ESSENCE OF PRANAVA

V D N RAO

Other Scripts by the same Author:

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

Dwadasha Divya Sahasranaama:a) Devi Chaturvidha Sahasra naama: Lakshmi, Lalitha, Saraswati, Gayatri;b) Chaturvidha Shiva Sahasra naama-Linga-Shiva-Brahma Puranas and Maha Bhagavata;c) Trividha Vishnu and Yugala Radha-Krishna Sahasra naama-Padma-Skanda-Maha Bharata and Narada Purana. Stotra Kavacha- A Shield of Prayers -Purana Saaraamsha; Select Stories from Puranas

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

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

Essence of Virat Parva of Maha Bharata- Essence of Bharat Yatra Smriti -Essence of Brahma Sutras-Essence of Sankhya Parijnaana- Essence of Knowledge of Numbers for students-Essence of Narada Charitra; Essence Neeti Chandrika-Essence of Hindu Festivals and Austerities

Essence of Manu Smriti- Quintessence of Manu Smriti- Essence of Paramartha Saara; Essence of Pratyaksha Bhaskra; Essence of Pratyaksha Chandra; Essence of Vidya-Vigjnaana-Vaak Devi; Essence of Bhagya -Bhogya-Yogyata Lakshmi

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

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

Essence of Veda Vyasa Smriti- Essence of Yagjnyavalkya Smriti-Essence of Aapastamba Dharma Sutras- Essence of Devi Navaratri Mahima- Essence of Aapstamba Grihya Sutras- Essence of Bhishma Parva of Maha Bharata- Essence of Post Life Existence-based on Upanishads, Puranas, and Itihaasaas - Essence of Nava Graha Mahatmya- Essence of Kaala Chakra-Essence of Pranava

Note: All the above Scriptures already were released on www.kamakoti.org as also on Google by the respective references

Preface

A-U-M symbolises one's own consciousness of truthfulness and reliabilty 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 Karmendriyas viz. nose-tongue- eyes- ears- skin respecively 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!!

A-U-M as of Pranava is being dedicated to Shankraacharya Parampara of Kanchi Lineage especially of HH Vijayendra Sarasvati now!

VDN Rao and family

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Introduction

Pranava Shabda 'AUM' is the essence of Life as explained in Chaturvedaas, 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 Kaalaaa Chakra with three tiers or three folds of three Gunas of Satva-Rajas-Tamas; sixteen terminals or of five elements of 'Prithivyaapastejovaayuraakaashas', 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' as of the dominant difference of three ingredients of Life viz. 'Dharmaadharma 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 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 ! Hence the Life, 'Trikaalaas' of the Past- Present and the probalility of the Future. This Kaalamaana or the Time Cycle is calculated on the basis of 'Padaardha' (Matter) and Parithi (Space); the sum of Space occupied and the movement of Matter determined is the Paramaanu Samaya (atomic time). Thus the Matter, Space and Time are measurable. Now that the Paramatma' s Creation encompasses., as follows with 'Tapatraya's of the Beings viz**:** 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 any body's control. Tapatrayas followed then Tri Margas for Moksha**:** Jnaana, Karma and Upasana.- ' Trividha Kankshaas' or three Natural Aspirations: Kanta, Kanaka and Keerti or Physical -Material-Fame and of 'Tryagnis' as of three fires as of Kama /Lust, Krodha or Anger, Kshudha or Hunger. Then followed 'Ishana Traya' viz**:** 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.- ' Trikarana'**:** Any action needs to be performed by the cleanliness of mind, tongue and deed; Tri karana Shuddhi is the outcome of 'Mano Vaacha Karmana'. Triguna**:** Saatvika, Rajo Guna and Tamo Guna; the belief is that Brahma creates, Vishnu sustains and Shiva terminates; in other words the Tri Murtis perform Srishti-Sthiti-Samhara. Sattva is described as the fountain of Goodness and happiness in a pure form. Its colour is stated to be white standing for purity, integrity, happiness, contentment, forgiveness and faith. The Rajas Guna is stated to be red in colour and is featured as false pride, deceipt, 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. And above all the Chaturvidha Purusharthas**:** Human ambitions are essentially four viz. Dharma-Artha-Kaama- Moksha or Virtue- Material Contentment- Prosperous Living and Liberation. 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). Seekers worship Gayatri by Panchaagnis or Five Fires viz. Garhapatya,

Aahavaneeya, Daksjhinaagni, Sabhya and Aavasatya representing Heaven, Cloud, Earth, Man and Woman. Further Gayatri represents Pancha Pranas viz. Prana-Apaana-Udaana-Vyana -Samana. As explained as follows: 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.]

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 tatsavatir 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!

Yoga Saadhana : As One be seated on a comfortable seat controls the limbs and senses even while exercising control of mind needs to deliberate with 'dhyaana yogopaasana' or concentrated meditation and pratice of Yoga. Now, the person concerned needs to sit upright and steady without looking sideways but straight onto the nose with concentration in a trance with fearlessness and peace of mind and of Soul! Tatvamasi or Sohamasi constitute the basis of Vedas and forms of the *Ashtanga Yoga* viz. *Yama, Niyama, Aasana, Pranahaara, Pratyaahaari, Dharana, Dhyana and Samaadhi*. The relevant definition is: *Yamaascha, Niyamaavaschaiva, Asanaani cha sattama, Praanaayaamah, Pratyaaharo Dharana Dhyanamevacha, Samaadhi Munusreshthah yogaangaani Yatha kramam/* While 'Yama ' denotes Ahimsa, Satya, Steya (non-stealing), Brahmaharya, Aparigraha, Akrodha, Anasuya and Daya are the constituents of Yama; Niyama ' comprises of Tapas, Swadhyaya (self-learning), Santosha (contentment), Shaucha (Cleanliness), Aradhana or worship and Sandhyapasana. 'Tapa' includes meditation, Chandrayana and other Vratas which signify fastings, Pujas, Stutis etc. 'Swadhyayana' encompasses Japas of three kinds viz. Vaachika/ Uchhaarana or Vocal, Upaamshu or slow and distinct rendering and 'Maanasa' or recitation within while considering the meaning and context of the Mantra). 'Santosha' basically refers to mental satisfaction that the life style is smooth and contented, organised, wholesome and virtuous. 'Shuchi' means 'Bayha Shuddhi' or physical as also 'Antassuddhi' without interaction with the 'Arishat vargas' viz. Six enemies from within viz. Kama, Krodha , Lobha, Moha, Mada, and Matsara; 'Aradhana' including 'Stuti' by 'Manas', 'Vani' or vocal; 'Kriya'or Tirtha Yatras, bathings, Daanas, good deeds such as digging of water bodies/ wells, construction of Public Utilities etc. and most significantly 'Sandhyopasana'. *Aasana* is the next significant 'Yoga Sadhana'; it is stated that there are thirty prominent Aasanas 'Sitting postures' viz. Padmasana, Swastikasana, Peethasana, Simhasana, Kukkutasana, Kunjarasana, Kurmasana, Vajrasana, Varaahasana, Mrigasana, Chailikasana, Krounchasana, Naalikasana, Sarvatobhadrasana, Vrishabhasana, Nagasana, Matsyasana, Vyaghrasana, Artha Chandrasana, Dandavatasana, Shailasana, Khadgasana, Mudgarasana, Makarasana, Tripathasana, Kaashtaasana, Sthanurasana, Vaikarnikasana, Bhowmasana and Veerasana. The next Yoga Sadhana is Pranaayama which could be Agarbha or Sagarbha; the Agarbha type is without Japa and Dhyana and the better kind one is while performing Japa and Dhyana. Pranayama comprises 'Rechaka' or exhaling air through left nose, 'Puraka' is inhaling through the right nose and 'Kumbha' is holding air as also 'Shunyaka' (stand-still). The right 'nadi'of the human beings is called 'Pingala' whose Deity is Surya / Pitru yoni. The left Nadi is 'Ida' / Deva yoni nadi whose Deity is Moon. In between the Pingala and Ida nadis is a minute and hidden nadi called 'Sushumna' whose 'Adhi Devata' or Deity is Lord Brahma. Pratyahaara is the next Yoga Sadhana, by which 'Indriyas' or Limbs are controlled by being dis-

associated with worldly matters. This is the preparatory step of mind-control when one could close the eyes or even keep them open but possess high degree of concentration on a blank screen or any chosen object irrespective of surrounding visions, sounds, nasal / touch reactions and mind-borne reactions except the focussed one, say an illumination through which to probe the Almighty! Having conquered the external limbs and internal feelings, a stage is set to hold or practise Dhaarana of the required vision of Paramatma even for split seconds by regulating the vision and once that is practised, the length and depth of the visualization could be prolonged as Yogis could. The vision when continued the Yogi enters a stage of Samadhi when the Yoga Purusha could neither hear, nor see nor react to any situation, except the one that is focussed! Such a situation is not death but death-like since that trance could be retrieved, as claimed by those Maharshis who experienced! They were able to realize Para Brahma Paramatma in their hearts that was ever lasting, pure, dazzling and complete through their inner vision. In the World, there are three kinds of feelings viz. 'Karma- 'Brahma'and 'Ubhayatmaka Bhavanas'. Till Karma Bhavana is not demolished or controlled, one would not visualise Brahma Bhavana. Only when differences of worldly nature and Para Brahma are completely merged, that state is called as Brahma Gyan or of the real Nirakara Vishnu. Also, there are three kinds: 'Para', 'Apara' and Karma Shaktis. Bhagavan is the Para Shakti; 'Kshetrajna' is the Apara Shakti and 'Avidya' (ignorance) is the Karma Shakti. Indeed, Kshetrajna Shakti is dormant in all Beings; it is minimal in 'Jada' rupas like trees and mountains, some what weak among animals and birds, but human beings are fairly aware of the Shakti; while it is conspicuous among higher levels like Gandharvas, Yakshas and of course Devas. Like the Sky the Kshetrajna Shakti is all pervading in different 'Rupas'; it is the awakening of that Shakti which Yoga is all about.

Chapter One on Chakras and Naadis of a Physique

Indeed, the Veda Beeja PRANVA SANGJNIKA OMKAARA is a proven shabda shastra; in this context 'Brahma Binduupanishad ' is quoted: *Dve vidye veditavyetu shabda brahma paramcha yat, shabda brahmaani nishnaatah param Brahmaadhigacchati/* 'Sankalpaatmaka manas, nishchayaatmika buddhi, smaranaamika chitta, ahamatmika ahankra' and antahkarana jnaana might indicate its outline. Now, buddhi, smarana, chittha, 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, Sarvaadhaaraa Supratishthaa Sadasadrupa dhaarini* / or the Shakti of Will, Knowledge and Deed and their Forms.

AUM also envelopes 'Pancha Naadass**:** 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 encompaasses 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 Onenion referred to earlier. In brief, Naada is the resultant of Connection-Inducement, Exciter, Excited and Union.

AUM denotes' 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.Shat Chakras**:** Moolaadhara, Swadhishthana, Manipura, Anaahita, Visuddha, Agjnaa from bottom to top of backbone;[and Sahasraara there beyond].

