. There are four Bhedas (lit., piercing or divisions) viz., Surya, Ujjayi, Sitali and Bhastr. The Kumbhaka associated with these four is called Sahita Kumbhaka.

Stanzas 22-23. Being seated in the Padma posture upon a pure and pleasant seat which gives ease and is neither too high nor too low, and in a place which is pure, lovely and free from pebbles, etc., and which for the length of a bow is free from cold, fire and water, one should shake (or throw into vibration) Sarasvati;

Stanza 24.-25-26 -27 : Slowly inhaling the breath from outside, as long as he desires, through the right nostril, he should exhale it through the left nostril.
He should exhale it after purifying his skull (by forcing the breath up). This destroys the four kinds of evils caused by Vayu as also by intestinal worms. This should be done often and it is this which is spoken of as Surya-Bheda. Closing the mouth and drawing up slowly the breath as before with the nose through both the Nadis (or nostrils) and retaining it in the space between the heart and the neck, one should exhale it through the left nostril.

Stanzas 28-29-30-31-32. This destroys the heat caused in the head as well as the phlegm in the throat. It removes all diseases, purifies his body and increases the (gastric) fire within. It removes also the evils arising in the Nadis, Jalodara (water belly or dropsy) and Dhatus. This Kumbhaka is called Ujjayi and may be practiced (even) when walking or standing. Drawing up the breath as before through the tongue with (the hissing sound of) 'Sa' and retaining it as before, the wise man should slowly exhale it through (both) the nostrils.

This is called Sitali Kumbhaka and destroys diseases, such as Gulma, Pitha, consumption, bile, fever, thirst and poison. Seated in the Padma posture with belly and neck erect, the wise man should close the mouth and exhale with care through the nostrils.

Stanzas 33-34-35-36-38

Then he should inhale a little with speed up to the heart, so that the breath may fill the space with noise between the neck and skull. Then he should exhale in the same way and inhale often and often. Just as the bellows of a smith are moved (viz., stuffed with air within and then the air is let out), so he should move the air within his body. If the body gets tired, then he should inhale through the right nostril. If his belly is full of Vayu, then he should press well his nostrils with all his fingers except his forefinger and performing Kumbhaka as before, should exhale through the left nostril. This frees one from diseases of fire in (or inflammation of) the throat, increases the gastric fire within, enables one to know the Kundalini, produces purity removing sins, gives happiness and pleasure and destroys phlegm which is the bolt (or obstacle) to the door at the mouth of Brahma-Nadi (viz., Susumna).

Stanza 39-40-41-42-43-44 45-46

It pierces also the three Granthis (or knots) differentiated through the three Gunas. This Kumbhaka is known as Bhashri and should especially be performed. Through these four ways when Kumbhaka is near (or is about to be performed), the sinless Yogin should practice the three Bandhas. The first is called Mulabandha. The second is called Uddiyana and the third is Jalandhara. Their nature will be thus described. Apana (breath) which has a downward tendency is forced up by one bending down. This process is called Mulabandha. When Apana is raised up and reaches the sphere of Agni, then the flame of Agni grows long, being blown about by Vayu. When Agni and Apana come to commingle with Prana in a heated state. Through this Agni which is very fiery, there arises in the body the flaming or the fire which rouses the sleeping Kundalini through its heat. Then this Kundalini makes a hissing noise, becomes erect like a serpent beaten with stick and enters the hole of Brahmanadi (Sushumna). Therefore Yogins should daily practise Mulabandha often.

Now Stanzas 47-87
Kumbhakaante rechakaadou kartavyastoondiyaanakah/Bandho yena sushupnaayaam
praanastuungeeyate yatah/
Tasmaadudeeyanaakhyeyam yogibhi Yogah samudaahyatah/ Sari vajraasane paadam karaabhyaam
dharayedhruhdham/
Gulphadeshesa sameepecha ikandam tatra prapeedayet/ Paschimam taanamudare dhaaryed hridaya
Gulpha deshasameepe cha kandam tatra prapeedayet/ paschimam taanamudare dhaaryed hridaya
Gurushah shanairyadaa praanastundasandhim nigccchhanti/Tunda dosham vinirthuuya kartavyam
satatam shanaih/
Purakaante tu kartavyo bandho jaalambharaadhi/Kantha sankocha rupesou vaayumarga
niruddhakhah/
Asthashaakunchinnaashu kantha sankochane krute/ Madhye paschimataanena syatpraano
Brahmanaadigah/
Purvoktena kramenaiva samyagaasanaamaashitah/ Chaalanam tu Sarasvatyaah krutvaa praanam
niryoohatat/
Prathame divase kaayam kumbhakaanaam chatushtayam/ Pratyekam dashasamkhyaaakam dwiteeye
panchamistathaa/
Vimshatyalam triteeyehni pancha vriddhyaa dinedine/ kartavyam kumbhako nityam
bandhhatrayasamanvitah/
Divaa suptirnishaayaam tu jaagarradita maidhunaat/Bahu samkramanam nityam rodhaan muutra
pureeshahyoh/
Vishamaasanadoshaccha prayaasa pranichintanaat/ Sheeghamutpaydiate rogarh stambhayedyadi
samyamee/
Yogaabhyasena me roga utpanna iti kathyate/ Tatobhyaasam tyajedevam pradhamam
vighnamuchyayie/
Dwiteeyam samkhyaakhyam cha triteeyam cha pramattataa/ Aalasyaakhyam chaturthamcha nidraa-
rupam tu panchamam/
Shashtham tu virati bhraantih saaptamam parikeerttam/ Vishayam chaashtamam chiva anaakhyam
navamam smritam/
Alabbdhiryogatattasonrya dashamam prchyate budhyaah/ Ityetatvighna dashakam vichaarena
thyajebudhah/
Praanaabhasastataah kaaryonyam satvastathayaa dhiyaa/Xsushuptaa keeyate chintam tathaa vaayuh
prathaavatii/
Shushkye male tu yogee cha syaadradishchilitaa tataah/ Adhogatimapaanam vai urdhvagam kurute
balaat/
Aakunchenanam tam prahhumoola bandhoyamuchyate/ Apaanaaschodhavo bhutavaa vahninnaa saha
gacchhatii/
Praanaasthaanaam tato vahni praanapanou cha stvaam/Milinvaa kundaleem yaati prasuptaa
kundalakrithi/
Tenaagminaa cha santaptaa pavaneaiva chaalitaa/ Prasaarya swashareera tu sushumnaa
vadarantaare/
Brahmagrandhim tato bhita rajoguna samudbhavam/Sushumnaa vadane sheeghram vighyallekheva
samshhreut/
Vishnagrandhim prayaatyucchhaih sarvaram hridi samshhitaah/ Urdhvam tadudbhavam/
Bhruvad madhayam tu sambhidhya yaati sheetaamshhmantakam/ Anaahataakhyam yacchhakram
dalaih shodashabhuryutum/
Tatra shaataaamshu sanjaatam dravam shoshayati swayam/ Chalite praana vegena raktam puttam
ravegrahaat/
Stanzas 47-50 explain that Yogis tend to practise kumbhaka. There are two kinds of retentions of the breath kumbhaka: the retention of the breath when the lungs are full known as antar kumbhaka and the shorter retention of the breath when the lungs are empty bahir kumbhaka. These are often accompanied by ‘bandhas’ or bonds to keep the energies in the torso of the body. On the antar kumbhaka, the chin is dropped and the chest raised to prevent energy from escaping through the throat. ‘Uddiyana’ should be performed at the end of Kumbhaka and at the beginning of expiration. Because Prana Uddiyate or goes up). The Susumna in this Bandha, therefore is called Uddiyana by the Yogins. Being seated in the Vajra posture and holding firmly the two toes by the two hands, he should press at the Kanda and at the place near the two ankles. Then the yogi should gradually upbear the ‘Tana’ or the thread or Nadi which is on the western side first to ‘Udara’ or the upper part of the abdomen above the navel, then to the heart and then to the neck. When Prana reaches the Sandhi or the junction of navel, slowly it removes the impurities in the navel. Therefore this should be frequently practiced.

Stanzas 51-52-53. The Bandha called Jalandhara should be practised at the end of Kumbhaka. This Jalandhara is of the form of the contraction of the neck and is an impediment to the passage of Vayu upwards. Retention should never be forced: when the body needs to breathe again, breathe. One knows to hold the breath too long if there is a gasping sound upon release. Another sign is a feeling of heat in the breath as it releases. Retention has a psychological purpose: the mind is still when the
breath is still. Enjoy these periods of quiet mind. When one breathes quickly, increase the amount of oxygen in the blood, but deplete the level of carbon dioxide. The body normally controls these two important levels through two sensing mechanisms, one near the heart and the other in the brain. When we are low on oxygen, the heart sensor eventually notices this, and sends a signal to the body to speed up respiration. Thus, these are often accompanied by ‘bandhas’ or bonds to keep the energies in the torso of the body, where they can be most effective. On the antar kumbhaka, the chin is dropped and the chest raised to prevent energy from escaping through the throat. At the same time the perineum is engaged energy from escaping to the lower body. On the bahir kumbhaka, a third bandha is added to the previous two, forming the Maha Bandha or the Irresistible lock. This bandha is performed by drawing the lower belly in, moving the navel to the spine, and lifting the abdomen up and under the ribs. While the stomach is lifting up, consciously lower the diaphragm. Thus, the yogi should seek to oppress at once by bending downwards (so that the chin may touch the breast), Prana goes through Brahmanadi on the western Tana in the middle. Assuming the seat as mentioned before, one should stir up Sarasvati and control Prana.

Stanzas 54-55. On the first day Kumbhaka should be done four times; on the second day it should be done ten times and then five times separately; on the third day, twenty times will do and afterwards Kumbhaka should be performed with the three Bandhas and with an increase of five times each day.

Stanzas 56-57. Diseases are generated in one's body through the following causes, viz., sleeping in daytime, late vigils over night, excess of sexual intercourse, moving in crowd, the checking of the discharge of urine and faeces, the evil of unwholesome food and laborious mental operation with Prana.

Sanzas 58-59-60-61. If a Yogin is afraid of such diseases (when attacked by them), he says, "my diseases have arisen from my practice of Yoga". Then he will discontinue this practice. This is said to be the first obstacle to Yoga. The second obstacle is doubt; the third is carelessness; the fourth, laziness; the fifth, sleep; The sixth, the not leaving of objects of sense; the seventh, erroneous perception; the eighth, sensual objects; the ninth, want of faith. And the tenth, the failure to attain the truth of Yoga. A wise man should abandon these ten obstacles after great deliberation.

Stanzas 62-63-64-65 The practice of Pranayama should be performed daily with the mind firmly fixed on Truth. Then Chitta is absorbed in Susumna and Prana therefore never moves. When the impurities (of Chitta) are thus removed and Prana is absorbed in Susumna, he becomes a (true) Yogin. Apana, which has a downward tendency should be raised up with effort by the contraction (of the anus) and this is spoken of as Mulabandha. Apana thus raised up mixes with Agni and then they go up quickly to the seat of Prana. Then Prana and Apana uniting with one another go to Kundalini, which is coiled up and asleep.