Devi Bhagavata Purana describes about physiological cum psychological analysis of human body, especially of various Nadis (Life webs) and Chakras. The word 'Nad' means streams; in the context of Yoga, Nadis are channels of Kundalini Energy as also of connectors of nerves or 'Snayus'. The subtle yoga channels of energy from mind as well as 'Chitta' or consciousness of the self are through various physiological cords, vessels/tubes, nerves, muscles, arteries and veins. There are 350,000 Nadis in human body(Ayurveda) mentioned 7,50, 000 Nadis) but the principal nadis are fourteen viz.Sushumna, Ida, Pingala,Gandhari, Hastajihva, Yashasvini, Pusha, Alambusha, Kuhu, Shankini, Payasvini, Sarasvati, Varuni and Yashodhara. The most important Nadis however are the first three above. Sushumna is at the center of the spinal cord and is of the nature of Moon, Sun and Agni or Fire. It originates from Sacral plexus or a network of nerves at the spinal base upto the head at the top; it is from *Moola Adhara Chakra* and terminating at Sahsarara Chakra. Normally, Sushumna is inactive except when pranayama is performed. 'Ida' nadi is to the left of Sushumna, representing moon providing nectar like energy and 'Pingala' nadi is to the right side of Sushumna providing male like power. There is a cobweb like formation in the innermost area of Sushumna, called Vichitra or Chitrini Bhulinga Nadi, the centre of which is the seat of Ichha Shakti (Energy of Desire), 'Jnana Shakti' (Energy of Knoweldge) and 'Kriya Shakti' (Energy of Action). The middle portion of the Bhulinga nadi has the luminosity of several Suns, above which is the Maya Bija Haratma representing the sound like 'Ha'. Thereabove is 'Kula Kundalini' representing Serpent Fire of red colour. Outside the Kundalini is the 'Adhara Nilaya' of yellow lotus colour denoting four letters viz. Va, Saa, Sa, Sa; this is the base or Moola Adhara supported by six lotus formations. Beyond the Moola Adhara is the *Manipura Chakra* of cloud lightning colour comprising ten lotus petals representing ten letters da, dha, na, ta, tha, da, dha, na, pa, pha. This Mani Padma is the dwelling spot of Vishnu. Beyond the Mani Padma is' *Anahata Padma*' with twelve petals representing Kha, Ga, Gha, ma, cha, chha, ja, jha, lya, ta, tha. In the middle is Banalingam, giving out the sound of Sabda Brahma. 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/ Sahasraambujarudha/ Sudha Sarabhi Varshinii / Tatillatha Samaruchih Shatchakropathi Samsthita / Mahasakthih Kundalini/ bisathanthu taniyasi/* (Lalita Sahasra Nama describes about the practice of 'Avayava Yoga' or Limb-wise yoga practice to Shad Arishad Vargas or Six major enemies of Kaama-krodha-moha-lobha-mada-matsaras and eight stepped Yama, Niyama, Asana, Pranayama, Pratyahara, Dharana, Dhyana Samadhi)

Shatchakras are further explained by Yogakundalyupanishad vide 89 and 48 respectively

Shatchakraani parigjnaatvaa pravishotsukhamandalam, Muulaadhaaram Svaadhishthaanam Manipuuram triteeyakam/ Anaahatam Vishuddham cha Aagjnaachakram cha shasthakam, aadhaaram gudamikyuktam Svaadhishthaanam tu laingika/ Manipuuram naabhidesham hridayasthamanaahatam, Vishuddhah kanthamuule cha Aagjnaachakram cha mastakam/ ---Chaturdalam syaadhaadhaaram Svaadhishthaanam cha shaddalam, naabhou dashadalam padmam hridaye dwaadashaatmakam/ Shodashaaram Vishuddhaakhyam bhruumaddhye dwitalam tataa, sahasradalasmmkyaatam Brahma randhy mahaapathi/ The chaturdala be the Moolaadhaara-shat dala be Swaadhishthaana-dasha dala be of Manipoora- dwaadasha daka be Anaahata- shodasha dala be Vishudda-- Dwidala be of aagjnaa chakra and Brahma randhra be of sahasra dala or Sahasraara. -- 1).Now the four folded Moolaadhara chakra of manushyaakaara is stated to originate from the the mid portion of guda- linga sthaana as the Kaama rupa yoni peetha symbolising the chandrabindu sahita Va-Sa-Sha for Shalini - Sha as of Usha and Sa for Saroja ; 2) Swaadhishthaana chakra as the lingamoola and ardha chandraakaaa and of va-bha-ma-ya-ra-la as the dalagata aksharaas being sannihita praana vayu shareera vyapta; 3) Manipuuraka chakra as the naabhi manada sannihita trikona chakra as of neela varna dasha dala being chandrabindu sahita da-dha-na as of rina- ta- tha-da-dha-na-pa-pha dashaakshara; 4) Anaahata Chakra being hridayasthita dwaadasha dala pingala varna shatkona mahachakra being chandra bindusahita ka-kha-ga-gha -ini as of shalini- -cha-chha-ja-jha-ini-ta-tha being of 12 letters 5) Vishuddha chakra being of kantha kupasthit purnachandra -akaara dhumra varna shodasha dala of aa-aaa-i-ee-vu-vuu-ru-ruu-lu- loo- ye-yey-vo- voo-am -aha and finally Agjana chakra being of bhru madhya- mastaka sthita sheta varna dwidala, chandra bindu sahita dyakshara ha-ksha . The Shat Chakraas of Moolaadhaara- Swaadhishthaana-Manipoora-Anaahata-Vishuddha-and Agjnaas are of fifty dakaas!

Further amplifiation on the Shat Chakras vide Soundarya -Ananda Lahari of Adi Shankara as follows:

9. *Maheem mulaaadhaare kamapi manipoore huthavaham*
Sthitham svadhistane hridi marutamaakasam upari;
Manopi bhruu-madhye sakalamapi bhittva kula-patham
Sahasrare padme saha rahasi patyaa viharase.

Tripura Sundari! *Mulaadhaaraika nilayaa Brahma grandhi vibhedini, Manipuraantaruditaa Vishnu grandhi vibhedini/ Agnaachakraantasthaa Rudra granthi vibhedini, Sahasraaraambujaarudhaa Sudhaa saaraabhi varshini/* You reside inside the Mulaadhaara Chakra that is as Kundalini; You penetrate through the Brahma Grandhi or the barrier of Brahma and enable your devotees practising Yoga to be conscious while awake; then a devotee is facilitated to vision Devi in Manipura while in a condition of stupor; further a devotee has to pierce through the Vishnu Grandhi or the Vishnu knot when the Yogi becomes unconscious and his body and thoughts are felt irrelevant; in the Ajnaachaktaanta state the yogi loses his identity; while breaking Rudra Grandhi the Yogi attains cosmic reality and in Sahasraara Chakra the yogi is stated to seek Salvation. That stage provides Sudhaa sagara or bliss; indeed Devi! You rare 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 Hridyasthita sthita Anaahata is of Maru Tatva or the mix of Agni and Vayu and the higher Vishuddi chakra of Aakaasha Tatva- and Aagjnaa chakra the Bhu chakra represents the Manas Tatva; You cut through all the chakras and on following the Sushumna Maarga and reach the climatic Sahasraara considered as inner most Shri Chakra and enjoy bliss in the union of 'Bindu' or Maheshwara! Thus the six chakras respectively are replete with the Tanmaatra Rupas of Gandha-Rupa-Rasa-Sparsha-

and Shabda or smell, taste, view, touch and hear. The Agjnaa chakra standi ng for Manas Tatva is backed up by six Jnaanendrias and six Karmendiyas steered by Manas or Mind which in turn is interspersed with Tri Gunas of Satva-Raajasa-Tamas; Buddhi or Intellect; Ahamkaara or Egoism; besides the prompting of the 'Tri Shaktis' viz. Iccha Shakti-Jnaana Shakti- Kriya Shakti . While you, Maha Shakti! enjoy the jaunt across the 'Sahasra Patra' the thousand petalled Lotus, one could perceive by the Maha Yoga vision of four classifications viz. Maya- Shuddha Vidya-Maheshwara and Sadaa Shiva. Thus the Maha Tatvas stated to total 25. Maya is Prakriti and once in union with 'Bindu' representing Maheshvara the Maha Tatvas are counted as the Grand Total of 26, yet all these Entities enjoy perfect UNITY!

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

Further explanations of 'A' kaara- 'U' kaara - 'M' kaara-Naada, Bindu- Kalaas

A' Kaara: Bhu loka-Rik Veda-Deataas viz. Brahma/ Ashta Vasus Ashtaavasus are viz. Aapa, Dhruva, Soma, Dhara, Anila, Anala, Pratyusha and Prabhasa- Chanda: Gayatri- Agni : Gaarhapatya- Avastha- Jaagrit- Varna or blood red or yellow- Guna 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.- Chhanda as Trishthubh- 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 Taamasa Dik as udeechi / paschima and ritu as varsha

Naada-Bindu- Kalaas viz. Aakaashabhaavaapanna manorupa sakalpita shakti is Naada-Ahamaatmika Vimarsha rupa shakti is Bindu and Praana manogata vaasanaa chitt is denoted as Kala.'

Chapter Two- (A) on Select References from Vedas on Pranava

Rig Veda

Mandala I-Sutra 164. Stanzas 23-24: Intelligent Sadhakas of Devi Gayatri Swarupas realise the affinity of Pancha Bhutas and Vedas: *Yad Gayatre adhi Gayatramaahitam traishtubhaadvaa traishtubham nirata kshata, yadvaa jagajjagatyaahitam padam ya ittadvistute amritatvamaanashuh/ Gayatrena prati mimeete arkamarkena Saama traishthubhena vaakam, vaakena vaakam dvipadaa chatushpadaaksharena migate saptavaaneeh/* Those who realise that 'Gayatri Chhanda' is established on Prithivi, 'Trishthup Cchanda on Antariksha and Jagati Chhanda on the Aakaasha become eligible to attain divinity. Paramatma scripted Praana from Gayari Chanda, 'Ruchaa samuha'or collection of stanzas from Saama Veda, trishthub chhanda stanzas from Yajur veda while from dvipada-chatushpada aksharas the sapta chhandas were rooted to.

1.134.1-7: *Aa tvaa juvo raarhaanaa abhi prayo Vaayo vahintvah purvapeeyate Somasya purvapeetaye, urdhvaa te anu sunruta manastishthantu jaanatee, niyuktvataa rathena yaahi daavano makhasya daavane/ Madantu tvaa mandino vaaya vikndavosmatkaaranaasah sukritaa abhidyavo gobhih kraanaa abhidyavaha, yadva kraanaa eeradhyai daksham sachant uutayah, saghreecheenaa niyuko daavane dhiya*

upa bruvat eem dhiyah/ Vaayuryungto rohitaa vaayuraruunaa vaayu rathe ajiraa dhuri volhave vihishthaa dhuri volahave, pra bodhayaa purandhim jaara sa sateemiva,pra chakshaya rodasee vaaya yoshasah shravase Vaayayoshasah/ Tubhyamushaasah shuchayah paraavati bhadraa vastraa tanvate dasum rashimashu, tubhyam dhenuh sabardudhaa vishvaa vasuuni dohate, ajanayo maruto vakshanaa - bhyo diva aa vakshanaabhyah/ Tubhyam shukraasah shuchayasturanyavo madeshugraa ishananta bhurvanyapaamishanta bhurvani, tvaam tsaaree dasamaano bhagameette takvaveeye, tvam vishvasmaad-druvanaatpaasi dharmanaa Suryaatpaasi dharmanaa/ Tvam no vaayaveshaama puurvyah somaanaam porathamam peetirmarhasi sutaanaam preetimarhasi, uto vihutmateenaam vishaam vivarjusheenaam, vishvaa itte dhenavo duhnat aashiram/ Vaayu Deva!Your vibrant and speedy horses have already reached to the Soma Yaaga to accept the 'havishaanna'; you are already familiar with our voices which have been commending your virtuous features and now do kindly oblige us in accepting our 'aahutis'at the yagjna. We have already got prepared the tasty and nutritious Soma Rasa duly tempered with cow milk for your special consumption. We the humans of virtue aim at the fullfillment of 'chaturvidha purushardhas' of 'Dharmaartha kaama mokshas' and with this very objective, have spared no effort in organasing the Yagjna and the climactic preparation of Soma Rasa; now do oblige us in accepting the offering of Havishaanna and the drink of Soma Rasa.Vayu Deva! for carrying you all the way to this yagjna shaala, red horses of extraordinary vigour and speed are in position. Just as a proverbial husband wakes up and lifts up too his lover from sleep, you must wake up 'dhyaavaa- prithivi' or the Space and Earth be awaken by the Ushakaala Surya motivated by Vaayu and activise the former to vibrant activity and alertness. Vayu Deva! Pavitra Usha has already materialised distant, ever fresh and bright dresses to clothe you with care and selection to readily impart auspiciousness. Besides excellent dresses, cows yield fresh milk for you. It is indeed that such Sacred Winds ever active on the surfaces of Rivers and Oceans fly up and up and materialise rains of sufficient force, which in turn bestow crops of food to the entirety of Beings on Earth! Thus the brilliant cycle of Pancha Bhutas of Prithivi-Aapas-Tejas-Vayu and Akaasha interacting for the sustenance of Life! Vayu Deva! You have the unique role of instantly carrying Soma Rasa to various destinations. Jala sthaapana from one Element to another is indeed possible with your excellent collaboration among the Elements. This precisely why the helpless Manushyas- or for that matter all the Beings in the Universal Creation, praise in a singulr voice that without you there would no existence, as indeed the 'praana vayu' is literally hinged to life. [Kathopanishad II.ii.3-5 : II.ii.3) *Urthvam praanam unnayhati apaanam pratyagasyati, Madhte vaamanmaaseenam Vishve Devaa upaasate/*(The Self is the driving force of Praana as the upward breathing and Apana as the downward breathing; indeed, Praana or the Vital Power energises the body parts and senses like speech, breathing, vision, hearing and thinking by mind. The Self is seated in the middle part of the body and is worshipped by all the Devas; in the Universal context, the Self moves about like the Swan compared to Sun as swan symbolising all pervasive consciousness)II.ii.4) *Asya visramsamaanaya sharirasthasya dehinah,Dehaad vimuchyamaanasya kimatra parishishyate: etadvai tat/*(The interrogation is that when the dweller of the body viz. the embodied Self is detached from the body, then the latter gets released and what else remains in the body!)II.ii.5) *Na pranena naapaanejna martyo jeevati kaschana, Itarena tu jeevanti yasminnetaav upaashritau/*(Then as the Self- consciousness leaves the body, then no mortal could live by praana or apaana and then these winds ought to find asylum eleswhere; in other words, the entity of the self is not dependent on the Praana-Apaana but is the other way round!)]