Stanzas 66-67-68-69-71-72. Kundalini being heated by Agni and stirred up by Vayu, extends her body in the mouth of Susumna, pierces the Brahmгранthi formed of rajas and flashes at once like lightning at the mouth of Susumna. Then it goes up at once through Vishnugranthi to the heart. Then it goes up through Rudragranthi and above it to the middle of the eyebrows; having pierced this place, it goes up to the Mandala (sphere) of the moon. It dries up the moisture produced by the moon in the Anahata-Chakra having sixteen petals. When the blood is agitated through the speed of Prana, it becomes bile from its contact with the sun, after which it goes to the sphere of the moon where it becomes of the nature of the flow of pure phlegm. How does blood which is very cold become hot when it flows there? (Since) at the same time the intense white form of moon is speedily heated. Then being agitated, it goes up.

(Devi! You reside inside the Mulaadhara Chakra that is as Kundalini; You penetrate through the Brahma Grandhi or the barrier of Brahma and enable your devotees practising Yoga to be conscious while awake; then a devotee is facilitated to vision Devi in Manipura while in a condition of stupor; further a devotee has to pierce through the Vishnu Grandhi or the Vishnu knot when the Yogi becomes unconscious and his body and thoughts are felt irrelevant; in the Ajnaachakraanta state the yogi loses his identity; while breaking Rudra Grandhi the Yogi attains cosmic reality and in Sahasraa Chakra the yogi is stated to seek Salvation. That stage provides Sudhaa sagara or bliss; indeed Devi! You are above these stages and chakras as ‘Satchakopari Samstitha’. You are called as Maha Shakti in union with Maha Deva and is stated to be in the form of a coiled serpent in the state of ‘Kundalini’ like a thin lotus stem. Devi Bhavani, Bhavanaaamya or Beyond Comprehension as then a Bhavaaranya Kutharika or She would axe the cycle of births and deaths! You would in that Form be a Bhdara Priya, Bhdara Murthi, Bhakta Soubhagyudaayi, Bhakti Priya, Bhakti Gamiya or realisable by Bhakti alone; Bhakti Vasya or Controllable by Bhakti only; Bhayaapaha or you drive out fear of the devotees; Shaambhavi, Shardaaraadhya, Sharvani or the consort of Sharva, Sharma dayani or the provides of Eternal Happiness; Shankari, Shrikari, Saadhvi or of Purity; Sharacchandra nibhaanana or Luminous like a Full Moon; Shahotari or slim waisted; Shantimati, and Niradhara or supportless and Niranjana or blemishless). 

Stanzas 73 -74-75-76 -77-78

Through taking in this, Chitta which was moving amidst sensual objects externally, is restrained there. The novice enjoying this high state attains peace and becomes devoted to Atman. Kundalini assumes the eight forms of Prakriti (matter) viz, Ahtama prakriti viz. pancha tatvaas, manas,buddhi-ahamkaara and attains Shiva by encircling him and dissolves itself in Shiva. Ahtama prakriti viz. pancha tatvaas, manas,buddhi-ahamkaara. Thus Rajas-Sukla (seminal fluid) which rises up goes to Shiva along with Marut or Vayu; Prana and Apana which are always produced become equal. Pranas flow in all things, great and small, describable, or indescribable, as fire in gold. Then this body which is Adhibhautika (composed of elements) becomes Adhidaivata (relating to a tutelar deity) and is thus purified. Then it attains the stage of Ativahika. Then the body being freed from the inert state becomes stainless and of the nature of Chit. In it, the Ativahika becomes the chief of all, being of the nature of That. 

[Expla: Tapatraya:

Adhi Bhoudika or Ailments of Physical Nature; Adhyatmika or of Mental-Psychological Nature; and Adhi Daavika 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, Asyu, Amapana, 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 ‘Taapaa’ due to discriminations of sex, age, social status, experience, opportunity, family background; origin of birth viz. religion, Varnashrama and age. Disappoint -ments in life, more specifically relating to money and fame, including their earnings, perservation and its vinashra or destruction happen to be yet source of Tapatriya.

Stanzas 79 - 87

The saadhaka once realising the ‘swaswarupa’, and be able too get releasend by the bhava bandhana mukti as be ‘kaala paasha mukta’ then the rajju-sarpa bhranti and thus realise the Reality and the ‘shareera nashvarata bodhana’. Then the pinda-brhmaanda or the sushma-sthula chaitanyata be realised and the brahma jaana be realised. That particular Brahma who is eternal, imperishable, all-knowing, and all powerful is the Unique and higher than the highest or the ‘Nirguna Brahma’ who does take physical forms at Her ( or His) will. It is that target that one should hit by utilising the ‘Bow’ of meditation and the ‘arrows’ of OM Mantras. It is that Mystic Brahman who is the converging point of three effective paths viz. ‘Shravana’ (Absorbing by way of hearing), ‘Manana’ (Cogitating by way of mental absorption) and ‘Dhyana’ (mental concentration by way of meditation). It is that ‘Antaryamin Purusha’ ( The Inner most Soul) that one has to seek and that is what Brahma Upasana all about. The ‘Atma’ is a bridge to ‘Paramatma’. Atma or Antaryamin is encased within physical frame which is tied up with 750,000 ‘nadis’ (Life webs) fastened to the navel as the center of wheel and this ‘Antaryamin’ resides in the heart. ‘Prajna’ or inner consciousness is a link to Maha Tatva or Prakriti on one hand and ‘Paramatma on the other. When human beings could maintain balance of the three qualities of Sattva, Rajasa and Tamo gunas or when the five bonds of ‘ Samsara’ or normal life are blunted if not severed, then ‘Jeeva’ is qualified for the entrance test for further stages of Enlightenment. The five bonds are ‘Avidya’ or ignorance or lack of inclination, ‘linga deha’ or the raw physical form, ‘Paramachchada Prakriti’ bond or severe snapping of impulses or reactions whatsoever, ‘Kama’ bond or the pull of desires, and ‘Karma’ bond of fate. The ‘Jnani’ ( The Pursuer) of Enlightenment reaches thus the threshold of the Universe and where he becomes devoid of passions far beyond ‘Gunas’, Tatvas and Bonds and enters the Golden Sheath or the Cosmic Egg. From there lies a sheet or a continuous path of Infinite Effulgence where there are no directions of north, east, west or south; no time measurements, no space dimensions but only ‘Brahma Conscience’ or ‘Hiranmaya Khosa’, ‘Brahma Gyan’ as the Supreme Knowledge of Herself which is neither in Heavens, nor Satyaloka, nor Vaikuntha, nor even Kailasa but in one self who transforms the self or the ‘Atman’ unto ‘Paramatman’. Finally, the destination is within oneself and no where else viz. the heart likened with the Lotus Within!

In other words, like the conception of the snake in a rope, so the idea of the release from life and Samsara is the delusion of time. Whatever appears is unreal. Whatever is absorbed is unreal. Like the illusory conception of silver in the mother-of-pearl, so is the idea of man and woman.
The microcosm and the macrocosm are one and the same; so also the Linga and Sutratan, Svabhava (substance) and form and the self-resplendent light and Chidatma. The Shakti named Kundalini, which is like a thread in the lotus and is resplendent, is biting with the upper end of its hood (namely, mouth) at the root of the lotus the Mulakanda. Taking hold of its tail with its mouth, it is in contact with the hole of Brahmarandhra of Susumna. If a person seated in the Padma posture and having accustomed himself to the contraction of his anus makes his Vayu go upward with the mind intent on Kumbhaka, then Agni comes to Svadhishthana flaming, owing to the blowing of Vayu. From the blowing of Vayu and Agni, the chief (Kundalini) pierces open the Brahmagranthi and then Vishnugranthi. Then it pierces Rudragranthi, after that, all the six lotuses or plexuses. Then Shakti is happy with Shiva in Sahasrara Kamala or 1000 lotuses seat or pineal gland. This should be known as the highest Avastha state and it alone is the giver of final beatitude.