10.168.1-4: *Vaatasya nu mahimaanam rathasya rujanneti stanayatrasya ghoshah, divisprugyaatya runeenaani krinvannute yeti prithivyaa revumasyan/* The sweep and speed of Vaayu is remarkable and

unique. Assuming a wide variety of sound waves ranging from happy coolness to ferocious earthquakes the range of sounds is astounding. From forcibly pulling down huge forest trees to tiny plants the variety of speeds is amazing. Once engulfing the sky by its thick black clouds, the currents of winds literally bring earth and sky together. *Samprerate anu vaatasya vishthaayenam gacchhanti samanam na yoshaah, taabhih sayuskaratham Deva eeryatesya vishvasya bhuvanasya raajaa/*The lightning speed of wind power could even break huge mountain ranges into smithereens. Like the speedy horses approaching the battle fronts, the gushes of alarming and noisy winds uproot huge trees creating a scene of horror. As though riding on the chariot of huge uprooted trees, the King of Wind looks like the Overlord of the Universe at that time! *Antariksshe pathibhireeyamaano na ni vishte katamacchanaah, Apaam sakhaa prathamnajaa rutaavaa kva svijjaatah krita aa babhuva/* Vayu Deva moving fast all across the 'antariksha' by royal routes as also lanes and bye - lanes; He is never stationary nor restful. The illusive interrogation now would be as to where Vayu was originated and how as the Unique Lord of Life had originally got manifested! *Atmaana Devaanaam bhuvanasya garbho yathaavasham charati Deva eshah, ghoshaa idasya shrunvare na rupam tasmai vaataaya havishaa vidhema/* Vayu Deva is the 'Atma' and Garbha or the Soul and Seed of Bhuvanas, moving unfettered and independent. His 'sounds' are countless, complex and varied being unseen too. His form is never seen but felt and ever worthy of worship. The best time and context when Vayu Deva is felt is when his archana is performed , dedicated and get rewarded! 10.187.1-3: *Vaata aa vaatu bheshajem Shambhu mayobhu no hride, prana aayuumshi taarishat/ Uta vaata pitaasi na vuta bhraatota nah sakhaa, sa no jeevaatave krudhi/ Yadado vaata te grihemritasya nidhirhitah, tato no dehi jeevase/* Vaayu Deva! very kindly bring near to us oushadhis which endow with us excellent heath , well being and longevity. You are the father figure who had given us birth and upbringing, the 'bandhu rupa' or the dear relative, and friend who is an adviser and well wisher; do kindly strenghen the supply line of medicines. You possess Praana Rupa Jeevana Tatva and the 'nidhi' or the never diminishing stock of life providing energies; grant us a never failing life line to me and associates for ever!

Krishna Yajurveda

1.4.2&3. Praana the Life Energy: *Vaachaspataye pavasvavaagin, vrishaa vrishano amshubhyaam gabhasi puuto/ Devo Devaanaam pavitramasi, yeshaam bhaagosi tebhyastvaa svaamkrutosi madhumateernba ishaskrudhi/ Vishvebhyastvendriyebhyo divyebhyahh paarthivebhyo, manastvaa ashtu uru antariksha manvihi/ Svaahaa tvaa subhavah suryayaa, devebhyastvaa mareechipebhyam, esha te yonih praanaaya tvaa/* You the Master of speech the outstanding, do purify me as indeed you are the purifier of all the Devas too. To those Devas, you are accepted in all the primary aspects, besides quite a part of celestial senses of heaven and earth. As regards the midworld lokas too, may our human minds of sharpness make it possible to penetrate as after all the cosmic life is none too different excepting in certain layers.The praana based energy as far as mental faculties are concerned is auspicious and that life energy tends to purify the aspect of speech too. The sound of 'svaaha' to the celestials is purified any way as the supreme praana, the life energy anyway!
Praana's internal journey called 'Antaryaama': *Upayaamagriheetosi, antaryaccha Maghavan, paahi somamurushya raayah samisho yajasvaantah/ Te dadhaami dyaavaa prithivee antar uru antariksham, sajoshaa devair avaraih paraishcha,antaryaame Maghavan maadayasva/* Praana! You are restrained by way of your intake [Upayaama is the supportive restraint]. May Soma protect, guard the internal

properties by gathering impulsion in the process of Internal Yagjna. May I place the Self and its features within the heaven-and earth as also the mid world; or the unison with bhur- bhuvar-swaha!

6.1.1: *Bahih praano vai manushyastasyaashanam praanomshnaati sapraana eve deekshita aashito bhavati yaavaanevaasya praanastena saha medhamupaiti bahih praano vai manushyah tasya ashanam praano ashnaati sa praana eva deekshata aashito bhavati yaavaan evaasya poraanah tena saha medham upaiti/* Everybody lives with praana the life energy; he eats, gets satiated and indeed is sanctified by praana.

6.2.2: *Aapataye tvaa gruhneemeetyaah praano vaa aapatih praanameva preenaati paripataya ityaaha mano vai paripatirgamana eva preenaati tanuunaptra ityaah tanuvo hi te taah samavaadyanta shaakvaraaya ityaah shaktaih te tat aatmanah samavaadyanta anaadhrishtam asi anaadhrishyam ityaah anaadhrishtam hi etat anaadhrishtam/* Let there be access to Praana the Life's very energy. He who rushes in for Praana is certainly delighted; that praana gives resdy access to the mind and indeed delights the mind. For the mighty there is strength and that person is unchallengeable!

6.4.5. *Praano vaa esha yat upaamshur yat upaamshuagra grahaa grihyante praanam eva anu prayanti aruno ha sma aaha aupoaveshih praatah savana eva yagjnam sam aham sthaapayaasmi tena tah samsthitena charaami iti ashtou kritvo agre abhishunoti ashta aksharaa gaayatri gaayatram praatah savanam pratah savanameva tena aapnoti ekaadashaa kritvo dviteeyam ekaadashaakshara trishtup traishtbham maadhyaandinam savanam/* Uaamshu is praana: [Upamshu is the practice of silently repeating a mantra and seek to secure deeper consciousness and remove mental impurities.] Aruna Aupaveshi is stated to have advided that whatever sacrifice is established be proceeded with; he first initiates with eight syllables of Gayatri, and then eleven times as Trishtubh of Chhandas. *Maadhyandinam eva savanam tenaa aapnoti dvaadasha krutvah triteeyam dvaadashaaksharaa jagatee jaagatam triteeya savanam triteeyaa savanam eva tenaa aapnoti etaam ha vaava sa yagjnasya samsthitam uvaacha askandaaya askannam hi tat yajnaasya samsthitasya skandaati atho kalu aahur gaayaree vaavaa praatah savane na ativaada iti anati vaaduka enam bhraatravyo bhavati ya evam veda tasmaat ashtau ashtau kritvo abhishutyam/* By noon time, the performer does the Japa twelve times as Jagati Chhandas has twelve letters and so would be at the evening. This is what the regulation of the Establishment so that there is loss in the prescribed practice.

7.5.13. To whom Praana of a Jeeva is yoked to like a cross wooden piece! *Kastvaa yunakti sa tvaa yunaktu, Vishnustvaa yunaktvasya yagjnasyarddhyah/ Mahyam samnatyaa amushmai kaamaaya, Aayushe tvaa praanaayatvaapanaaya tvaa vyaanaayatvaa/ Apaanaayatvaa vyaanaayatvaa, vyushthai tvaa rayyai tvaa/ Raadhase tvaa ghoshaaya tvaa, poshaaya tvaa aaraa- dhoshaaya tvaa prachyutyai tvaa/* Who indeed yokes you since some significant power be yoked to! May Lord Vishnu be yoked to since He is the 'dharta and bharta' or the singular preserver and the clasper of Creation anyway besides the endower of peaceful and existence of all the Beings. This arrangenent is let me bestow calmness and pleasure. May Lord Vishnu save Life, the Prana, the vital energy; may He protect Apaana the outbreath as also the vyana.[Prana the inward moving energy pulsating the heart, the breathing and circulatory system, Apaana the outward moving energy eliminating wastes of body and lungs through the excretory systems, Vyana the circulation of energy enabling the expansion and contraction of the muscular system , Udaana the energy of the head and throat- the vocal apparatus for laughing or shouting or crying , and Samana the energy for digestion and assimilation, besides regulating the body cells and in-body heat regulation.]

Shukla Yajur Veda :

7.7: *Aa Vaayo bhusha shuchipaaupa nah, sahasram te niyuto vishvavaar,upo ter andho madyamayaami yasya Deva dadhishe poorvapeyam vaayave tvaa/* Vaayu Deva! you are the singular form of purity and its expansion world wide; you are indeed of the profile extensive reach and of innumerable ways and means of sanitization. Deva! your strength as also the sensitivity is of Soma Juice by the hallowed medium of yagjna karyas. May we offer the attraction of the Juice to refesh yourself. 13. 27 : *Madhu vaataa rutaayate madhu ksharan ti sindhavah,maadhveerna santvoshadhee/* May to those blessed participants of Yagjna karyaas, Vaayu the essential life's energy flows surge forward fast, especially saturated with sweetness . 14.12.*Vishvakarmaa tvaa saadyantarikshasya prushthe vyachasteem prathasvateemantariksham yacchhaantariksham drungaantariksham maa higum seeh/ Vishvasmai praanaayapaanaaya vyaanaa- yodanaaya pratishthaayai charitraaya/ Vaayu drushtvaabhi paatu mahyaa svastyaa cchadrishaa shantmena tayaa devatayaangirasvad dhruvaa seed/* The desirable ones! Prajapati the Designer of the Universe had appropriately placed Vayu Deva pride of place viz. the antariksha; that is why the Five Segments of Vaayu are deposited viz. Praana- apaana-vyaana-udaanaadi praanas or the Life Energies. May therefore the antariksha be fortified and sanctified!

Saama Veda: Vaayu: Stanza 600:

Niyutvaan vaayavaa gahyaam shukro ayaamite, gantaasi sunvato griham/ Vaayu Deva! have you been appointed to ride the glorious chariot to reach the Yagjna Sthala! The famed Soma Juice is now ready and hence is our invocation to very kindly manifest here at once!
(Devatas as per Vedas are considered in three divisions: Paarthiva- Vaayaveeya-Aakaasheeya. Now there also in three categories in bhoutika swarupas of physical properties: dust- varshaakaara-varsha yukta jhanjhaakara. But basically, Vaayu is soft; in the early usha kaalaas, breathing awakens from the bed! Lovers crave for the softness of wind! Indra and Vaayu are stated to be Yugala Devatas as they set the pace, momentum and force too. But Yogis use Vaayu as 'Jeeva saadhanas' or instruments of Life in three major stages: Jaagrat- Svapna- Sushupti or Awaken ness-Dream stage-Deep Sleep)]

Atharvana Veda

Prithivi- Antariksha- 6.120.1-3: *Yadantariksham prithiveemuta dyaam yan maataram pitaram vaa jihimsima, ayam tasmaad gaarhapatyo no agni rudinnayaati sukrutasya lokam/ Bhumir maataaditirno janitram bhraataantarishabhyaa nah, dyaurnah pitaa pirtyaaccham bhavaatgi jaamimritvaa maava patsi lokaat/ Yatraa suhaardah sukruto madanti vihaaya rogam tanvah svaayaah, ashlonaa angairahutaah svarga tatra pashyema pitarou cha putraan/* May whatsoever sinful activities committed by the Pranis across the Trilokas viz. Dyuloka, Aakaasha and Prithivi, especially causing difficulties to their parents be destroyed by the sincere 'garhapatya agni homa' and be qualified to attain access to heaven. Indeed, Prithvi is our ' maatru svarupa' who provided birth to us; She is as great as Aditi Devi the Mother of Mothers! Antariksha is of the 'bhraatru svarupa' and Dyuloka is the 'pitru svarupa'. May we the progeny be blessed to save ourselves from all of our sins and shover auspiciousness and happiness; may we not become 'loka bhrashtaas' on account of the 'sanchita paapa karmas'. May all the noble hearted, yagjnaadi punya karma kartas be totally get rid of bodily disorders and infirmities and after happy ' jeevana yaana' let the 'svarga yaana' and pitru yaana' be bestowed to us.!

Chapter 2 -B on Vedic References on Pancha Butas on Pranava in general

RIG VEDA:

Hiranyagarbha Srishti: 10. 121.1-10- : *Hiranyagarbhah samavartadaagne bhutasya jaatah patireka aaseet, sa dadhaara Pridhiveem dyaamutemaam kasmai Devaaya havishaa vidhema/ Ya aatmadaa baladaa yasya upaasate pravisham yasya Devaah, yasya cchhaayaamritam yasya mrityuh kasmaih Devaaya havisha vidhema/ Yah praanato nimishato mahitvaik a Indrajaa jagato babhuva, ya Isho asya dvipad chatushtadah kasmai Devaya havishaa vidhema/ Yasyeme Himavanto mahitvaa yasya samudram rasayaa sahaahuh, yasyemaah pradisho yasya bahuu kasmai Devaaya havishaa vidhema/*
5) Yena dyorugraa Prithivee cha drulhaa yena svah stabhitam yena naakah, yo antariksho rajaso vimaanah kasmai Devaaya havishaa vidhema/ Yam krandasee avasaa tasta bhane abhyaikshetaam manasaa rejamaane, yatraadhi suru udito vibhaati, kasmai devaayahavishaa vidhema/ Aapoha yad brihateer vishvamaayan garbham dadhaanaa janayanteeragnim, tatoDevaanaam samavartataa surekah, kasmai Devaaya havishaa v idhema/ Yaschidaapo mahinaa paryapashyaddhaksham dadhaanaa janayanteer- yagjnam, yo Deveshvadhi Deva eka aaseetkasmai devaaya havishaa vidhema/ Maano himseejvalanitaa/ Yah pridhivyaa yo vaadivam satyadharmaa jajaana, yaschaaaschandraa brihateerjajaana kasmai devaaya havishaa vidhema/ Prajapate na tvadevaananyatovishvaa jaataani paritaa vabhuva, yad kaamaste juhumastanno astu vayam syaama patayo rayaanaam/ At the very beginning, Hiranyagarbha was of composite form and was full of the productive energy. He was of the creative profile and then manifested Bhumi and Antariksha. Why these indeed but the reply was that these were able to perform ‘archana’ by way of havish to Paramatma.
Then Hiranyagarbha got motivated to manifest the species of Superior Humans like Maharshis and ‘Deva Samuha’ as He felt that they could perform ‘upaasana’ or formal worship by offering ‘havish’ to Amrita Svarupini as also to Mrityu Svarupini, since births and deaths should constitute the ‘kaala maana’ and a mix of Sukha Duhkhas; hereagain the motivation is of another layer of energies of lesser gradation too to observe upasana to Paramatma.
Then Hiranyagarbha resorted to the subsequent creation of Dwipada- Chatushpada series of Srishti such as humans and quadrupeds like cows - cruel animals with varying instincts with the fond hope of performing archana and worship physically or just by being good and doing good atleast in the name of Parameshvara! Then followed the immovable mountains , hills etc besides waterbodies ranging from oceans to water wells, rain water collections and underground water bodies on one side and aakaasha-dasha dishas, and the Dikpalakas ; indeed they could most certainly perform archanaas in their respective capacities and proclivities to the Almighty.
Stanza 5 onward: May we admire and worship that Almighty, who had skilfully yet firmly placed the Bhumi and an imaginably distant yet visible antariksha; who had set up swargaloka permanently and centered Surya on the antariksha, or rajasika based pindaika entities! To such unique Paramatma, we do sincere ‘upaasana’!Dyuloka and Bhuloka are replete with sounds-[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 genrated 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)!] Despite such sounds, Surya Deva is firmly anchored to Antariksha and is ever constant with outstanding luminosity! What a glory is of the Creator- in- Chief whom we have to worship and be awed with!

Even while launching the 'Parama Srishti', there was a manifestation of 'Aaapah' the Moola Kriyaasheela Tatwa, which inundated the totality of the Universe; this basic Tatva created from its womb the 'Maha Bhutas' of Agni and Aakaasha. May the Supreme Creator of the Universe be worshipped by us all with dread and approbation!

That Parameshvara who manifested Water as the fundamental 'kriyaa shakti' then having successfully generated 'Maha Pancha Bhutas' then got busy with the organisation of 'Virat Yagjna' along with series of Deva Swarupas who indeed are worshipped too, besides of course, the Great Grand Hiranyagarbha Himself!

May we the tiny particle like Beings in the Gigantic Universe, annoy much less hurt, this Great Creator who is Srishti Rachayita or the Unique Scripter of Creation; Satya Dharma Paalaka or the Unique Administrator of Truth and Virtue; Jagat Dhaarana Karta or the True Holder of the Universal Balance! We can at the best admire and remain astonished before the Creator in Chief by totally dedicating ourselves in prostration and total surrender!

Prajapati Deva! Excepting you there could be none else as could create-sustain-destroy-create again and thus so admirably cycle and recycle the Kaala Chakra from the past-present and future till etertnity. May we -at the very best- offer 'havishanna' to all the Celestial Elements by our repeated and possibly regular dharmika karyas besides upholding the eternal banners of Dharma and Nyaaya, and keep astonished the brilliant methodology of manifestation of Pancha Bhutas and the Heels within Heels in the Lord's Super Creation Skills!

PRITHVI: In the Vaidika Grandhas, Prithvi is established as the MOTHER Figure and Aakaasha the FATHER Figure. Mother Earth is vast-heavy with mountains and waters- the singular provider of rains, food and life; and finally takes all the Beings on Her lap en route the next rebirth!

1.22.13&15:*Mahi-dyouh Prithivi chana imam yagjnam mimikshataam, pitrutaam no bhareemabhih/ Tayoridghritavatpayo vipraa rihanti dheetibhih Gandharvasya Dhruve pade/ Syona Prithivi bhavaanruksharaa niveshani, yacchaanah sharma supratah/* May the huge earth and antarikshas by their own selves complete the yagjna karmas and may the sukha saadhanas in the sacred tasks be contented by them. Mother Prithivi! You are the Unique Symbol of bestowing happiness, removing discontentment, and comfortable living abode. Do kindly upgrade our lives by several levels.

1.159 1-5: *Pra dyaavaa yagjnaih Prithivi rutaavridhaa maheestushe vidayeshu prachetasaa, Devebhirye Devaputre dudamsasethaa dhiyaa vaaryaani prabhushatah/ Uta manye pituradruho mano maaturmahi svatavastadvameemabhih, suretasaa pitaraa bhuma chakrataruru prajayaa amritam vareemabhih/ Te*

soonavah svapasah sudamsaso mahee jajurmaataraa purvachittaye,sthaatuscha satyam jagadascha dharmani putrasya paathah padamadvayaavinah/ Te maayuno mamire suprachetaso jaamee sayonee mithunaa samokasaa, navyatrayam tantumaa tanvate dvi samudre antah kavayah sudeetayah/ Tadraadho adya savitur varenyam vayam devasya prasaved manaamahe,asmabhyam dyaavaa prithivee suchetunaa rayim dhattam vasumantam shatagvinam/ Celestial daughters viz. anrariksha- prithivi-and such other Shaktis are together fulfill the desires and ambitions of the Universal Beings. Inspired and executed by yagjna karyas, prithivi and dyuloka are pleased and thus the resultant prosperities and auspiciousness. Prithivi and Aakaasha as in the form of mother and father figures are pleased by the commendations and prayers. The holy union of Prakriti Rupi Prithvi and Srashta Rupi Aakasha together create Prajas and endow them with safety and progress . Indeed this act of Universal Creation augurs gloriously for the generations after generations. This is not only relevant for humanity but in the context of 'Sthaavara Jangamas' or the Ever Stationary and Ever Active objects viz. the mobile and immobile species of Creation too. Such indeed is the active profile and activity of the Bhu- Dyou couple all through the time cycle! In between the dyuloka svarupa aakaasa and prithvi is the manifestation of Surya Deva the etermal bestower of radiance and the ever fresh weavings of the Surya kiranas. Besides the two Sacred Entities of Earth and Sky was also the generation of aakaasha ganga too.May indeed among these acts of glory the jukshta position of Prithivi and Dyuloka and Surya Deva usher in magnificent vibrations in the Universe and eventually generate manava pashu dhana and 'nivasa' as the combined blessings of the entities concerned!

1.160.1-5: *Te hi dyaavaa prithivivishva shambhuva rutaavaree rajaso dhaarayatkavee, sujanmanee dhishane antareeyate Devo Devee dharmanaa Suryah shuchih/ Uroovyachasaa mahini asaschataa pitaa maataa cha bhuvanaani rakshatah, sudhrushtame vapushyena rodasee pitaa yatseemabhi rupaira vaasayat/ Sa vahnih purtah pitroh pavitravaan punaati dheero bhuvanaani maayayaa, dhenumcha prushimna vrishabham suretasam vishv aahaa shukram payo asya dukshat/ Ayam devaanaamapasaa- ma pastamo yo janaana rodasee vishvashambhuvaa,vi yo mame rajasee sukratuuyayaajarebhih skambha-nebhih samaanruche/ Teno gunaane mahinee mahi shravah kshatram dyaavaa prithivee dhaasato brihat, yenaabhi krishteestatanaama vishvahaa panaayyamojo asme samanvitam/* Anrariksha and Prithivi are the hinges of happiness. These are the 'samrakshakas' or the saviours of persons of brain and brawn alike besides of jnaanis. Among these types, Surya Deva has the inbuilt capability to move about nonchalantly and with neither prejudices nor preconceptions. Similarly the mother-father representations of all the species in creation are applicable moreso to bhumi and aakaasha! In fact, their dealings to their progeny are deft, impartial and just. Just as Surya Deva due to his might and splendour is all encompassing and all knowing, the mother-father entities of Prithvi and Aakasha too treat the children of Beings with neither partiality nor prejudice but strictly as per their 'karma'. At the same time , Prithivi like a cow and Sky like a vrishabha perform their parental duty of strengthening their children in Srishti equally . Indeed Paramatma the Supreme manifested Prithivi and Antariksha to ensure stability-continuity and sustenance of Srishti and its Beings.

5.84.1-3: *Balitthaa parvataanaam svidram vibharshi prithivi, prayaa Bhumim pravatvati mahnaa jinoshi mahini/ Stomaasastvaa vichaarini prati shthobhantyuktibhih, pra yaavaajam na heshantam perumasya - syarjuni/Drulhaa chidyaa vanaspateenkshmayaa dadharshyorjasaa, yatte abhrasya vidyuto Divo varshanti vrishabhah/* Prithivi Devi!! You are the singular mother of outstanding patience as you enable the entirety of Beings with strength, besides carrying an indescribale load and volume of mountains! Mother! You are the most auspicious icon of critical qualities in the Parama Srishti, especially in

harnessing the uncontrollable horses like clouds, lightnings and thunders far away on the Skies, even as the Beings on earthly physique of yours stare in awe and acclamations! Bhu Maata! As the skies open up and release torrential rains with lightnings and reverberating sounds, you bare the brunt from below and enable to create vegetation by way of food and fodder to the numberless Beings on earth and down under!