Chapter Two of 1-49 stanzas

_Athaaham sampravakshyaami vidyaam khechari sangjnikaam/ Yathaa vigjnaana vaanasyaa lokesminnajaaromarah/
_Mrutyuvaaadi jaraa grasto druushtvaa vidyaamimaam mune/ Buddhhim dhridhataraam krivaa khecharem tu samabhayaset/
_Jaraamrityugagadaghno yah kechariim veti bhutale/ Grandhathashaaryataschiava tadabhyaasa prayogataah/
_Tam mune sarvabhaavena gurum matvaa samaashrataet/ Durlabhbaa khechare vidyaa tadabhyasopi-durlabhah/
_Abhyaasam melanam chaiva yugapannaiva sidhyati/ Abhyaasamaatra nirataa na vindyante ha melanam/
_Abhyaasam labhate Brahmagnaan jjanmantare kvachit/ Mehanan tamthu janmanaam shataante pi na labhyate/
_Abhyaasam bahujaanmaante krutvaa tadbaavisuddhitam/Melanam labhate kasyhidyogo jaanantaare kvachit/
_Yadatu melanam yogee lavhaye guruvakratratah/ Tadaa tasmiddhimaapnoti yadukta saasvatrasantasatou/
_Grandhatcharyaishchaiva melanam labhate yaadaa/ Tadaa Shivatvamaapnoti nirmuktah sarva samsruteh/
_Shaastram vinaapi sansomedhbum guravoptaram labhyam na shakyu/ Tasmaatsudurlabhataram labhyam shaastramadidum mune/
_Yaavatra labhyate shaashtram taavadaagaam paryatedyati/ Yadhaa samlabhyate shaastram tada siddhikare sthitaa/
_Na shastrena binaa siddhirishttaa chaiva jagatraya/ Tasmaanmelanadaataara shaastradaataara machyatyam/
_Tadabhyaasapraaataaram Shivam matvaa samaashrayet/ Labdhvaas shaastramidam mahyamnyesaam na prakashaayet/
_Tasmaaad sarva prayatnena gopaneyam vijaanataa/ Yannaaste cha gurubrahmanindavyoga-pradaayakah/
_Tatra gatvaa cha tanotkaviidyaam sangruhya kechareem/ enoktah samyagabhyasaam kuryaadaaadavataeendratatah/
_Khecharaadhipatirbhuutvaa khechareshu sadaa vaset/ Khechraavastham vahnimambumandala bhushitam/
_Aakhyaatam khechareebeyjam tena yogah prasidhyati/Somaamanshavanarkam varnam pratilomena chodvaret/
Tasmaat trayamshakamaaksaayaata maksharam chandrarupakam/ Tasmadpyashtakam varnam
vilomena param mune/
Tathaa tatparam viddhi tadaapirapi panchamee/ Indroscha bahu bhinne cha kuutoyan parihaaritah/
Gurupadesha labhyam cha sarva yoga prasiddhidam/ Yattaasya dehaja aayaa niruddhva-
karanasaarayah/
Swapnepi na labhetasya nityam dwaadasg=hajaapyatah/ Ya imaam pancha lakshani japedapi
suyantritaa/
Tasya Shri khecharee siddhhii swareme pravartate/ Nashyanti sarva vibhnaani praseedati cha
devaataa/
Valeepatanaasahascha bhavishyati na samshayah/ Evam labdhvaa mahaa vidhyaabhyaasam
kaaryatathah/
Anyathaa vilashyante brahmatra siddhhii khechareepathe/ Yadhaabhyasaasidhoo vidho vidyaam na
labheyyaanadhaaamayeeem/
Tatwa sammelakaadoucha labdhvaa vidyaam sadaa japet/ Naanyataa rahito brahmaanaa kinchitad
siddhii bhaagyaabhat/
Yaadidam labhyate shaashvatramp yadhaa vidyaam samaashrayet/ Tatastadoditaam Siddhima-
-shuttaam labbate munii/
Taalumoolam samutkrishya sapta vaasasramatmaviti/ Swaguruutthaa prakaarena malam sarvam
vishodhhat/
Snuhipatranibham shaswam suteekshnam sighna nirmalam/ Samaadaata tatastena romamaatraam
samucchhanet/
Hitva saidhavapatyaabhyaaam choornataabhyaaam prakarshayet/unah saptadinne praanpte roma
maatram samucchhanet/
Evam kramenaa shatmaasam nitayuktaah samaachareet/ Shanaamaasasraasaamanum siraabandham
pranashyati/
Atha vaageehvaredhaama shiro vastrena veshtayet/ Shanairutkarshayedvoyeyee kaalavelaa
vidhaanviti/
Punah shanmaasaasamaatreetaa nityam sangharshanaan mune/ Bhumadhyyaavadhi chaapyeeti
Tiyakkaarnaabilaavadhi/
Adhascha chubukam moolm prayaati kramachaaritaata/ Punah samvatsaraaanaam tu triteeyadeva
leelayaa/
Keshantamoordhvaam kramati tiryakshaakhaavadhirmune/Aadhastaakantantheraaupantaam
punarvarshatratreeya tu/
Brahma randhram samaaavritya tishtheeda va samshayah/ Tiyak chuulitalam yaati adhah
kanthabilaavadhii/
Shanaish shanairmastakaacha maha varjakaparaabhit/Porvam beejayutaa vidyaa hyaakhyaatii
yaati durlabhahaa/
Tasyaah shadangam kurveet tayaa shadswarabhinayaa/Kuryaaevam karanyaasam sarva
sidhaayaaadi hetave/
Shanairevam prakartamabhyaaasam yugapannahii/ Yugapadvartate yasya shareeram vilayam vrajet/
Tasmaacchannaii shanaish kaaramabhyaanam munipungavaa/ Yadaa cha baahyamaarageva jhvaaw
brahma bil vrat/
Tadaa bhahmargalam brahyandhurbheym tridashirii/Angulyagrene samghurshya jhvaamaram
niveshayet/
Evam varshatrayam krutvaa brahma dwaaram pravishyati/ Brahmadhwaare pravishtetu samyang-
mathanamaachaat/
Mathavena vinaa kechitsaadhyanti vipaschitaa/Khecaamansiddhisya sidhyate mathanaam vinaa/
Japamcha mathanaam chaiva krutvaa sheegham phalam labhet/ Swarnajaam roupyajaam vaapi
lohajaam vaa shalaakikaam/
Niyojya naasikaaramdhram dugdhasktena tantunaa/Praanaannirudhya hridaye sukhaamaasanama-atmanah/
Shanaah sumathanam kuryaad bhramadhye nyasta chakshushee/Shanmaasam mathanaavasthaa
bhaaravenaiwa prajaayate/
Yathaa sushuprirbalaanaam yathaa bhavasthathaa bhavet/ Na sadaa mathanam shastam maase maase
samaacharet/
Sadaa rasanayaayoggee maargam na parisamkramet./ Evam dwaadasha varshaante samsidvibhavati
dhrvaa/
Shareere sakalam vishvam pashyayaatvamivbhedatah/Brahmaandoyam mahaa maargo raajadantyor-
dhwakundalee/

Stanzas 1-10

Now the Khechari Vidya Varnana by following which the practitioner has long life with jaraa-roga
akaala marana rahitya. In other words one who is subject to the pains of death, disease and old age
should, O sage, on knowing his body-longevity. One’a jaana vigjnaana should make the mind firm by
the practice Khechari. One should regard that person as his guru on earth who knows Khechari, the
destroyer of old age and death, both from knowing the meaning of books and practice, and should
perform it with all his heart. The science of Khechari is not easily attainable, as also its practice.
In practice ‘Melana’ are not accomplished simultaneously. Those that are bent upon practice alone do
not get Melana. Only some get the practice, O Brahmana, after several births, but Melana is not
obtained even after a hundred births.

Having undergone the practice after several births, some (solitary) Yogin gets the Melana in some
future birth as the result of his practice.

When a Yogin gets this Melana from the mouth of his Guru, then he obtains the Siddhis mentioned in
the several books.

When a person gets this Melana through books and the significance, then attains the state of Shiva
freed from all rebirth.

Even Gurus may not be able to know this without books. Therefore this science is very difficult to
master.

Brief on (1) Khechari Vidya , benefits and Precautions vide Gheranda Samhita and Hatha Yoga
Pradipika. (2) Scientific view on Melana

(1)
Now the khechari Vidya is worthy of delineation. Be this known that there are five pramukha mudras
viz Khechari for mukha- Bhuchari or nose -Chanchari for vision-Agochari for hearing- Unnani for
mastishka thus for panchendriyaas and pancha Tanmaatras viz. Pancha Tanmaatras: The Five
tanmatras are Sound (Shabda), Touch (Sparsha), Vision (Roopa), Taste (Rasa), Smell(Gandha). These
tanmatras are related to each sense organs. Kechari can be combined with other yoga techniques such
as Ujjayi pranayama, Shambhavi mudra, and meditation techniques.

Khechari Mudra Benefits and Precautions: It aids in the fight against thirst, hunger, and
boredom. There is no disease, deterioration, or death in the practitioner’s body. It strengthens the
immune system and transforms the body into something spiritual. The yogi develops immunity to
poison and snake bites, Aids in the attainment of Samadhi, or a state of hyper-awareness, by the
practitioner. This mudra clears clogged salivary glands and alleviates the pain associated with salivary
gland illnesses. The parasympathetic nervous system is activated when the pituitary gland is
stimulated by the Khechari mudra. The practitioner’s body conserves energy by slowing down the
heart rate – low breath rate say5 to 8 breaths per minute and feel comfortable. In the case of hearing
loss and amnesia, Khechari mudra with Bhramari Pranayama is a very helpful exercise. The nectar secretions have an anti-ageing impact and are extremely useful to the body. This gesture can be used by the yogi for astral travel. The gesture aids in detaching the astral body from the physical body and travelling on the astral regions. Thyroid gland secretion is balanced through khechari mudra and ujjayi breathing. Thyroid gland secretion must be balanced in order to have a healthier metabolism, optimal body weight, growth, and development. It activates all of the chakras and aids in the balancing of the body’s energetic pathways. The practitioner’s entire body will be revitalised when the nectar of the gods is unleashed and flows throughout the body from the third eye chakra. It allows one to access numerous reserves of amrita in the skull and raise Kundalini energy. It will catapult a yogi/devotee into a condition of Daivika jnana. These are relaxing and comforting. The practitioner feels a deep sense of tranquility and well-being as a result of this. It allows you to control your speech.

Khechari Mudra Precautions: There are no known negative effects of khechari mudra, though blood may stick to the tip of the tongue as the tongue is manoeuvred to the end of the nasal cavity. There is nothing to be concerned about; yet, measures should be taken. This mudra should not be performed without the assistance of an expert teacher. While preparing for this mudra, a low-protein diet should be followed. It’s not a good idea to practise all levels on the first day because mastering stages one and two alone could take long practice, under the supervision of a Guru only.

[2] The most common cause of melena is peptic ulcer disease, in which painful ulcers or sores develop in the stomach or small intestine. This can be caused by an infection, which causes inflammation of the stomach known as gastritis, leading to high acid secretion that damages the mucosa and can lead to ulcer development. Similarly, chronic use of aspirin or other nonsteroidal anti-inflammatory drugs can also lead to gastritis resultant ulcers-blood disorders that are characterized by excessive bleeding and frequent bruising. Symptoms that may be seen with melena vary depending on the amount of blood loss and the source of bleeding. Significant blood loss can lead to symptoms of low blood volume, anemia, or shock, such as weakness, shortness of breath, pale skin, clamminess, dizziness, confusion, and fast heart rate.

Stanza Eleven explains that an ascetic should wander over the earth so long as he fails to get this vigjnaana and when the same be blessed with the fruition is obtained the Siddhis be in hand and be mastered the psychical powers.

[ Brief on Siddhis

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 Tamatraas 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 sparsa 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), Vasitwa (Self Control), Kama Vasitwa (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.

Stanzas 12-13

Unless one be a triloka sanchari, shastra jnaana sidhi be none too easy. Hence the shastra jnaana pradaata and yogaabhaasa karta be considered as Shiva or Vishnu as the Guru.

Having got this science from me, you should not reveal it to others.

Stanzas 14-15.

Therefore one who knows this should protect it with all his efforts viz., should never give it out except to persons who deserve it. O Brahmana, one should go to the place where lives the Guru, who is able to teach the divine Yoga and there learn from him the Khechari Vidya and being then taught well by him, should at first practice it carefully.

Stanzas 16-17.

This Khechari Vidya could for instance enable one to fly on the sky hence therefore to know the bejaakshasa shakti. Khechara beeja mantra is to be realised as: Khechara rupa ‘ha’ kaara, ‘aavasatha’ or dhaarana rupa ‘eekaara’, agni rupa ‘ra’kaara, jala rupa ‘anuswaara’ or as of ‘bindu’ and Sarva Yoga be as of ‘hreemkaara’ [ Recall Navaavarana Puja vide Devi Bhagavaa Purana If the detailed worship on the above lines is not possible to perform, at least the following powerful Panchadasa -kshari mantra may be recited 108 times each day keeping in view the Sri Yantra with concentration: ‘Ka E La Hreem-Ha Sa Ka Ha La Hreem-Sa Ka La Hreem’]

Stated simply: By means of this science, a person will attain the Siddhi of Khechari. Joining with Khechari Shakti viz., the Kundalini Shakti basically by means of the Khechari Vidya which contains the Bijaksharaas or the seed of letter of Khechari, one becomes the Master of Khechara Devas and lives always amongst them. Khechari Bija or seed-letter is spoken of as Agni encircled with water and as the abode of Khechara Devas.

Stanzas 18-19-20

Khechari Yoga is stated by the following ‘beeja mantras’: Somaamsha Mantra beeja be noted as ‘-S’ kaara- ‘B’hakaara the ninth letter ‘Bha’- then ‘Sakaara’- then the Ashtamaakshara and like wise M’kaara- further ‘- Sa kaara- Ma kaara ‘Pa’ kara and so on. In short, Hreem-Bham-Sam-Mam-Pam-Sam-Ksham is the Khechar mantra. In other words, through this Khechari Yoga Siddhi is mastered. The ninth (Bija) letter of Somamsha the ahsharaas be pronounced in the reverse order.

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Then a letter composed of three Amshas of the form of moon has been described; and after that, the eight letter should be pronounced in the reverse order. Thus consider it as the supreme and its beginning as the fifth and this is said to the ‘Kuta’ or ‘amshas of the several bhinnas or parts of the Chandra..

Stanzas 21-22-23
This which tends to the accomplishment of all Yogas, should be learnt through the initiation of a Guru. He who recites this twelve times every day, will not get even in sleep that Maya or illusion which is born in his body and which is the source of all vicious deeds.
The yogi who recites this five lakhs of times with very great care - to the Self of Khechari Vidya would reveal by itself. All obstacles vanish and the Devas are pleased.
The destruction of ‘Valipalita’ viz., wrinkle and grayness of hair will take place without doubt. Having acquired this vidya one should practice it afterwards.

Stanzas 25-26.-27-28-29-30
If not, O Brahmanat, the person might suffer without getting any Siddhi in the path of Khechari. If one does not get this nectar like science in this practice, should get it in the beginning of Melana and recite it always; else one who is without it never gets Siddhi.
As soon as one gets this vidya, should practice it; and then the could soon get the Siddhi.
Having drawn out the tongue from the root of the palate, a knower of Atman should clear the impurity of the tongue for seven days according to the advice of one’s Guru.
The practitioner should take a sharp knife which is oiled and cleaned and which resembles the leaf of the plant Snuhi or ‘Euphorbia Antiquorum’ and should cut for the space of a hair or the ‘Fraenum Lingui’.
Having powdered ‘Saindhava Lavana’ (rock-salt) and ‘Pathya’ (sea-salt), the yogi should apply it to the place. On the seventh day, should again cut for the space of a hair.

Stanzas 31-32-33-34-35-36
Thus for the space of six months, the yogi should continue it always gradually with great care. In six months, Siro-Bandha (Bandha at the head), which is at the root of the tongue is destroyed.
Then the Yogin who knows timely action should encircle with Shiro-Vastra or the cloth of the head and the ‘Vak-Ishvari’-the deity presiding over speech and should be drawn up.
Again by daily drawing it up for six months, it comes, as far as the middle of the eyebrows and obliquely up to the opening of the ears;
Having gradually practised, it goes to the root of the chin. Then in three years, it goes up easily to the end of the head hair or the tuft. It goes up obliquely to Sakha and downwards to the well of the throat.
In another three years, it occupies Brahmarandhra and stops there without doubt. Crosswise it goes up to the top of the head and downwards to the well of the throat.

Stanzas 37-38
In this manner the abhyasa be expected for the bhedana or to tear off the jihva to brahma randhra.
This vidya could enable by the usage of the erstwhile explained bejaaksharaas : Hreem-Bham-Sam-
Mam-Pam-Sam-Ksham is the Khechar mantra, along with the ‘shadanga nyaasa’ in the varied intonations. [Shadanga-nyaasa: Hridayadi-shad-anga-nyaasa is when shad-anga-nyaasa is performed on the body. Angushthadi-shad-anga-nyaasa is when done with the five fingers and palms of the hands only. Shadanga-nyaasa mantras are used on the body for Kara-nyaasa, in which they are assigned to the thumbs, the index fingers, the middle fingers, the fourth, little fingers, and the front and back of the
palm. This stimulates the nerve centres.] Thus through this process, Khechari Yoga Siddhi is mastered.

Stanzas 39-40-41-42-43
This abhyaasa involves ‘maha saavadhaana’ as of step by step practice but none in a hurry. The practice of Taalu chakra to mastiksha madhya as of sahasraara chakra and brahma randhra.
In other words after the karanyaasa, when the tongue goes to the Brahmarandhra through the outer path, then one should place the tongue after moving the bolt of Brahma which cannot be mastered by the Devas. On doing this for three years with the point of finger, he should make the tongue enter within; then it enters Brahmadvara. On entering the Brahmadvara, one should practise Mathana or churning well. Some intelligent men attain Siddhi even without Mathana. One who is versed in Khechari Mantra accomplishes it without Mathana.

Stanzas 44-45-46-47-48-49
By doing the Japa and Mathana, one reaps the fruits soon. By connecting a wire made of gold, silver or iron with the nostrils by means of a thread soaked in milk, one should restrain the breath in the heart and seated in a convenient posture with eyes concentrated between eyebrows, the saadhaka should perform Mathana slowly.
In six months, the state of Mathana becomes natural like sleep in Children. And it is not advisable to do Mathana always. It should be done once only in every month.
A Yogin should not revolve his tongue in the path. After doing this for twelve years, Siddhi is surely obtained.
Then he sees the whole universe in his body as not being different from Atman. This path of the Urdhva-Kundalini or the brhamanadasthiti.

Chapter Three of 1-35 stanzas

Melana mantrah hreem- bham-sam-mam-pam-sam-ksham/Padmaja uvaacha/Amaavaasyaacha pratipatournaamaasee cha Shankara/Asyaah kaa varnayate sanginaam etadaakyhaahi tatvatah/Pratipaddinotakaale amavaasyaaya tathaivacha/Pournamaavaasyaam sthirokrutyaasa cha panthaahi naanyathaa/Kaamena vishayaakaanskhee vishayaat kaamamohitah/Dwaaveva santyajennityam niranjanam mupaashrayet/ Aparam santyajet sarvam yadocchhedaatmano hitam/Shaktimadhye manah kriitvaa mana shakteshchha madhyagam/ Manasaa mana aalokya tyajetparam padam/Mana eva hi binduscha utpattishhitikaaranam/ Manasopadyate binduryathaa ksheeram ghrutatmakam/Nacha bandhanamadhyastham tad vai kaaranamanasam/ Chandraarkamadhyamaa shaktiryatrastadhaa tatra bandhanam/Jnaatvaa sushumnaam tadbhedam kriitvaa vaayum cha madhyagam/ Sthitadvaasou baindavaasthaane ghraana randhre nirudhaya/ Vaayum bindum samaakhyaatam satvam prakritimevacha/ Shatchakraani parigjnaatvaa pravishheshu kshamaamMoolaadhaaram Swaadhishthaanam Manipooram triteeyakam/ Anaahatat Vishuddham cha Aagjnyaachakram cha stastakam/Aadhaaram gudamityuktam swaadhisthahanam tu laingikam/ Manipuuram naabhidesam hridayasthamanaahatam/Vishudvih kantha moole cha aagjnaa chakram cha mastakam/
Brahma deva recalled and learnt from Shankara Deva: Khechai’s melana mantra be stated as: Hrim, Bham, Sam, Pam, Pham, Sam, Ksham. Then do kindly explain whether Sadhakaas could recite on amavasya-pratipada and pournami days. Then the reply was as follows: In the first day of lunar fortnight and during new moon and full moon days, it should be made firm and there is no other time.

A person longs for an object through passion and is infatuated with passion for objects. One should always leave these two and seek the niranjana paramatma bhaava. That person should disregard all midhya vishayaas or frivolities of life and concentrate on kundalini shakti with manosthirata. Keeping the Manas in the midst of the Shakti in the midst of Manas, one should look into Manas by means of Manas. Then he leaves even the highest stage. Manas alone is the Bindu, the cause of creation and preservation. It is only through Manas that Bindu is produced, like the curd from milk. The organs of Manas is not that which is situated in the middle of Bandhana. Bandhana is there where Sakti is between the sun and moon. Having known Sushumna and its piercing ability and making the Vayu go in the middle, one should stand in the seat of Bindu and close the nostrils.

Having known Vayu, the above-mentioned Bindu and the Sattva-Prakriti as well as the six Chakras, one should enter the Sukha-Mandala viz., the Sahasrara or pineal gland, the sphere of happiness. There are six Chakras. Muladhara is in the anus; Svadhisthana is near the genital organ; Manipuraka is in the navel; Anahata is in the heart; Visuddhi is at the root of the neck and Ajna is in the head between the two eyebrows. Enlightened humans to strive for the model frame work of ‘Shat Chakras’ viz. Bhumi-Bhuloka represented by Brahma as Moolaadhara Chakra; Bhuvanloka represented by Narayana and Water as Svadhishtthaana Chakra; Svarloka represented Rudra and Agni as Manipooraa Chakra; Janoloka represented by Maheshwara and Vayu as Anaahata Chakra; Maharloka represented by Sada Shiva and Akaasaha as Vishuddha Chakra; and Tapoloka represented by Parama Shiva as ‘Manas’as Ajaan Chakra. Beyond this is the Sahasraara Chakra / Bindu where the Ever Blissful Pamameshavara and Parameshvari as ‘Ardha Naarishvara’ are attainable. Only Maha Yogis, Maharshis and Deva / Devis-Indra- Tri Murtis might have a darshan perhaps! Ascent to this Celestial Ladder, constructed as a prototype of Shri Chakra.

[ Soundarya Lahari – stanza 11 is quote worthy on Shat Chakras and Shri Chakra

11. Chaturbhiih shri-kanthyaaih shiva-uyvatibhih panchabhirapii
Prabhinnabhih Shambbhor navabhir api mula-prakritisbhih;
Chatuschatvarimshad vasudalakalaashratrivalaya
Tri-rekhaabhih saardham tava sharana-konah parinaatah/

Shri Chakra the Sacred Wheel related essentially to Shrikantha Parama Shiva as Shivaatmika with four ‘konas’ or angles and Shaktyatmika or Parama Shakti associated five ‘konas’. This Unique Wheel is supported by Pancha Bhutas of Prithivi-akaasha -tejas- vaayu-akaasahs; Jaanendriyas of Shrotra-tvk-chakshu-jhiva-and praana; karmendriyas of vaak-paani-paada-paayu and upatha; Vaayu or Praana, Apaaana, Vyaana, Samaana and Udaana; nine ‘dhaatus’ or ingredients viz.Rasa dhatu or lymph-Rakta dhaatu or blood, Maamsa dhati or muscles, Medha dhaatu or fat, astha dhaatu or bones, majjaa dhaatu or bone marrow and spinal, shukla dhaatu or semen, praana and Jeeva or conciousness; Manas or Maanasika Shakti; Ahamkaara; Trigunas; Prakriti; Purusha; Raaga or Desire; Vidya or Knowledge; Niyati or Behavioural pattern; and above all Maaya or Aindrajalika vigjnaana; Shudda Vidya or Moksha para vigjnaana; Maheshwara or RajogunaVishishta shrishti kartaa;
Sadaashiva the Srishti paalaka or the Great Sustainer of Universal Creation; Maha Shakti or the Kaalaatmika and finally SHIVA TATVA. Now, there are ‘Trikonas’ Ashta konas, two dasha konas, and Chaturdasha konas are Shaktyatmika Chakra. Ashta Dalas’, Shodasha kalaas, three mekhalas and three each of bhupuras or the ground plan and girdles constitute Shivatmika Chakra. Sri Yantra is called ‘Nava Chakra’ since it is composed of nine circuits, counting from the outer plane to the bindu. Through contemplation on the Sri Yantra, the adept can rediscover his primordial sources. The nine circuits symbolically indicate the successive phases in the process of becoming. They rank from the earthly plane and rise slowly step by step to the final point, the state of supreme joy. By entering into the elan vital of the yantra, the adept reintegrates with it. The nine circuits within Sri Yantra move from the gross and tangible to the sublime and subtle realms.