10. 18.10-13: *Upa sarpa maataram bhumimetaamaruvyachasam prithiveem sushevaam, uurnamradaa yuvatirdakshinaavat eshaatvaa paatu nirrute rupasyat/ Ucchavankchasva prithivi maa ni badhathaah suupaayanaasmai bhava suupavanchanaa, maataa putram yathaa sichaabhyenam bhuma uurnuhi/ Ucchvaanchamaanaa prithiveesu tishthat sahasram mit upahi shrayantaam, te grihaaso ghritashchuto bhavantu vishvaahaasmai sharanaah svatantra/ Uitte stabhnaami prithiveem tvatpareemam logam nida dyhanmo aham risham, etaam shuunaam piraro dhaarayanu tetraa yamah saadanaate minotu/* Oh dead body! Rest yourself on the lap of Maatru swarupi-Mahimaa mayi, Sarva vyaapini, sukha daayani Dharti Maata! Her lap is warm, soft, comfortable like wool as of man-woman's intimate touch, and above all freed from the mortal life to mukti, having ridden of sins and further misdeeds! Mother Earth! To help the dead body, lift it up and just a a mother does, cover the body with a sheet and let the body be wrapped up to save the dust and wind and make it worryless for good! May the dead body with left over bones and body parts be not disturbed for the final journey and join pitru devatas, as Yama Deva is making arrange - ments for a temporary abode!

AAPO DEVATA: The features of Jala Devata and magnificence in overcoming physical and mental coolness and cleanliness of the Beings in Srishti!

1.23.18-23:*Apsume Somo abraveedantarvishvaani bheshajaa, agnimcha vishvashambhuvamaapascha vishvabheshajeeh/ Aapah pruneeta bheshajam varuutham tanvemama, jyokcha Suryam drisho/ Idamaapah pra vahat yatkincha duritam mayi yadvaaha- mabhidudroha yadvaa shepa utaanrutam/ Aapo adyaanvachaarisham rasena samagasmahi, payasvaanagna aa gahi tam maa sam sruja varchasaa/* Waters possess 'amritopama guna' or the life providing characteristics; waters possess medicinal features. Devataas! Get enthusiastic in complementing such energetic waters at once! Somadeva is stated to have complemented that waters by their very inherent nature possess groups of herbal powers, besides the vigor and drive of 'Agni Tatva' or the characteristics of Fire! Indeed all kinds of medicines are rooted to waters! Hey groups of waters! May we be ever healthy so that we live happily to vision the splendour of Sun Rises and of Falls for very long! Jala Deva! during the various yagna karyas, what ever misdoings are perpetrated by us either knowingly or otherwise or even in various contexts if we harm co-beings physically or mentally, do very kindly pardon us and relieve us from the blemishes! Jala Bhgagavan! Now we have cleansed up our bodies and minds with 'avabhrita snaanaas'; may Agni Deva too usher in 'Varchas' and 'Tejas' as complementary to our 'bahyaantara shuddhi'.

7.47.1-4: *Aapoyam vayam vah prathamam Devayatna Indrapaanamuurmima krinvatelah, tam vo vayam shuchimari prapadya ghritaprusham madhumantam vanema/ Tamuurmimaapo madhumattamam vopaam napaadavatvaashuhemaa, yasdminnindro vasubhirmaadayate tamashyaama devayanto vo adya/ Shatpavitraah svadhayaa mandateer devee devaanapi yanti paathah, taa Indrasya na minanti v rataani sindubhyo havyam ghritavajjuhota/ Yaah Suryo rashmibhiraantataan yaabhya Indro aradad gaatu muurmim, te sindavo varivo dhaatnaa no yuyam paath swastibhih sadaa nah/* Jala Devata! Keeping in view his high celestial status, Indra Deva had mixed up sugarcane juice and the clean waters of earth and

converted the mix as Soma Rasa on earth. Let us all drink and enjoy this sweet and juicy Soma Rasa, as so addressed the Devas by Indra. Jala Devata! Your sweet streams are thus designated as clean and blemishless water flows on earth. May Agni the Purifier retain the quality of earth's water flows in a manner that Indra too along with 'Ashtaavasus'could drink and enjoy while simultaneously enjoying the divinity too. Thus Jala Devata is self satisfied besides the celestials and eathly beings too, especially in the context of Agni karyas firmly establishing firm links mutually. While Surya Deva with His radiant rays along with the close affinity with Jala Devata may maximise 'dhana dhanya vrishti' forever!

7.49.1-4: *Samudra jyashthaah salilasya madhyaatpunaanaa yatyanivishamaanaah, Indro yaa Vajree vrishabho raraada taa aapo deveerioh maamavatu/ Yaa aapo divyaa uta vaa sravanti khanitrimaa uta vaa yaah svayanjnaah, Samudraarthaa yaah shuchayah Paavakaastaa aapo deveerih maamvantu/ Yaasaam raajaa Varunoyaati madhyed satyaanrute avapashyanjanaanaam, madhschutah shuchayo yaah paavakaastaa aapo deveerih maamav atu/ Yaasu raajaa Varuno yaasu Somo Vishve devaa yaasuurjam madantik,ishvaanaro yaasvagnih pravishthastaa aapo deveerih maamavantu/* The ocean waters are signified not so much due to the merger of rivers but due to rains from the skies. As the Lord Indra whose blessings are forwarded by way of rains, may the Jala Devata bestow security to the Beings on earth. May the rain water which flows in the ever vibrant Jeeva Nadis, other water bodies and ground water in the Wells and so on be blessed as these keep the lives of Beings ticking for ever. Varuna Deva is the ready reckoner of Truth and fiction all over the Universe; may He keep the Jala Devis in good psyche and happiness so that the Beings in Srishti are kept in good humor and thus have them ticked on always. Indeed the auspicious place where both Varuna and Soma are together that indeed is the place of celestial waters, where all the Deva ganas are contented too with food and the role of Agni as the divine carrier is unique in the transit!

10.9.1-9: *Apo hi shtaa mayo bhuvastaa na urje dadhaatana, Maheranaya chakshase/ Yo vah Shivatamo rasastasya bhaajayatehanah, ushiteeriva maatarah/ Tasmaa aranga maama vo yasya kshayaaya jinvatha, aapo janayathaa cha nah/ Sham no Deveerabhishthaya aapo bhavantu peetaye, sham yorabhisravant nah/ Ishaanaa vaaryaanaam kshayantischarshaneenaam, Aapo yaachaami beshajam/ Apsume Somo abraveedantirvishvaani bheshajaa, Agnim cha vishva Shambhuvam/ Aapah pruneeta bheshajam varuutham tanve mama, jokcha Suryam drisho/ Idamaapah pra vahat yatkincha dujritam mayi yadvaahamabhidudroha yadvaa shepa utaanrutam/ Aapo adyaanvachaarisham rasena samagasmahi, payasvaanagna aa gahi tam maa sam sruja varchasaa/*
Jala Deva! You are the cause of happiness; may you bestow to us excellent food and sustenance as needed to execute brave acts of virtue and justice; you should provide such highly attentive nourishment as loving mothers do to their children. Deva! we keenly await with eagerness and anxiety to seek such life juices as should enable us to usher propitious and glorious acts for Loka kalyaan or auspicious deeds and then born in rebirth with pure knowledge and enlightenment! Jala Deva! endow such Life Juices to us as would be worthy of bliss! Grant us such waters which readily provide us peace and prosperity and keep diseases away far from us.In these water flows, we seek such properties aplenty as the Jala Tatva and Agni Tatva are forged together and health properties are maximised. Our sincere request to you Jala Deva to award such healthy and long life as would facilitate Surya Darshan to us. May there not be in us any illwill or hatred among the co-beings, untruthfulness, and such feelings but keep us purified in body and mind as 'bahyaantara shuchi' for ever as long as we exist!

TEJAS- AGNI: 1. 1. 1-9: *Om Agnimeele purohitam yagjnasya Devamritvijam hotaaram ratnadhaatamam/ Agnih purvobhir rishibhireedyo nutanairuta, sa devaah eh vakshat/ Agninaa rayimashvant poshameva dive dive, yashaasam veeravattamam/ Agneyam yagjnamadhvaram vishvatgah paribhurasi, sa idyeveshu gacchati/ Agnirhotaa kavikratuh satyashchitrashravastamah, Devodevebhiraa gamat/ Yadanga daashushe tvamagne bhadram karishyasi, tavettat satyamangirah/ Upa tvaagne divedive doshaavastaardhiyaa vayam namo bharanta yemasi/ Raajantamadhvaraanaam gopaamritasya dodivim, vardha maanam sve dame/ Sa nah piteva suunavegne suupaayano bhava sachasvaa nah svastaye/* Let us pray and commend to Agni Deva, whom the Paramardhika Yagjna Karma is essentially based with, the most effective medium to reach Devas with, the Ritvija could conveniently perform, the Hota could invoke Devatas, and the Yaajakas who are adorned with the fruits as readily reaped by! May we invoke Agni Deva whom ancient Maharshis worshipped unfailingy and the contemporary vidvans are never tired out to pray and commend! Agni is the unique Deity whom once invoked formally assumes ever larger volume and radiance and endows with prosperity, progeny and prolonged existence! Agni Deva! You are the one who has the will and power to save or smither instantly and what is more you could carry the offerings to Deva -Devis and bring back their blessings too, besides your own too. You indeed are the havi pradaata- jnaana/ satkarma preraka, and satya rupa as the purifier and the unique and instant usherer of Deva ganas to Yagjnas! To those who perform or facilitate Yagjna Karmas are bestowed wealth, long life, residential benefits, progeny and contentment as also futuristic vision. Deva! we are the sincere and ever long 'upaasakas' and practitioners always commending and closely facing 'pavitraagnis'. We the householders are yagjna rakshakas, satya vratas, and nitya agni performers. Garhapatya Agni Deva! just as fathers seek to make the 'santana' comfortable and happy, do facilitate every act of ours to be successful and reputation worthy!

1.12. 1-12: *Agnim dutam vrineemahe hotaaram vishvavedasa, asya yagjnasya sukritam/ Agniagnim haveemabhih sadaa havanta vishputim, havya vaaham purupriyam/ Agne Devaah ihaa vaha jagjnaano vrittabarhishe, asi hotaa na eedyah/ Taam ushato vi bodhaya yadagned yaasi dyutam, Devairaa satsi barhishi/ Ghitaahavana deedivah prati shma rishato daha, Agnetvam rakshasvinah/ Agninaagnih samidhyate Kavirgrihapatiryuvaa, havya vaang juhvaasyah/ Kavimaagnimupa stuhi satyadharmaana-madhvare, Devamameevachaatanam/ Yastvaamagne havishpatirdutam Deva saparyati, tasya sma praavitaa bhava/ Yo Agnim dedvaveetaye havishmaan aavivaasati, tasmai Paavaka muulya/ Sa nah Paavaka deedivogne Devaah ihaa vaha, upa yagjnam havischa nah/ Sa nah stavaan aa bhara gaayatrena naveeyasaa, rayim veeravateemisham/ Agne shukrena shochishaa vishvaabhir deva huutibhih, imam stomam jushasanah/* The omnisient Agni Deva! You are indeed the 'Vidhata' and the Regulator of Yagjnas eveready to satisfy all the Devatas; in fact you are renowned as the singular 'Deva Doota' carrying 'havis' to one all from Prajapati to Indraadi Devatas from Maharshis to moderate yagjna saadhakas. The very first agent of the yagjna kartas to the end receiver your 'sandhaana kartrutva' or celestial mediation is amazing. Highly commendable Agni Deva! You are manifested as a result of 'aarani mandhan' or by the rubbing of wooden sticks; seated comfortably on the spread out 'kushaagras'or on the top of kusha grass sticks, you are ever pleased to oblige and invoke various celestial deva-devis and bestow the havis to them as the concerned celebrities are made to be seated along with with you and be honoured to accept the offerings. Agni Deva who is ever radiant with the 'ghrita aahutis' or ghee mixed flames, you bring down to ashes the evil energies and bring about universal balance of virtue and vice! Deva! you are the 'Yagna Sthala Rakshak', 'Doora darshi' or of distant visionary of what ever happens next; approachable of all the Gods by your mere invocation and call by their respective

names; the medium of invocation being ‘aahutis’ into the flames of aahavaneeya Yagjnaagni as created by ‘aarani manthana’ as afore explained. Ritvijas! Do perform high commendations to the ‘Jnaanavaan Agni Deva’ for His extraordinary role in Loka Kalyan of destroying diseases both physical and psychological all over the charaachara jagat! At the same time, Agni Deva, the key act of divinity being executed sincerely by the Ritviks is commendable too as the preparatory arrangements are theirs to perform the Deva Karya successfully.Agni Deva, may Paramatma bless you for this supreme act of mediation for universal contentment. Deva! may you be commended by Gayatri Chanda Sukta and bestow Putraadi Ishvarya and ample food that readily generates physical strength and mental energy! [(Vaishwaanara Gayatri) : *Vaishvaanaraaya vidmahe leelaalaaya dheemahi, tanno Agnih prachodayaat/* May Agni Deva the ready means of worship and cooking as the singular source of radiance and ‘homa karyaas’ by which all the devas are invoked and contented with ‘mantra yukta ajyaas’ by way of oblations through the singular means of ghee and food. Manduka Upanishad describes Vaishvaanara as ‘ Lolaayamaana’]
Agni Deva!May your splendour and fame accept our prostrations and prayers in your outstanding role of multi-directional Loka Kalyan, especially in bringing Deva Devis to humanity close only by your mediatory powers!