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

The method for Construction of Sri Chakra is briefly as follows:

(I). A circle and its vertical diameter are drawn and the diameter is divided into 48 equal parts. (II). Starting from top, mark points 6/48, 12/48, 17/48, 20/48, 23/48, 27/48, 30/48, 36/48 and 42/48(there will be 5 points above the centre of the circle and 4 below)  (III). From each of the marked points draw parallels to the horizontal diameter (which should not be drawn) touching the circumference. (IV). Number and name these lines as 1(Ravi), 2(Chandra), 3(Kuja), 4(Budha), 5(Guru), 6(Sukra), 7(Sani), 8(Rahu), 9(Ketu). (V). Measure each of these lines and divide each into 48 equal parts. Take line 1(Ravi) and remove (erase) 3/48 fraction from each side. The remaining line will be thus, 42/48 of its original length. Similarly remove 5/48, 16/48, 18/48, 16/48, 4/48 and 3/48 respectively from lines
2, 4, 5, 6, 8 and 9. Lines 3(Kuja) and 7(Sani) are undisturbed and remain as full lines (Cords) (VI). Now join ends of truncated line 1 to the centre of line 6 on the vertical diameter. Similarly ends of lines 2, 4, 5 to centres of 9, 8, 7. Now join ends of line 3 to the circumference at bottom vertical diameter. We have Five down ward triangles. VII). Join centres of truncated lines 6, 8, 9 to centres of lines 2, 1, 3. Join ends of full line 7 to the circumference at top of vertical diameter resulting in Four upward triangles. (VIII). The pattern formed by intersection of the Eighteen joining lines and the Nine parallel lines results in 43 smaller triangles. Along the vertical diameter there are 9 triangles, 5 downward and 4 upward. The top most downward triangle is the central triangle which contains the Bindu(dot) the place of Kameswari and Kameswara. The Central triangle is surrounded by successive arrangements (as one goes from centre to circumference) of 8, 10.10 and 14 triangles. (IX) 8 lotus leaves are drawn on the circle and a Second concentric circle is drawn around them. Then, 16 lotus leaves are drawn on the Second circle and a Third concentric circle is drawn around them. 2 more concentric circles ie the Fourth and Fifth circles are drawn around the Third circle. This is then framed in a triple lined square. This square may either be closed or openings and path ways provided in all four directions,N,E,S,W depending on the Parampara(tradition).]

Further stanzas viz. 13-35:

Evam samabhyasedvaayum sa Brahmaandamayyo bhavet/Vayum bindum tathaa chakram chittam chaiva samabhyaset/
Samaadhimekena samamamrutam yaanti yoginah/Yathaagnirdaarmadhyastho nottishthen -manthanam vinan/
Vinan chaabhyasyagena jnaanadeeptasthaa na hi/Ghatamadhyagato deepo baahyo naiva prakaashate/
Bhinne tasmin ghate chaiva deepa jyaalaa cha bhaasate/Swakaayam ghatamiktyuktam yathaa deepo hi tatpadam/
Guruvaakya samaabhinne brahmajnaanam sphuteebhavet/Karnaadhaararam gurum praapya krutvaa sookshmam taranti cha/
Abhyaasaa vaasanaashaktyaa taranti bhava saagaram/Parayaamangureebhuya pashyantyaam dwidaleekritaa/
Madhyamaayam mukulitaa vaakharyaam vikaseekritaa/Purvam yathoditaa yaa vaagvilomenastagaahavet/
Tasyaa vaachah parodevah kuutastho vaakprabhodhakah/Sohamasmeeti nishchitya yah sadaa vartate puman/
Shabdairucchhavachirnecchairbhaashitopi na lipyate/Vishvascha taijasachaiva praagijashtet ch te trayah/
Viraadhiraya garbhacha Ishvarashchiti te trayh/Brusmaandam chiva pindaandam lokaa bhuraa daa -yah kramaat/
Swasyopaadhilayaadeva leeyate Pratyagatmani/Andjam jnaaagnaagnaa taptam leeyate kaaranaah saaha/
Paramatmani leenam tatparam brahmaiva jaayate/Tatah stitamit gambheeram na tejo na namstutam/
Anakhyamanabhyaktam samtvikachitvashishyate /Dhaatvaa madhyastamaarmaanam kalashaantardeepavat/
Angusgtha maatraamaatmaanamadhhooyoti rupakam/Prakaashayantamantah sthoom dhyaatet kuutasthamavayam/
Vigjaatmaa tathaa dehe jaagradswapna sushuptih /Maayayaa mohitah paschaadvuuhu janmanrare punah/
Satkasmapiipaakaaattu swavikaaram chikeershahi/Koham kathamam doshah samsaarakhya upaagatah/
As explained above about the breaking of the ‘shad chakraas’ of moolaadha-swaadhishthaana-manipoora-anaahata-vishuddha and agjnaachakra based on the mastaka, the saadhaka could be blessed with the brahmaana jnaana. Then the admixture of of the practitioner’s the totality over view of chitha- praana vaayu, bindu, chakraas and take to the ‘abhyaasa’ of the complex yoga vigjnaana. Having crossed the jaagrad-swapna-sushupti -tureeyaavasthaas, the maha yogee be headung for amrita tatva prapti. Just as the wood once burnt by agni, the nirantara abhyasa be of the yoga vidyaa and successfully break the shareera rupi ghata sthiti to brahma rupi prakaasha from a distance and the samsaara saagara to the over view of the banks seeking anchorage.

Stanzas 18

The Vedas form the sound-manifestation of Ishvara. That sound has four divisions: Para which finds manifestation only in Prana, Pasyanti which finds manifestation in the mind, Madhyama which finds manifestation in the Indriyas, and Vaikhari which finds manifestation in articulate expression. Articulation is the last and grossest expression of divine sound-energy. The highest manifestation of sound-energy, the primal voice, the divine voice is Para. The Para voice becomes the root-ideas or germ-thoughts. It is the first manifestation of voice. In Para the sound remains in an undifferentiated form. Para, Pasyanti, Madhyama and Vaikhari are the various gradations of sound. Madhyama is the intermediate unexpressed state of sound. Its seat is the heart. The seat of Pasyanti is the navel or the Manipura Chakra. Yogins who have subtle inner vision can experience the Pasyanti state of a word which has colour and form, which is common for all languages and which has the vibrating homogeneity of sound. One’s experience as of the same bhavana of a thing in the Pasyanti state of voice or sound. Gesture is a sort of mute subtle language. It is one and the same for all persons. Any individual of any country will make the same gesture by holding one’s hand to his mouth in a particular manner, say when the is thirsty or hungry. As one and the same power or Shakti working through the ears becomes hearing, through the eyes becomes seeing and so forth, the same Pasyanti assumes different forms of sound when materialised. Bhagavan manifests Himself through his Mayaic power first as Para Vani in the Muladhar Chakra at the navel, then as Madhyama in the heart and then eventually as Vaikhari in the throat and mouth. This is the divine descent of His voice.
The yogi’s maha vijnana and nirantaraabhyaasa be enabling crossing of the bhava saagara despite tha saamsaarika pulls and pressures. The play of Maya be so overwhelming that none indeed who has no control over the ‘panchendriyas’ as driven by mind can not possess ‘nirmala buddhi’ or transparency of thoughts nor that person’s lifetime desire could be ever fulfilled. If there were no peace of mind where could be ‘soukhya’ or contentment in living. Like the oarless boat the mind moves about as per the whims of wind and gets totally oriented to purely temporary pleasures of living by passing attractions aimlessly so that one’s buddhi would be a casualty! ‘Buddhi sthirata’ or steady mindedness is only possible by the control of thoughts. As the various beings on earth experience the effects of night, the ‘Jitendriyas’ who overcome the body senses and of mind, find that as a broad daylight. In other words, human beings of normalcy suffer from the effects of ignorance while the very few- or perhaps none but for exceptions above the cut- do experience enlightenment. As the waters of rivers and rainpours always fill in the oceans, a few janmis of normalcy seek to keep their minds and thoughts and steer clear the ever swallowing and roaring tides and their rough vicissitudes. Hence those pragmatic persons reducing the burden of derires, egos, attachments and other shackles should well deserve ‘parama shanti and paramaananda’ or of outstanding peace and bliss. Partha! this type of situation is termed as ‘Braahmi sthiti’ and those extremely limited number of illustrious mortals are never washed off on the swirls of ‘moha’ and ‘bhrama’ which at the terminal point of the life’s ‘nirvana’. Hence the little possibility of crossing the bhava saagara

[Explanation vide (1) Chhandogya Upa. VIII.iv.1-3 ((2) Vigjnaana Nouka : by Adi Shankara

(1) Individual Self navigates to reach the bridge of faith from Darkness to Illumination
VIII.iv.1-3) Atha ya atmaa, sa setur vidhritreshaam lokaanaam asambhedaaya naitam setum ahoraatre taratah, na jaraa na mrityur na shoko na sukrutam, na dushkrutam, sarve paapmaano to nivartante, apahata paapma hyesha Brahma lokaah// Tasmaad vaa etam setum teertvaandhah sannanandho bhavai, viddhah sannaviddho bhavati, upataapi sannanupaapi bhavati; tasmaad vaa etam setum teertvaapi naktam ahar evaabhhi nishpadyate, sakrud vibhaato hyevaisha Brahma lokah// Tad ya evaitam Brahma lokam brahmachaaryena anuvindati, tesaam evaisha Brahma lokah, tesaam sarveshu lokeshu kaamacharo bhavati// (Imagine that the Individual Self is a bridge to keep the two worlds of Maya or Unreality and Satya or of the Truth; this bridge serves a means of non-integration of the worlds as two lasting entities. The factors of day and night or of time concept, nor of age, illness, sorrow, evil or morality do not reach te bridge as the definitive divider of either of existences. Indeed, crossing the bridge, one lands in a totally distinctive world of Truth, Reality, and Genuinness. That is the world of Brahman! On crossing the bridge, miracles are encountered instantly as the blind gains vision, the wounded is healed, the person with sorrow, disgust, frustration and helplessness suddenly transforms with zeal for life, contenmment, joy and enthusiasm. He then walks into a world of brilliance from pitch darkness: ‘ Tamasomaa jyotirgamaya, mrityormaamritam gamaya/’ On reaching into this world through celibacy, virtue, sacrifice, and singular dedication to Brahman, that person attains Brahmavatva and Bliss with freedom of movement and realisation of Totality! )

(2) Tapo yajnadaanaadibhissudhabudhir-Virakto nripaadau pade tuchchabudhya Parityajya Sarvam Yadaapnoti Tatvam Param Brahma nityam Tadevaaham asmi.
By cleaning one’s mind with meditation, sacrifice and charity, By becoming disencharnted with even as of being a king, by sacrificing everything, we attain that principle of everlasting Brahman.

Dayaalum Gurum Brahmanishtam Prasantham, Samraadhya Bhaktvaa vichaarya swaroopam Yadaapnoti Tatvam Nididhyasaaxya vidvaan, Param Brahma nityam Tadevaaham asmi/
By worshipping with devotion to the merciful teacher, ever in the search of the Unknown, a well read
scholar after repeated and profound meditation makes his own for the Concept by the self.

_Yad Aananda roopam prakasa swaroopam,Nirastha prapancham parichcheda soonyam/
Aham Brahmavruthyaikagamyam tureeyam, Param Brahma nityam Tadevaaham asmi._
Forever having the form of splendid joy, forsaking the world as visualised that be attained only by constant search that state full of bliss, perennial concept of Brahman.

_Yad ajnanato bhati viswam samastham,Vinashtam cha sadyo yadaatma prabodha/
Manovaagatheetham visudham vimuktam,Param Brahma nityam tadevaaham asmi._
By discarding that ignorance as characteristic of the physical world, and by that realization of Atma Which is beyond mind yet of pure bliss as a perennial concept as the Antaratma.

_Nishedhe krute neti neteeti vakyaih, Samadhisthithaanaanam yadaabhaathi poornam/
Avasthaathrayaatheetham advaitam ekam,Param Brahma nityam tadevaaham asmi._
By the negative action of the words: ‘not this, not this,’ ‘That’ which shines with the sparkle of jnaana who could enter the state of ‘Samadhi’ be indeed discoverable as the perennial concept that we ourselves vision as ‘Thou’ the Brahman.

_Yad Aanandalesaih samanandi viswam,Yadaa bhaati satve sada bhati sarvam/ Yadaalochite heyam anyat samastham,Param Brahma nityam tadevaaham asmi._
That due to its bits of bliss makes this world pleasant, That due to its splendour makes this world full of light, And that by whose thought this physical world becomes nothing, Is the divine and perennial concept that we ourselves as of Brahman.

_Anandam vibhum sarvayonim nireeham,Shivam sangaheenam yad omkaaragamyam/
Niraakaaramathyujwalam mruthyuheenam,Param Brahma nityam tadevaaham asmi._
That which is endless, divine and controls everything, That which is peaceful, alone and attainable through Om, And that which is formless, has great luster and no death, Is the divine and perennial concept that we ourselves as of Brahman.

_Yad Aananda sindhau nimagnah puman sya-Dvidyavilasah samastha prapanchah,
Tadaa na sphurathyabhutam yannimittham,Param Brahma nityam tadevaaham asmi._
That sea of bliss in which the seeker drowns himself, And that wonderful cause which forever makes it disappear, The ignorance which makes the physical world appear, Is the divine and perennial concept that we ourselves are Brahman.

_Swarooopaanusandhanaroopaam sthuthim yah, Pathed aadaraal bhakthibhavo manushyah
Sruntotheha va nityam udyuaka chitto,Param Brahma nityam tadevaaham asmi._
This prayer written in the style of the search of the form of the self, If read by men with respect and devotional thought, Or if heard would lead them forever to blissful freedom, And Is the divine and perennial concept that we ourselves are Brahman.[

Stanzas 20-23-24-25

Whoever thinks that the person concerned be of parama deva of Vak, who is the undifferentiated and who is the illuminator of that Vak is Self; whoever thinks over thus, is never affected by words, good or bad. The three aspects of consciousness, viz.Visheva, Taijasa and Prajna in a person man, the three forms ofVirat, Hiranyagarbha and Ishvara in the universe, the egg of the universe, the egg of man and the seven worlds - all these in turn are absorbed in Pratyagatman through the absorption of their respective Upadhis or ways and means vehicles. The egg being heated by the fire of Jnana is absorbed
with its Karana or the cause into Paramatman the Universal Self). Then it becomes one with Para-Brahman. It is then neither steadiness nor depth, neither light nor darkness, neither describable nor distinguishable. Sat or Truthfulness as of ‘Be-ness alone remains. One should think of Atman as being within the body like a light in a vessel.

Stanza 26

Atman is of the dimensions of a thumb, is a light without smoke and without form, is shining within the body and is undifferentiated and immutable.


(1) Grandeur of the ‘Angushtha Maatra Purusha’-the Supreme Controller of Life - Sec 71

Angushthamaatrah Purushodangushtham cha samaashritah, Ishah sarvasya jagatah prabhuh prinaatu Vishabhuk/ The Supreme Antaratma is in bliss as in the seat of power and magnificence and dwells in every Being’s body as just of the thumb size from top to toe but the Controller of the Universe.

(2)Kathopanishad is quoted: II.iii.17)

Angushtha maatrah Purushontaraatmaa sadaa janaanaam hridaye samnivishthaah, Tam svaccha shareetaat pravrihen munjaad iveshikaam dhairyena: tam vidyaacchukramamritam tam vidyaacchukramamritamiti/ (Ultimately, Purusha the Self as existing in the indwelling abode of heart is stated to be of a thumbsize Reality and it is essential to segregate that Reality from the body of Self like the stalk of the munja grass and visualise the Absolute Consciousness from the body as the ‘Sukraamrutam’ or the Pure an Clean Substance that is unadulterated and Ever Serene Immorality; indeed as the Serene Immortality!)

(3)Shvetaashvatara Upanishad too is quoted: III.xiii-xv.

Angushtha maatrah purushontaraatmaa sadaa janaanaam hridaye sannivishthah, hridaa manveesho manasaabhi klipto yadaa etad vidur amritaaste bhananti// Sahasra sheershaa purushah sahasraasahshah ahasra paat,sahbhumin vishvato vritwaai ati atishhad dashaangulam// Purusha evedamsarvam yad bhutam yacca bhavyam utaatamratavasyesaano yad annenaatirohati// (The Inner Self is hardly of thumb size always resident of his heart the hub of distributing every arising from Praana the breathing; mind is the charioteer of the organs and senses. Those who realise the significance of the Self knows it all. The Virat Purusha or the Cosmic Person is stated to have endless number of heads, eyes, and feet of far reaching command and the numerical thousand each of these body parts is by way of suggestive magnitude. The Maha Purusha Ishvara encompasses and envelopes Bhumi on all the sides, but again this is an undersratement of ‘dashangulam’ or of ten inches seeking to express in brief as that expression briefly covers Sapt Lokas, Sapta Paataalas, Sapta Dvipas, Sapta Samudras, Sapta Parvatas, and so on apart from the ‘Kaalamaana’ the Eternal Time Schedule! Purusha eve vedam sarvam/ or the Maha Purusha Parameshwara is indeed the totality of the Cosmos, of whatsoever has been, is and will certainly be too!He is the Over Lord of the Universe and of Immortality quite irrespective of the considerations of the Past-Present and Future and what ever grows ‘annatarena’ or based on the basis of food and the resultant vital energy! Incidentally, the Inner Self is no doubt well within the Body and its actions but clearly unaffected by its acts and their consequences) ]
Stanzas 27-30

The Vijnana Atman that dwells in this body is deluded by Maya during the states of waking, dreaming and dreamless sleep; but after many births, owing to the effect of good Karma, it wishes to attain its own state.

Who am I? How has this stain of mundane existence accrued to me? What becomes in the dreamless sleep of me who am engaged in business in the waking and dreaming states?

Just as a bale of cotton is burnt by fire, so the Chidabhasa which is the result of non-wisdom, is burnt by the wise thoughts like the above and by its own supreme illumination. The outer burning (of body as done in the world is no burning at all.

Stanzas 31-32. When the worldly wisdom is destroyed, Pratyagatman that is in the Daharaakaasha or ether of the heart obtains Vijnana, diffusing itself everywhere and burns in an instant Jnanamaya and Manomaya sheaths. After this, He himself shines always within, like a light within a vessel.

[Explain (1) Chhandogya Upa. VIII.iv.1-3 on Daharaakaaha ((2) Vigjnaana Nouka : by Adi Shankara ]

(1)

Despite the non-dual Reality of the Self and the Supreme as exists in the Lotus Heart of ‘Daharaakaasha’ or the Small Space, one’s own body parts are responsible for deeds and the Self is but a mute spectator!

VIII.i.1) Harih Om, aha yad idam asmin Brahmapure daharam pundarikam veshma, daharosminn anta-raakaasha, tasmin yad antah, tad anvemtavaym, tad vaa va vijijnaasitavaym/ (Harih Om! There is a need to enable normal understanding to identify the Individual Self with the Absolute and Superlative Self; this is especially to conceive the Object with qualities like organs and senses in the mortal world viz. the Self, as juxtaposed with the Ultimate Reality in terms of Space, Time and other derivative features of the Pancha Bhutas or Five Elements. This is why normal knowledge of mortal conditions vis-à-vis the macro view of higher and applied situation becomes needed. Therefore then, a lotus like small space viz. ‘daharaakaasa’ within the dwelling place of Brahman is viewed for the understanding. The inference is that Brahman has manifested himself in the form of an Individual Soul called Existence and even as the latter is totally detached, there are officials of that abode who are responsible for the maintenance of that abode which is purely temporary. Once that Individual which is but a reflection of Brahman himself is transferred then a new abode gets ready and the Manifested Brahman called Individual Self is migrated too again on temporary duty. Thus the mirror images of the Original Brahman keep moving to varying abodes on purely temporary basis! But the original is always intact and the duplicate reflections are in circulation from birth to birth of the mortal bodies!) VIII.i.2-3) Tam ched bruyuh, yad idam asmin Brahma Puredaharam punadikam veshma, daharosminn atharaakaashah kim tad atra vidyate yad anvem –tavyam yad vaa va vijijnaasitavaym iti sa bruyat // Sa bruyat: yaavaan vaa ayam aakaashaah, taavan ehostantarhridaya aakaasha; ubhe asmin dyavaa prithvi antar eva saahhite, ubhavagnischa vaayuscha Surya Chandramasaav ubhau, vidyu nakshatraani yacchaayaheasta yaccha naasti sarvam tad asmin saahitam iti/ (As one enquires that since at the abode of Brahman there was a lotus space then what would be that small space that would have to be realised! The reply has to be as follows: That specific space within the heart is as huge and cosmic as space outside within which are enveloped the heaven and earth, Fire and Air, Surya and Chandra, lightnings and Stardom, and so on! Whatever one perceives in the Universe is but a part of the unknown!) VIII.i.4-5) Tam ched bruyuh asminched idam Brahma pure sarvam smaahitam sarvaani cha bhutaani sarve cha kaamaah yadaitajjaraa vaapnoti pradhvamsate vaa, kim tatotishisyataitii// Sa bruyat: naasya jaraayaitaajjeeryati, na vadhenaasya
hanyate; etat Satyam Brahma puram asmin kaamaah samaahitaah; esha atmaa-pahata-paapmaa
vijaro vimrutur vishoko viji- ghaastopipasaah; satya kaamah satya sankalpah, yathaa hi eveha
prajaa anvaavishanti yatha anushasha -sanam, yam yam antam abhikaama bhavanti yam janapadam,
yam kshetra bhaagam, taam tam evopa jeeevanti// (The next query would be that if all aspirations and
desires of the Beings are fulfilled in the abode of Brahman, then how about old age, diseases and such
problems occurred, and what would be the answer to such natural mis-happenings!Then the answer
would be that Brahman would not be victim of age, disease, death. Indeed this is always so in the true
abode of Brahman where only positive blessings are derived. This is Brahman or the Self that has no
decay, disease and death; it would be free from sins, and the resultant negative impact of sorrow,
hunger, thirst, unfulfilled desires and unfailing will. But if the mind which is the head of body limbs
misdirects vision, speech and the concerned senses, understandably the serving agents would obey
their master and sins or virtues as the case might be are recorded on the balance sheet of Fate, while
the Self or the Inner Conscience which for sure is not responsible for the acts of omission and
commission would remain as a mute spectator! Eventually the Being with its body adjuncts would
have to suffer or enjoy the consequences; the blame or blessing is thus not, repeat not, due to the Self
or Brahman since both being the same of Purity, but perhaps to what is called Fate or the balance
sheet account on the basis of the body actions!) VIII.i.6)