1.14.1-12. *Ebhiragne duvo giro vishvebhih somapeetaye, Devobhiryaahi yakshicha/ Aaa tvaa Kanvaa ahushat grunanti vipra te dhiyah Devebhiragna aa gahi/Indra Vaayu Brihaspatim Mitraagnim Pushanam Bhagam, Aadityaan Maarutam ganam/ Pa vo bhriyanta indavo matsaraamaadiyashnavah drapsaa madhvaschamushadah/ Eelate tvaamavasyavah kanvaaso vtitta barhishadah, havishmano arangakritah/ Ghritaprishthaa manoyujo ye tvaa vahanti vahnyahyah, aa devaantsomapeetaye/Taan yajatraam rutaavridhogne patneevataskrudhi, madhvah su jihva paayaya/ Yajatraa ya eengyaaste te pibantu jihvayaa madhoragne vashatkriti/ Aakeem Suryasy rochanaad vishvaan devaam usharbudhah, viprohoteh vakshati/ Vishvabhih Somyam madhvagna Indrena Vaayunaa, pibaa Mitrasya dhaamabhih/ Tvam hotaa manurhitogne yajeshuseedasi, Somam no adhvaram yaja/ Yukshvaahyaarushee radhe harito Deva rohitah taabhirdevaam ihaa vah/* Agni Deva! You have arrived at the yagjna along with all the Devatas to enjoy Soma Rasa and may we pay our earnest welcome and services formally and make your visit satisfactory. In this ‘Yagjna shaala’ celestial stalwarts have arrived viz. Indra, Vayu, Brihaspati, Mitra, Agni, Pusha, Bhaga, Adityagana, Marudgana and so on. Sweet Soma Rasa is already ready in vessels for service to Agni and other celestial guests. Kanva Rishi and his family relatives are ready seated with their ‘shubhaakaankshas’to be conveyed to the Sacred Guests of honour; in fact they have spread out the kusha mats awaiting the celestial guests and arranged ‘havishaanna’ or the cooked rice for the offerings along with ghee as the offerings to Agni. Agni Deva! by your mere ‘sankalpa’, Devas are ready to run their chariots to arrive with the fond hope of enjoying ‘Soma paana’ the drink of soma juice. Even Indra gets readied to arrive at the Yagjna along with his wife. Vishvadevas from their beds after comfortable night long sleep woken up by the Ushakaala Sunrays get readied to reach the yagjna sthala only to receive the havishaanna and the soma rasa! Agni Deva! let all the Devas viz. Indra, Vaayu, Mitra and such others line up with their respective glories in the gala party and drink up soma juice to our heart’s content. ‘Maanava hita’ Agni Deva! kindly assume the form of a ‘Hota’ and set up fast the Yagjna svarupa without ‘jeeva himsa’ of any kind. You have the capacity and wish to ride the chariot named Rohit with horses of speed and strength and bring in Devas of eminence to the Yagna atonce!

1.147.1-4. *Kathaa te Agne shuchayanta aayordadaashurvajobhiraashushaanaah,ubhe yattoke tanaye dadhaanaa rutasya saamanranayanta Devaah/Bodhaame asya vachaso yavishtha mahishthasya prabhru-tasya svadhaav ah, peeyati tvo anutvo grunaati vandaaruste tvam vanded Agne/ Ye Paayavo maamate - yam te Agne pasyanto andham duritaadarakshan, rarakjsha taantsukruto Vishvavedaa dipsant idripavo naah debhuh/ Yo no Agne ararivaam aghaayuraraateevaa marchayati dvayena, mantro guruh punarastu so asmaa anu mriksheeshta tvam duruktaih/ Uta vaa yahah sahasya pravidvaan marto martam marchayati dvayena, atah paahi stavamaana stuvamagne maakirno duritaaya dhaayeeh/* (Agni Deva! how indeed your flames bestow food and Jeevan Tatva or Life's orientation to humanity even as you facilitate yagjna karyas and move about vayu mandala freely! Possesive of the magnificence of noble youthfulness, Agni Deva! some persons nodoubt blame you for your ferocity and speed of your flames but yet they have to admire and greet your basic form to cook and nourish food which is the basic input of life indeed! Your power of radiance is the basic input to dispell darkness, figuratively or otherwise ; may the very many acts of your kindness be not discounted and your periodical acts of severity exaggerated! Keeping the bodies warm and ticking life is a reality of the basics of Agni while the hazards in the ability to balance the 'praana' with the essentiality of the very existence is blame! May the genuine persons who evaluate the deeds of the sinful ones be saved and the habitual practioners of evil acts be elimimated from time to time!

2.1-1-16: *Tvamagne dyubhistvamaashushu kshanitsavamad abhyastvmashnaspari, tvam vanedbhyastvam nrinaam nrupate jaayase shuchih/* Manushya swaami Agnideva! You have appeared on dyuloka and soon enough attained 'pavitrata'. You are manifested in waters as Agni, or by the friction of stones, in the forests as daavaagni, and in auoshadhis as the 'jvara' or temperature among humans. *Tavaagne hotram tava poutramritviyam tava neshtam tvamagnidruta -ayatah, tava prashastram tvamadhvareeyasi Brahmaa chaasi griha patischa no dame/* Agni Deva!among the or 'Ritviks' or the conductors of Yagjna karyas, you are the Hota aavaahana karta or the Invoker-the Pota or the Ensurer of Pavitrata or purity of body and mind- the neshtha or the Somaadi distributor- agneedha or expert of yagjna karmas- the prashasta or one who accords 'prerana' or provoker of the yagjna; adharvyu or the karma kaanda sanchaalak or the conductor cum superviser and finally Brahma the over all in charge. *Tvamagna Indro vrishabhah sataamasi tvam vishnumrurugaayo namasyah,tvam Brahmaa rayividbrahmanaspate tvam vidhartah sachase purandyaa/* Agni Deva! you are like Indra the Head of Devas is the Master for Ceremonies and a true leader; like Vishnu who is omni present; like Brahma the 'parama medhavi' the cynosure of jnaana! *Tvamagne Raajaa Varuno dhritavratastvam Mitro bhavasi dasma eedyah, tvamaryamaa rarishe suveertham saptatiryasya sambhujam tvamamsho vidathe Deva bhaajayuh/ Tvamagne Rudro asuro maho divastvam shardho maarutam priksha eeshishe, tvam vaatairarunairyasi shadanga tatvam Pushaa vidhatah paasi nu tamnaa/ Tvamagned dravinodaa arangakrite tvam devah Savitaa ratnadhaa asi, tvam Bhago nripate vasva eeshishe tvam yastevidhat/ Tvamagne Rudro asuro maho divastvam shardho maarutam priksha eeshishe, tvam vaatairarunairyasi shadanga tatvam Pushaa vidhatah paasi nu tamnaa/* You are likeVaruna Deva is the 'sarva vrata dhaarana karta' or the major Guide and Conductor of Vratas or systematic pujas and of worship; you are like Mitra Deva is the destroyer of evil forces and worthy of endless praises; you are like Aryama the prime benefactor Leader of Propitiousness; Agni Deva! you are like Tvashta the one praiseworthy deity who readily equips us with courage and intrepedity as of owr own clan and category! Agni Deva! you are like Maha Rudra who is indeed the 'praana daata' of dyuloka. You are like the powerful Vayu Deva full of speed and vigour. As

the Annaadhipati Marut Devas , you ever generous and magnanimous and like Pusha Deva you provide 'raksha' or physical safety.

Tvamagned dravinodaa arangakrite tvam devah Savitaa ratnadhaa asi, tvam Bhago nripate vasva eeshishe tvam yastevidhat/ Tvaamagne dama aa vishpanti vishastvaam raajanam suvidatra -mrunjate, tvam vishvaani svaneeka patyase tvam sahasraani shataa dasha prati/ Tvaamagne pitara-mishtibhirnarastvaam bhraatraaya shyayyaa tanuurucham, tvam putro bhavasi yastevidhvatvam sakhaa surevah paasyaadhrishah/ Tvaamagna rubhuraake namastyatsvam vaajasya khumato raaya Eshishe, tvam vi bhasyanu dakshi daavane tvam vishikshurasi yagjnamaatanih/ Tvamagne Aditirdeva daashushe tvam hotraa bharatee vardhase giraa, tvamilaa shata himaasi Dakshase tvam vritrahaa Vasupate Sarasvati/ Tvamagne subhruta uttamam vayastva syaarhe varna aa sandushi shriyah, tvam vaajah pratarino brihatraasi tvam rayirbahulo vishvataapruthuh/ Tvaamagna Adityasa aasyam tvaam jihvaam shuchayhaschakrire kave, tvaam raatishaacho adhvareshu saschire tve devaa haviradantyaahutam/Tve Agne Vishve amritaaso adruha aasaa Devaa haviradantyaahutam, tvayaa mnartaasah svadant aasutim tvam garbho veerudhaam jajisho shuchih/ Agni Deva! You who are of intense flames, also provide ample money and happiness; you are like Savita Deva the 'ratna dharanakarta' and Dhanadhipati Bhaga Deva. As Praja Paalaka in individual homes, you are in our households,taking full care of us day in and day out. As the God of the Universe, you have the willingness and capacity to safeguard and save us ever. Agni Deva! you are the father of human beings, the latter perform yagjnas in their households and thus the sons reap fruits of the Sacrifices; as you are our friend-philosopher and guide, you inspire us to practise charities to the well deserved and thus a cycling effect takes place in the society of householders. Agni Deva! you are like Aditi Devi the mother of Devatas in the matters of dana dharmas. As you are praised extensively, you are named as 'hota' and 'bharati'. As you are in the custom of extending the life span of your devotees, you are like Ila Devi; you are like Kubera the Dhanaadhipati.You are also like Indra the 'Vrittaasura hantra' and like Pruthu who is famed as 'Anna Daata'. Dooradarshi Agni Deva! you are the Face of Dwadasha Adityas and the 'jihva' or the tongue of Deva Gnaas as they surround you for 'aahuti grahana'.[Dwadasha Adityas are noted as follows: 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; Twashtha is present in the form of 'Vanaspati' and 'Aushadhi' (Vegetable Oils and Herbal Medicines); Aryama who provides protection and relief to humanity; Bhaga is in the form of Earth and Mountains; Viviswan in the form of Agni / Fire and is the cooking facilitator of food as also of the destroying power; the ninth name of Surya Deva is Amshu or of the form of Chandra Deva who provides coolness and pleasure of existence; Vishnu is the tenth name of Surya who constanly checks the evil forces in the World and slays Danavaas and establishes virtue from time to time by assuming Incarnations; Varuna is the eleventh appearance present in water as the source of life and fertility staying in Oceans, Rivers and various water profiles; and finally, Mitra or form of propitiousness and help to humanity] Agni Deva!Deva ganas always accept 'havishyaanna' from their faces / mouths; 'manushyas' receive it with their hands; whereas vriksha- vanaspatis provide in the 'urja rupa' or energy form; indeed this is named as the Nitrogen Cycle.