Tad yatheha karmajito lokah kheeyate, evam
evaamutra punyajito loakaah kshayite; tad ya ihaatmaanam ananuvidyaa vrajanti etamscha satyaan
kamaan, teshaaam sarveshu lokeshvakaama charo bhavati; atha ya ihaatmaanam anuvidya vrajanti
etaamscha satyaankamaan, teshaaam sarveshu lokeshu kaamcharo bhavati/(Just as the deeds of evil
are exhausted the results get diminished, the impact of virtuous deeds too gets lessened. Therefore,
those who depart from this world without realising the Self as instructed by teachers or on their own
efforts continue to be in the endless chain of births and deaths. But the select handful who succeed
enjoy freedom of movement and enjoy bliss)

(2)

[Explanation vide Vigjnaana Nouka : by Adi Shankara]

Tapo yajnadaamaadibhissudhabudhir-Virakto nripaadau pade tuchchabudhya
Parityajya Sarvam Yadaapnoti Tatvam Param Brahma nityam Tadevaaham asmi. 1
By cleaning one’s mind with meditation, sacrifice and charity, By becoming disenchanted with as of
king, by sacrificing everything, we attain that principle of everlasting Brahman.
Dayaadhum Gurum Brahmanishtam Prasantham,Samaraadhya Bhaktyaa vichaaarya swaroopam
Yadaapnoti Tatvam Nididhyaasya vidvaan,Param Brahma nityam Tadevaaham asmi 2
By worshipping with devotion to the merciful teacher, ever in the search of the Unknown, a well read
scholar after repeated and profound meditation makes his own for the Concept by the self.

Yad Aananda roopam prakasa swaroopam,Nirastha prapancham parichcheda soonyam/
Aham Brahnavruthyaakagamyam tureeyam, Param Brahma nityam Tadevaaham asmi. 3
Forever having the form of splendorous joy, forsaking the world as visualised that
be attained only by constant search that state full of bliss, perennial concept of Brahman.
Yad ajnanato bhati viswam samastham,Vinashtam cha sadyo yadaatma prabodha
Manovaagaththeetham visudham vimuktam,Param Brahma nityam tadevaaham asmi. 4
By discarding that ignorance as characteristic of the physical world, and by that realization of Atma
Which is beyond mind yet of pure bliss as a perennial concept as the Antaratma.
Nishedhe krute neti neteeti vakyaih, Samadhisthithaaanaam yadaabhaathi poornam/
Avasthaathrayaaththeetham advaitam ekam,Param Brahma nityam tadevaaham asmi. 5
By the negative action of the words: ‘not this, not this, ‘That’ which shines with the sparkle of
jnaana who could enter the state of ‘Samadhi’ be indeed discoverable as the perennial concept that
we ourselves vision as ‘Thou’ the Brahman.

Yad Aanandalesaih samanandi viswam,Yadaa bhaati satve sada bhati sarvam/ Yadaalochnite heyam anyat samastham,Param Brahma nityam tadevaaham asmi. 6

That due to its bits of bliss makes this world pleasant, That due to its splendour makes this world full of Light, And that by whose thought this physical world becomes nothing, Is the divine and perennial concept that we ourselves as of Brahman.

Anandam vibhum sarvayonim nireeham,Shivam sangheenam yad omkaaragamyam/ Niraakaarambhyjwalam mruthyuheenam,Param Brahma nityam tadevaaham asmi. 7

That which is endless, divine and controls everything, That which is peaceful, alone and attainable through Om, And that which is formless, has great luster and no death, Is the divine and perennial concept that we ourselves as of Brahman.

Yad Aananda sindhau nimagnah puman sya-Dvidyavilasah samastha prapanchah, Tadaa na sphurathyathbhum samastha prapanchah, Param Brahma nityam tadevaaham asmi. 8

That sea of bliss in which the seeker drowns himself, And that wonderful cause which forever makes it disappear, The ignorance which makes the physical world appear, Is the divine and perennial concept that we ourselves are Brahman.

Swaroopaanusandhanaroopaam sthuthim yah, Pathed aadaraal bhakthibhavo manushyah
Srunothethea va nithyun udyukta chitto,Param Brahma nityam tadevaaham asmi. 9

This prayer written in the style of the search of the form of the self, If read by men with respect and devotional thought, Or if heard would lead them forever to blissful freedom ,And Is the divine and perennial concept that we ourselves are Brahman.

Stanzas 33-34-35

In this manner the Arma Jnaani immersed atma jnaana be readied with sthira chittha and seek the stated jeevan multi and subsequently fot videha mukti or emancipation in a disembodied state. It is immaterial that such a ‘jeevan mukta’ or he who is freed from the death and birth recycling always but still alive despite his being the mirror image of Parameshwara Himself’.The phrase ‘mukta kaivalyam’ signifies the end result! Indeed that Mahatma liberates himself into Shiva. It may be that in several cases, the Purusha concerned might lose his memory of his earlier life on account of the forsaking his body memory on account of the termination of the three vital inputs viz. vaayu, pitta or bile and slesha or phlegm and as suvu the body gets inert like dead wood or stone and loses consciousness rather involuntarily. Ir would be no concern whatever that his memory gets defunct as his essential consciousness targetted to the Supreme as his vital energy leaves the body gets absorbed into the Supreme consciousness The attainment is the avoidance of Maya Prakriti’s hold, as the Being has got absorbed into pure consciousness and of Shivatwa! Then That alone remains which is soundless, touchless, formless and deathless, which is the ‘Rasa’ or the essence, eternal, and odourless, which has neither beginning nor end, which is greater than the great and which is permanent, stainless and decayless.

[Expla. vide Jivanmukti and Videhamukti by Swami Shivanadna of Divine Life Society