2.6.1-9:*Agnim tam maye yo vasurastam yam yanti dhenavah, astamarvanta aashaavostam nityaaso vaajina isham stutotrubhya aa bhara/ So agniryo vasurgune sam yamaayanti dhenavah, samarvanto raghudruvah sam srujaataasah suuraya isham stotrubhya aa bhara/ Agnirhi vaajinam vishodadaati*

vishva charshanih, Agnee raaye svaabhuvam sa preeto yaati vaayurvamisham stotrubhya aa bhara/ Aaa te agna idheemahi drumantam Devaajaram, yadvasyaate paneeyas samiddeeyati dyuveesham stotrubhya aa bhara/ Aa te Agna ruchaa havih shukrasya shoshochishpate, shuschandra dasma vishpate havya vaat tubhyam huyat isham stotrubhya aa bhara / Protye agnayognishu vishyam pushyant vaaryam, te hinvire ta eenvire ta ishanyanta Ishanyanantyaanushagisham stotrubhya aa bhara/ Tava tye agne archayo mahi vraadhanta vaajinah, ye patvabhih shaphaanam vrajaa bhuranta gonaamisham stotrubhya aa bhara/ Navaa no agna aa bhara stotrubhyah sukshiteerishah, te syaama ya aanruchustvaadyutaaso damedama eesham stotrubhya aa bhara/ Ubhe suschandra sarpisho darvee shreeneesha aasani, uto na utpupuryaa ukteshu shvasaspat eesham stotrubhya aa bhara/ Evaam agnimajuryamugreer bharyagjnabhiraanushak, dadhadasme suveeryamuta tvadaashvashvamisham stotrubhya aa bhara/ We are all familiar with the Yagjnasthala, where we pray and worship Agni Deva. This indeed is the place where cows and horses too move about and return to their respective places for rest thereafter. Agni Deva, may the 'yaajakas' be all happy and contented! May all the horsemen and cowherds too who visit this sacred place where Vidvans worship always be happy and contented. May the 'Kartas' responsible for freely spending without reservations the yagjna kaaryas be full of happiness and vamsha vriddhi. The ever active and youthful 'stotas' participating in the yagjna karyas and connecting with Dyuloka be blessed so that they all as also their family members and dependents be ever above the want of food, material and desires. AgniDeva! You are the Vishva poshak, shatru naashak, Deva Tripti kaarak by the supply of 'havish' and 'sva prakaa -shak'. You ought to sustain the Ritviks whose rendering of 'Ruchas' by perfect 'uccharana' by way of 'baahyaantara shuchi' and 'Sarasvati kataaksha' as these qualifications are very rare and limited; may that clan of ritviks be ever contented and kept above the material needs. Deva! your magnifecent rays are such that they respond steadily by the purity and perfection of renditions of mantras and the modulation of sounds, above all the purity of the heart and soul of the 'saadhakas'; indeed, such perfect balancing of the several 'variables' need to be converted as 'constants' to build bridges between man and divinity and the singular bridge is Agni Deva alone! May the participants of this Unique Yajna be the end result of all round fulfillment while the Singular Actor-Director-Producer is Agni and Agni alone!

10.7.1-7: *Swasti no divo agne prathivyaa vishvaayurdhehi yajathaaya Deva, sachemahi tava dasma praketairuurushyaa na uruubhirdeva shamsaih/ Imaa Agne matayastubhyam jaataa gobhiraschairabhi grunanti raadhah, yadaa te marto anu bhogamaangvaso dahaano matibhih sujaata/ Agnim manye pitara-magni maapirmaagnim bhraataram sadamitsakhaayam, agneraneekam brihatah saparyam divi shukram yajatam Suryasya/ Siddhaa agne dhiyo asme sanutreeyam traayasedama aa nitya hotaa, rutaavaasa rohidashvah purukshurdyubhirasmaa ahibhiryaamamastu/ Dyubhirhitam Mitramiva prayogam patnamritvija madhvarasya jaaram, baahubhyaamagnimaayavojanant vikshu horaaram nyasaadayant/ Svayam yajasva divi deva devaankim te paakah krinavadaprachetaah, yathaayaja ritubhirdeva devaanevaa yajasva tvam sujaat/ Bhavaa no agnevitota gopaa bhavaa vayaskrudit no vayodhaah, raasvaa cha nah sumaho havyadaatim traasvet nastanvo aprayucchan/*
Divyaagni Deva! Grant excellent food to both Earth and Divya Lokas, pursuant to the sacred yagjna karyas on the earth, even as you bestow to us the required resilience and self reliance besides security and wisdom. The more we commend the less sounds our deservedness, as already you have granted us wealth, cows and horses; indeed this is all your benevolence. We however pray further to bestow ideal virtue and self control from you.Agni Deva, we have always considered you as our father who brings us up, as a close relative who helps us in need and as a close associate who advises suitably. We always guard and keep holy this 'yagjna sthala' as if the revered Surya Mandala residents come down and meditate! May

our psyche and prayers be readily fructified to safeguard us and always let our lives be upgraded to live a typically yagjna- maya existence, with you as hota in the agni karyas. May we ever deserve the sacred task of distributing 'havishaanna' and the fall out advantages of doing so too. Deva! you are 'tejomaya, mitra tulya, ritvija swarupa, puraatana, himsaarahita, yagjna sampanna kartaa' as materialised from the hands of yaajikaas. Tejo Murti Agni Deva! You serve deva ganaas directly but we in 'martya loka' we are not able to do like wise being 'manda buddhis' or of below par capacity and hence undeserved. Mah Jnani Agni Deva! Keep us secured from direct and indirect interferences and hurdles. We seek you to don the role of producer and supplier of food and thus assure us to sustain and strengthen our physical energies and mental abilities.

VAYU: The quickest forwarder of 'havishaana' and 'Soma Rasa' from Yaajikas to Devas-
1.2.1-7: *Vaayavaa yaahi darshateme somaa aramkritaah, teshaam paahi shrudhee havam/ Vaaya ukthobhirjarante tvaamacchaa jaritaarah, Suta Somaa aharvidah/ Vaayo tava prapanchatee dhenaa jigaati daashushe , Uruuchee Soma peetaye/ Indra Vaayu ime sutaa upa prayobhiraa gatam, Indavo vaamushaantih/ Vaayavindrascha chetatha sutaanaam vaajinee vasuu, tavaa yaatamupa dravat/ Vaayavindrascha sunvit aa dhaatamupa nishkrutam , makshvitthaa dhiyaa naraa/* (Priya Darshi Vayu Deva! Kindly enter our Yagjna sthala; there is Soma Rasa awaiting your enjoyment. Vayu Deva! Those who are all engaged in the production of Soma Juice [among the or 'Ritviks' or the conductors of Yagjna karyas, you viz the Hota aavaahana karta or the Invoker-the Pota or the Ensurer of Pavitrata or purity of body and mind- the neshtha or the Somaadi distributor- agneedha or expert of yagjna karmas- the prashasta or one who accords 'prerana' or provoker of the yagjna; adharvyu or the karma kaanda sanchaalak or the conductor cum superviser and finally Brahma the over all in charge] , as also those who are fully conversant of the features, taste, and impact of the drink are all assembled at the yagjna sthala keenly awaiting your kind glorious arrival ! Vayu Deva! the commanding entry of your voice- the Voice of Wind- is awaited anxiously at the Yagna shaala by all the constituent partners of Soma Rasa, to be able to convey its features of renown, its impact, interest and so on. In fact, Indra Deva and Vayu Deva, we welcome both of you and as you descend the Yagjna Shaala along with sweet eats too to go well with the supply of Soma Rasa! Both of you are of supreme capability and glory in your own ways of specialisation and are heartily requested to join the Oragniser to honour us at the Soma Rasa party!

1.134.1-7: *Aa tvaa juvo raarhaanaa abhi prayo Vaayo vahintvah purvapeeyate Somasya purvapeetaye, urdhvaa te anu sunruta manastishthantu jaanatee, niyuktvataa rathena yaahi daavano makhasya daavane/ Madantu tvaa mandino vaaya vikndavosmatkaaranaasah sukritaa abhidyavo gobhih kraanaa abhidyavaha, yadva kraanaa eeradhyai daksham sachant uutayah, saghreecheenaa niyuko daavane dhiya upa bruvat eem dhiyah/ Vaayuryungto rohitaa vaayuraruunaa vaayu rathe ajiraa dhuri volhave vihishthaa dhuri volahave, pra bodhayaa purandhim jaara sa sateemiva,pra chakshaya rodasee vaaya yoshasah shravase Vaayayoshasah/ Tubhyamushaasah shuchayah paraavati bhadraa vastraa tanvate dasum rashimashu, tubhyam dhenuh sabardudhaa vishvaa vasuuni dohate, ajanayo maruto vakshanaa -bhyo diva aa vakshanaabhyah/ Tubhyam shukraasah shuchayasturanyavo madeshugraa ishananta bhurvanyapaamishanta bhurvani, tvaam tsaaree dasamaano bhagameette takvaveeye, tvam vishvasmaad-druvanaatpaasi dharmanaa Suryaatpaasi dharmanaa/ Tvam no vaayaveshaama puurvyah somaanaam porathamam peetirmarhasi sutaanaam preetimarhasi, uto vihutmateenaam vishaam vivarjusheenaam, vishvaa itte dhenavo duhnat aashiram/* Vaayu Deva!Your vibrant and speedy horses have already reached to the Soma Yaaga to accept the 'havishaanna'; you are already familiar with our voices which

have been commending your virtuous features and now do kindly oblige us in accepting our 'aahutis'at the yagjna. We have already got prepared the tasty and nutritious Soma Rasa duly tempered with cow milk for your special consumption. We the humans of virtue aim at the fullfillment of 'chaturvidha purushardhas' of 'Dharmaartha kaama mokshas' and with this very objective, have spared no effort in organasing the Yagjna and the climactic preparation of Soma Rasa; now do oblige us in accepting the offering of Havishaanna and the drink of Soma Rasa.Vayu Deva! for carrying you all the way to this yagjna shaala, red horses of extraordinary vigour and speed are in position. Just as a proverbial husband wakes up and lifts up too his lover from sleep, you must wake up 'dhyaavaa- prithivi' or the Space and Earth be awaken by the Ushakaala Surya motivated by Vaayu and activise the former to vibrant activity and alertness. Vayu Deva! Pavitra Usha has already materialised distant, ever fresh and bright dresses to clothe you with care and selection to readily impart auspiciousness. Besides excellent dresses, cows yield fresh milk for you. It is indeed that such Sacred Winds ever active on the surfaces of Rivers and Oceans fly up and up and materialise rains of sufficient force, which in turn bestow crops of food to the entirety of Beings on Earth! Thus the brilliant cycle of Pancha Bhutas of Prithivi-Aapas-Tejas-Vayu and Akaasha interacting for the sustenance of Life! Vayu Deva! You have the unique role of instantly carrying Soma Rasa to various destinations. Jala sthaapana from one Element to another is indeed possible with your excellent collaboration among the Elements. This precisely why the helpless Manushyas- or for that matter all the Beings in the Universal Creation, praise in a singulr voice that without you there would no existence, as indeed the 'praana vayu' is literally hinged to life. [Kathopanishad II.ii.3-5 : II.ii.3) *Urthvam praanam unnayhati apaanam pratyagasyati, Madhte vaamanmaaseenam Vishve Devaa upaasate/*(The Self is the driving force of Praana as the upward breathing and Apana as the downward breathing; indeed, Praana or the Vital Power energises the body parts and senses like speech, breathing, vision, hearing and thinking by mind. The Self is seated in the middle part of the body and is worshipped by all the Devas; in the Universal context, the Self moves about like the Swan compared to Sun as swan symbolising all pervasive consciousness)II.ii.4) *Asya visramsamaanaya sharirasthasya dehinah,Dehaad vimuchyamaanasya kimatra parishishyate: etadvai tat/*(The interrogation is that when the dweller of the body viz. the embodied Self is detached from the body, then the latter gets released and what else remains in the body!)II.ii.5) *Na pranena naapaanejna martyo jeevati kaschana, Itarena tu jeevanti yasminnetaav upaashritau/*(Then as the Self- consciousness leaves the body, then no mortal could live by praana or apaana and then these winds ought to find asylum eleswhere; in other words, the entity of the self is not dependent on the Praana-Apaana but is the other way round!)]