Jivanmukti is that state in which the sage gets established in Satchidananda Brahman. He becomes the Brahman. The phenomenal universe does not vanish from his vision. Just as the man who was duped in the beginning by the water in the mirage knows that it is only illusion after careful examination, so also the liberated sage fully knows that this world is mere illusion though it appears to him. Freedom from the Kleshas or afflictions is Jivanmukti. The liberated sage is not affected by pleasure and pain. He knows fully well that pleasure and pain, action and enjoyment are the attributes or Dharma of the Antahkarana. He has now separated himself from the mind. He now stands as a spectator or witness of the mind.Avarana Sakti and Vikshepa Sakti are the two Saktis of Avidya. As soon as Knowledge of
the Self dawns, the Avarana Sakti is destroyed. Avarana Sakti is the veiling power. Vikshepa Sakti is
the projecting power. This world is projected through the power of Vikshepa Sakti. On account of the
Avarana Sakti you are not able to perceive the Satchidananda Brahman. On account of the destruction
of Avarana Sakti, a Jnani is freed from birth and death. But Vikshepa Sakti (Lesha Avidya) remains
like a burnt seed owing to the strength of Prarabdha. Therefore, there is appearance of the world for a
Jivanmukta. Just as trembling of the body on account of fear remains even after the illusion of snake in
the rope is destroyed by the knowledge of the rope, just as the mirage appears even after the illusory
nature of the later is understood, so also the world appears for the Jivanmukta even after he has
attained Self-realisation, even after he has clearly understood the illusory nature of the world. But just
as the man who has understood the illusory nature of the mirage will not run after the mirage for
drinking water, so also the Jivanmukta will not run after sensual objects like the worldly-minded
people though the world appears to him. That is the difference between a worldly man and a liberated
sage. After the death of Dronacharya, there was a fight with Asvatthama. Lord Krishna entered
the battlefield with the pure resolve, This chariot and the horses will remain as they are today till I return
home after the battle is over. Asvatthama utilised Brahmastra and Agnistra. Though the chariot and
the horses of Arjuna were reduced to ashes by the weapons of Asvatthama, yet they remained intact
on account of the pure resolve of Lord Krishna. As soon as Lord Krishna returned home, the chariot
and the horses were burnt to ashes. This physical body is the chariot. Virtue and vice are the two
wheels of the chariot. The three Gunas represent the banner. The five Pranas are the ropes. The ten
Indriyas are the horses. The five objects of enjoyment are the path. Mind is the rein. Intellect is the
driver. Prarabdha is the Sankalpa. The four means and Sravana, Manana, Nididhyasana are the
weapons. Satsanga is the battlefield. Guru is Asvatthama. ‘Tat Tvaam Asi’ Mahavakya is the
Brahmastra. Knowledge of the Atman is the fire. As soon as the knowledge of the Self dawns, the
world and body which represent the chariot and horses are burnt. On account of the force of
Prarabdha, the world and the body appear to the vision of the Jnani or the Jivanmukta. Just as the
potter’s wheel continues to revolve on account of the force already given by the stick of the potter,
even after he has removed the stick, so also the world and body appear for the Jivanmukta on account
of the force of Prarabdha, although in reality they are destroyed by the attainment of knowledge of the
Self. This is called Bhatitanu Vritti.
That which gets destroyed is the Pratiyogi of destruction. by destruction there is the appearance of the
Pratiyogi. In Badha there is no appearance of Pratiyogi; but Abhava (non-existence) in the three
periods of time appears. This is the difference between destruction and Badha. The Dharma of a man’s
Chitta that has the characteristics of agency and enjoyment is fraught with pain and hence tends
towards bondage. The control of it (the Chitta) is Jivanmukti. Videhamukti follows when, through the
existence of Prarabdha, the removal of the vehicles (of the bodies) takes place like the ether in the pot
(after the pot is broken). The destruction of Chitta is of two kinds, that with form and without form.
The destruction of that with form is of the Jivanmukta; the destruction of that without form is of the
Videhamukta. As soon as the Prarabdha is fully exhausted, the Jivanmukta attains the state of
Videhamukti, just as the pot - ether becomes one with the universal ether when the pot is broken.
In Videhamukti, the world entirely vanishes from the vision of a sage. There is no Prapancha Pratiti.
As soon as Prarabdha is exhausted by enjoyment, Ajnana which assumed the modifications of gross,
subtle and causal bodies involves itself into the Brahman. The Lesha Avidya (trace of ignorance that is
found even in a Jivanmukta which is the cause for moving, eating, etc.,) along with the effect (Karya)
is destroyed by the Chetana (consciousness) that is contained in the Samskaras of Brahma Vidyā. Just
as the fire in the fuel burns the heap of grass and itself burnt, so also the Chetana that is contained in
the Samskaras of Knowledge destroys the world and the Samskaras of Knowledge are also destroyed
eventually. Then the pure, self-luminous Satchidananda Brahman remains behind.
If one knows through direct intuitive perception, I am Satchidananda Brahman, it is Sakshatkara or
Self-realisation. From the very date on which one realises his own Atman, he becomes a Jivanmukta.
The Jivanmukta roams about happily in this world as he is free from the three kinds of fevers. He is free from all sorts of attachment and Vasanas. He is absolutely free from Raga-Dvesha. He is established in right conduct. He is full of virtuous qualities. He does not feel: I am the actor, I am the enjoyer. He has a very large heart. A Videhamukta is one for whom this world does not appear and there is no Brahmakara Vritti. He delights in his own self-luminous Satchidananda Svarupa. His bliss is beyond the reach of speech. He is Atita. The great Lord Siva explains to Kumara the nature of Jivanmukti (embodied salvation) and Videhamukti (disembodied salvation) as follows: I am Chidatma. I am Para-Atma. I am the Nirguna greater than the great. One who will simply stay in Atman is called a Jivanmukta. He who realises: 'I am beyond the three bodies, I am the pure consciousness and I am Brahman' is said to be a Jivanmukta. He is said to be a Jivanmukta who realises: 'I am of the nature of the blissful and of the supreme bliss, and I have neither body nor any other thing except the certitude I am Brahman only'. He is said to be a Jivanmukta who has not at all got the 'T' in his self, but who stays in Chinmatra (absolute consciousness) alone, whose interior is consciousness alone, who is only of the nature of Chinmatra, whose Atman is of the nature of the all-full, who is devoted to bliss, who is undifferentiated, who is all-full of the nature of consciousness, whose Atman is of the nature of pure consciousness, who has given up all affinities (for objects), who has unconditioned bliss, whose Atman is tranquil, who has got no other thought (than Itself), and who is devoid of the thought of the existence of anything. He is said to be a Jivanmukta who realises: 'I have no Chitta, no Buddhi, no Ahamkara, no sense, no body at any time, no Prana, no Maya, no passion and no anger. I am the great. I have nothing of these objects of the world, and I have no sin, no characteristics, no eyes, no Manas, no ear, no nose, no tongue, no hand, no waking, no dreaming nor causal state in the least nor the fourth state.' He is said to be a Jivanmukta, who realises: 'All this is not mine, I have no time, no space, no object, no thought, no Snana (bath), no Sandhya (junction-period ceremonies), no deity, no sacred places, no worship, no spiritual wisdom, no seat, no relative, no birth, no speech, no wealth, no virtue, no vice, no duty, no auspiciousness, no Jiva, not even the three worlds, no salvation, no duality, no Vedas, no mandatory rules, no proximity, no distance, no knowledge, no secrecy, no Guru, no disciple, no diminution, no excess, no Brahma, no Vishnu, no Rudra, no moon, no earth, no water, no Vayu, no Akasa, no Agni, no clan, no Lakshya (object aimed at), no mundane existence, no meditator, no object of meditation, no cold, no heat, no thirst, no hunger, no friend, no foe, no illusion, no victory, no past, present or future, no quarters, nothing to be said or heard in the least, nothing to be done (nor attained), nothing to be contemplated, enjoyed or remembered, no enjoyment, no desire, no Yoga, no absorption, no garrulity, no quietude, no bondage, no love, no joy, no instant joy, no hugging, no smallness, neither length nor shortness, neither increase nor decrease, neither Adhyaropa (illusory attribution) nor Apavada (withdrawal of that conception), no oneness, no manyness, no blindness, no dullness, no skill, no flesh, no blood, no lymph, no skin, no marrow, no bone, none of the seven Dhatus, no whiteness, no redness, no blueness, no heat, no gain, neither importance nor non-importance, no delusion, no perseverence, no mystery, no race, nothing to be abandoned or received, nothing to be laughed at, no policy, no religious vow, no fault, no bewilderment, no happiness, neither knower nor knowledge, nor the knowable, no Self, nothing belonging to you or to me, neither you nor I, and neither old age nor youth, nor manhood; but I am certainly Brahman. I am certainly Brahman. I am Chit. I am Chit. He is said to be a Jivanmukta who cognises: 'I am Brahman alone. I am the supreme.' No doubt need be entertained about this; 'I am Hamsa itself, I remain of my own will, I can see myself through myself, I reign happy in the kingdom of Atman and enjoy in myself the bliss of my own Atman.' He is a Jivanmukta who is himself the foremost and the one undaunted person, who is himself the Lord and rests in his own Self. Videhamukta: A Videhamukta is one who has become Brahman, whose Atman has attained quiescence, who is of the nature of Brahmic bliss, who is happy, who is of a pure nature, and who is a great Mouni (observer of silence). He is a Videhamukta who remains in Chinmatra alone without (even) thinking thus: I am all Atman, the Atman that is equal (or the same) in all, the pure, without one, the non-dual, the all, the Self only, the birthless and the deathless, I am myself the undecaying
Atman that is the object aimed at, the sporting, the silent, the blissful, the beloved and the bondless salvation, I am Brahman alone, I am Chit alone. He is a Videhamukta who having abandoned the thought 'I alone am the Brahman' is filled with bliss. He is a Videhamukta who having given up the certainty of existence of all objects is pure Chidananda (the consciousness bliss), who having abandoned (the thought) 'I am Brahman' (or) 'I am not Brahman' does not mingle his Atman with anything, anywhere or at any time, who is ever silent with the silence of Satya, who does nothing, who has gone beyond Gunas, whose Atman has become the All, the great, and the purifier of the elements, who does not cognise the change of time, matter, place, himself or other differences, who does not see (the difference of) 'I', 'thou', 'this', who being of the nature of time is yet without it, whose Atman is void, subtle and universal but yet without (them), whose Atman is divine and yet without Devas, whose Atman is measurable and yet without measure, whose Atman is without inertness and within every one, whose Atman is devoid of any Sankalpas, who thinks always, 'I am the Chinnatra, I am simply Paramatman, I am only of the nature of spiritual wisdom, I am only of the nature of Sat, I am afraid of nothing in this world,' and who is without the conception of Devas, Vedas and sciences, and regards all as void. He is a Videhamukta who has realised himself to be Chattanya alone, who is remaining at ease in the pleasure garden of his own Atman, whose Atman is of an illimitable nature, who is without the conception of the small and the great, who is of the fourth state and the supreme bliss. He is a Videhamukta whose Atman is nameless and formless, whose Atman is associated with Yoga, who is free from bondage or freedom, without Guna or non-Guna, without space, time, etc., who finds his spiritual effulgence in his own nature, who finds bliss in himself, whose bliss is beyond the scope of words and mind, and whose thought is beyond the beyond. He is said to be a Videhamukta who has gone beyond (or quite mastered) the modifications of Chitta, who illumines each modification, whose Atman is without any modifications at all. In that case, he is neither embodied nor disembodied. If such a thought is entertained (even) for a moment, then he is surrounded (in thought) by all. He is a Videhamukta whose external Atman is invisible to others, is the supreme bliss aiming at the highest Vedanta, who drinks of the juice of the nectar of Brahman, who has the nectar of Brahman as medicine, who is devoted to the juice of the nectar of Brahman, who is immersed in that juice, who has the beneficent worship of the Brahmic bliss, who is satisfied with the nectar of Brahman, who realises Brahmic bliss, who cognises the Siva in bliss, in Brahmic bliss, who has the effulgence of the essence of Brahmic bliss, who has become one with it, who lives in the household of Brahmic bliss, who has an imponderable Chit being one with it, who is supporting (all) beings full of it, who stays in Atman having that bliss and who thinks: 'All this is of the nature of Atman, there is nothing else beside Atman, all is Atman, I am Atman, the great Atman, the supreme Atman, and Atman of the form of bliss; my nature is full, I am the great Atman, I am the all-conditioned and the permanent Atman. I am the Atman pervading the heart of all which is not sustained by anything, but which has no Atman; I am the Atman whose nature is changeless, I am the quiescent Atman, and I am the many Atman.' He who does not think 'This is Jivanmukta and that is Paramatman', whose Atman is of the nature of the emancipated and the non-emancipated, but without emancipation or bondage, whose Atman is of the nature of the dual and the non-dual one, but without duality and non-duality; whose Atman is of the nature of the All and the non-All, but without them; whose Atman is of the nature of the happiness arising from objects obtained and enjoyed, but without it; and who is devoid of any Sankalpa such a man is a Videhamukta. He whose Atman is partless, stainless, enlightened, Purusha, without bliss, etc., of the nature of the nectar; of the nature of the three periods of time, but without them; whose Atman is entire and non-measurable, being subject to proof though without proof; whose Atman is the eternal and the witness, but without eternity and witness; whose Atman is of the nature of secondless, who is a self-shining one; whose Atman cannot be measured by Vidya and Avidya but is with them; whose Atman is without conditioned-ness or unconditioned-ness, who is without this or the higher worlds; whose Atman is without the six things beginning with Sama, who is without the qualifications of the aspirant after salvation; whose Atman is without gross, subtle, causal, and the fourth bodies, and without Anna, Prana, Manas and Vijnana.
sheaths; whose Atman is of the nature of Ananda (bliss) sheath but without five sheaths; whose Atman
is of the nature of Nirvikalpa, is devoid of Sankalpa, without the characteristics of the visible or the
audible, and of the nature of void, owing to unceasing Samadhi, who is without beginning, middle or
end; whose Atman is devoid of the word Prajna, who is without the idea: 'I am Brahman'; whose
Atman is devoid (of the thought) of 'Thou art', who is without the thought 'This is Atman'; whose
Atman is devoid of that which is described by Om, who is above the reach of any speech or the three
states, and is the indestructible and the Chidanatman; whose Atman is not the one which can be known
by Atman and whose Atman has neither light nor darkness such a personage is a Videhamukta. Look
only upon Atman; know it as your own. Enjoy your Atman yourself and stay in peace. Be content in
your own Atman. Then you will attain Videhamukti. For a Jivanmukta who beholds the all-pervading,
immortal, indivisible self-luminous Atman everywhere, there remains nothing to be attained or
known. He has attained perfection, highest bliss and highest knowledge. Some are born with purity
and other requisites of realisation on account of their having undergone the necessary discipline in
their past life. They are born Siddhas. Guru Nanak, Jnanadev of Alandi, Vama Deva, Ashtavakra were
all adepts from their very boyhood. Guru Nanak asked his teacher in the school when he was a boy on
the significance of Om. Vama Deva delivered lectures on Vedanta when he was dwelling in his
mother's womb. The way of living of Jivanmuktas or sages differs. One sage lives in a princely style.
Bhagirata lived this kind of life. Another sage lives in a beggarly manner. One sage is always in a
meditative mood. He never works. He never talks. He lives always in seclusion. Jada Bharata lived
this kind of life. Another sage lives in a busy, crooked city. He plunges himself in service. He talks
with the people. He delivers lectures, holds religious classes, writes books, etc. Sri Sankara led this
kind of life. This is due to Prarabda. Every sage has his own Prarabda. If all sages have the same
kind of living and the same kind of Prarabda, this world will be like a prison. Variety in
manifestation is the nature of Prakriti.]