10.168.1-4: *Vaatasya nu mahimaanam rathasya rujanneti stanayatrasya ghoshah, divisprugyaatya runeenaani krinvannute yeti prithivyaa revumasyan/* The sweep and speed of Vaayu is remarkable and unique. Assuming a wide variety of sound waves ranging from happy coolness to ferocious earthquakes the range of sounds is astounding. From forcibly pulling down huge forest trees to tiny plants the variety of speeds is amazing. Once engulfing the sky by its thick black clouds, the currents of winds literally bring earth and sky together.

*Samprerate anu vaatasya vishthaayenam gacchhanti samanam na yoshaah, taabhih sayuskaratham Deva eeryatesya vishvasya bhuvanasya raajaa/*The lightning speed of wind power could even break huge mountain ranges into smithereens. Like the speedy horses approaching the battle fronts, the gushes of alarming and noisy winds uproot huge trees creating a scene of horror. As though riding on the chariot of huge uprooted trees, the King of Wind looks like the Overlord of the Universe at that time!

Antariksshe pathibhireeyamaano na ni vishte katamacchanaah, Apaam sakhaa prathamnajaa rutaavaa kva svijjaatah krita aa babhuva/ Vayu Deva moving fast all across the 'antariksha' by royal routes as also lanes and bye - lanes; He is never stationary nor restful. The illusive interrogation now would be as to where Vayu was originated and how as the Unique Lord of Life had originally got manifested!

Atmaana Devaanaam bhuvanasya garbho yathaavasham charati Deva eshah, ghoshaa idasya shrunvare na rupam tasmai vaataaya havishaa vidhema/ Vayu Deva is the 'Atma' and Garbha or the Soul and Seed of Bhuvanas, moving unfettered and independent. His 'sounds' are countless, complex and varied being unseen too. His form is never seen but felt and ever worthy of worship. The best time and context when Vayu Deva is felt is when his archana is performed , dedicated and get rewarded!

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10.187.1-3: *Vaata aa vaatu bheshajem Shambhu mayobhu no hride, prana aayuumshi taarishat/ Uta vaata pitaasi na vuta bhraatota nah sakhaa, sa no jeevaatave krudhi/ Yadado vaata te grihemritasya nidhirhitah, tato no dehi jeevase/* Vaayu Deva! very kindly bring near to us oushadhis which endow with us excellent heath , well being and longevity. You are the father figure who had given us birth and upbringing, the 'bandhu rupa' or the dear relative, and friend who is an adviser and well wisher; do kindly strenghen the supply line of medicines. You possess Praana Rupa Jeevana Tatva and the 'nidhi' or the never diminishing stock of life providing energies; grant us a never failing life line to me and associates for ever!

ANTARIKSHA: 1.22.13-14. *Mahee dyouh prithivee cha na imam yagjnam mimikshataam piprutaam no bhareemabhih/ Tayoridghritavatpayo vipraa rihanti dheetibhih, gandharvasya Dhruve pade/* May both Prithvi and dyuloka, complete our respective duties in the context of yagjna kaaryas and fulfil al the respective duties and obligations successfully as also organise the step wise tasks involved by way of making available 'bharana- poshana' saamagri or the yaagjnic tools and the knowhow of utilising them. Gandharva Loka and 'Dhruvasthaana'- in between bhuloka and dyuloka, have to fulfill their own obligations while, successful execution of the requirements of men-material are the basic inputs which need to be perfected. Indeed only the experienced persons-duties-procedural inputs need to be meticulously worked out for the ultimate success of the Yagjna.

1.159-1-3: *Pra dyhaavaa yagjnaih prithvee rutaavrudhaa maheestushe vidayeshu prachetasaa, Devobhi-ryo Deva putre sundasasethya dhiyaa vaaryaani prabhushitah/ Uta manye pituradruho mano maaturmahi svatavastadraveemabhih,suretasaa pitaraa bhuma chakrataruruu prajaayaa amritam vareemabhih/ Te soonavah svapsah sudam saso mahee jajurmaataraa purvachittaye, sthaatuscha satyam jajatascha dharmani putrasya paathah padamadvayaavinah/* Celestial daughters viz. Dyaavaa, Prithivi, and other Shaktis collectively are inspired to execute excellent tasks and are adorned to perform likewise. This is essentially due to reciprocate and respond to 'Yagjneeya bhaavanas' and 'Yagjneeya karyaacharanas' in the form of 'mantras' in favour of prithvi and dyulokaas. We the human beings always consider Prithvi and Antariksha most genuinely as our mother and father and extol them accordingly. Parakrama sheela and Prikriti Swarupi Prithvi and Srashtaa Swarupa Purusha Antariksha are indeed , by virtue of their combined might have indeed been successfully generating the Beings in the Universe especially the humanity; this outstanding creation is indeed 'par excellence'. Prakrti in a way is to be considered as 'Manas' or Mental Energy; humanity possess the mighty pull of 'Manas'. It is the Supreme

Coordination of the Parental Might that could har ness Human Thoughts and Psyche. The basic pull of human thought - as well as of all other 'sthaavara jangamas'[species like Andajas or born out of eggs - udbhujas or created by sprouting-svedajas or created by sweat, besides immovable mouintans-oceans] is conditioned by the parents who are essentially kind, forgiving and of mature patience. Even as the children often outstep far beyond the frontiers of 'dharma and nyaaya', the affectionate and ever merciful parents readily pardon them and provide them succor merely out of their magnificence.

1.160.1-5:*Te hi dyaavaa prithivee vishva shambhuva ritaavaree rajaso dhaarayatkavee, sujanmanee dhishano antareeyate devo devee dharmanaa Suyryahshuchih/ Uruuvyachasaa mahinee asashchataa pitaa maataa chabhuvanaani rakshatah, sudhrushtame vapushye na rodasee pitaa yatseemabhi rupairavaasayat/ Savahnih putrah pitroh pavitramaapunaati dheero bhuvanaani maayayaa, dhenumcha prushimna vrishabham suretasam vishvaaha shukram payo asya dukshat/ Ayam Devaanaamapasaama - pastamo yo jajaan rodasee vishvashambhuvaa, vi yo mame rajasee sukratuuyayaajerebhih skambha - nebhih samaanruche/ Te no grunaane mahinee mahi shravah kshatram dyaava prithivee dhaasatho brihat, yenaabhi krishteestatanaam vishvahaa panaayyamojo asme saminvatam/* Dyau- Prithivi, Bhumi and Antariksha- are together the hinges of the Universe and also the Yagjna swarupas. The Sarva Tejasvi and Sarva Medhavi Entities of Earth and Sky are also the Sarva Ramrakshak -Sarva Utpaadak or the Universal Creators and Sustainers. It is among these that Surya Deva moves all over as the supreme mediator and as the ever active agent to organise the Unversal Activities. Between Earth and Sky there has to be a powerful coordinator of the stature of Surya just as a cow and bull or Bhumi and Anrariksha. Surya Deva is like the able Son to truthfully assume the responsibility. May the offspring of Bhumi and Sky on Earth with the active assistance of Surya be ever active with their own activities of Dharma and Karma on one hand and the pulls and pressures of materealism and spiritualism on the other.

5.36.5: *Vrishhatvaa vrishanam vadhatu dyourvrishaa vrishabhyaam vahase haribhyaam, sa shipra vrisha krato vrishaa vajrinbhare dhaah/* Mighty Indra Deva! May dyuloka be fortified with supreme energy by your illustrious chariots while you ride with your horses as the symbols of speed and strength, even as you wear the outstanding kireeta or the headgear and armed with 'vajraayudha'. May there not be even negligible traces of evil powers be wiped out and cleaned up without traces.

7.53.1-3: *Pra dyaavaa yagnaih prithivee namobhih sabaadha eele brihatee yajanne, te chiddhi purve kavayo grunantah puro mahee dadhire Deva putre/ Pra purvaje pitaraa navyaseebhirgorbhih krunudhvam sadane rutasya, aa no dyaavaa prithivee daivena janena yaant mahi vaam varuutham/ Vutohi vaam ratnadheyaani santi puruuni dyaavaa prithivee sudaase, asme dhattam yadasadskrudhoyu yuuyam paat svastibhih sadaa nah/* From times immemorial, ancients Rishis had always lavished praises and prayers to bhu devi and antariksha deva as the glorious parents of the Universe and even now through the medium of Yagjna karyaas too the continuity is sustained and hence the avalability of food and sustenance. Yagjnako! Even as the number of participants of the Sacrifices has dwindled, the faith and fame of earth and sky is maintained as our eternal parents; may they pardon our increasing lapses as the true father and mother entities, despite our evil doings and ingratitude for them . Beloved parents, you are not only equipped with love and kindness to us but plentitude of fortunes and never ending materialistic pleasures to endow us with!

7.104.23: *Maa no raksho abhi nadyaatumaavataamapocchitu mithunaa yaa, prithiveenah paarthivaat paatvamhasontariksham divyaatpaatvasmaan/* May not 'raakshasaas' or the worst possible evil powers turn against us while both Deva-Devi Shaktis be alert at every step to safeguard us. Indeed, may Devi Prithvi eradicate all types of sinful activities all across the Earth and similarly the antariksha too be completely cleansed up with any kind of sinful doings and let auspiciousness prevail universally.

YAJURVEDA - KRISHNA / TAITTIREEYA SAMHITA: 1.1.9: The Fire-altar or Vedi: *Aa dadam Indrasya baahurasi dakshinah, sahasra bhrishtih shatatejaa vaayurasi tigma tejah/ Prithvi deva yajani oshadhyaste, moolam maa himsisham apahato araruh prithvai/* You Vedi on Earth! ! You are Indras's right arm with thousands of spikes of radiance, with Vayu of sharp strength, bhumi where deva yagjnas are performed with oshadhis, 'vraja' as energised by vedic knowledge.
1.1.10: Purification of Agni:*Pratyushtham rakshah pratyushtaa araatayo, agnervas tejishthena tejasaa-nishtapaami, goshtham maa nirmriksham,vaajinam tvaa sapatnasaaham sam maarjmi/ Vaacham praanam chakshuh shrotram prajaam yonim maa nirmriksham, vaajaneem tvaa sapatnasaaheem sam maarjmi, aashaasanaam soumanasam prajaam soubhagyam tanuum, agner anuvrataa bhuutvaa sam nahye sukritaaya kam/ Suprajasastvaa vayam supatneerupa sedima agne, sapatna dambhanam adaabhyam/ Imnam vi shyaami varunasya paasham yamabadhneeta savitaa suketah, dhaatushcha yonou sukritasya loke syonam me saha patyaakaromi/Samaayushaa sam porajayaa samagned varchasaa punah, sapatnee patyaaham gacchhe samaatmaa tanuvaa mama/ Maheenaam payo asyoshadheenaam rasah, tasyate aksheeya maanasya nirvapaami/Maheenaam payosyoshadheenaam rasah,adabdhena tvaa chakshushaa avekshe suprajaastvaaya/ Tejosi tejenu prehi agniste tejomaa vi nat agner jihvaa asi subhuur devaanaam, dhaamnedhaamne devebhyo yajushe yajushe bhava/ Shukramasi Tejorasi Tejosi Devaa vah savitotpunaatvaacchidrena pavitrena Vasoh Suryasya rashmibhih/Shukram tvaa shukraayaam dhaamne dhaamne Devebhyo yajusheyajushe grihyaami/ Jyotistvaa jyotishi archistvaarchishi/ Dhaamne dhaamne devebhyo yajusheyajushe grihyaami/* With Agni's pure flames, raakshasaas and all evil energies are burnt up and purified. Yet, the sources of knowledge are kept intact and retained. The fury of flames does not interfere with the natural powers of breath either, since one's speech, breath, hearing impulses, vision and the other inherent bodily or mental capabilities are disturbed. Agni Deva! while requesting for a contented mind and prosperity, I now prepare by physical frame with panchendriyas or five fundamental faculties for essentially dharmic actions. Similarly, I approach you with my spouses and successors as you indeed are invincible and undeceivable; you are however the singular destroyer of the external enemies and more significantly the enemies within viz. the basic 'arishadvargas' of kaama-krodha-lobha-moha-mada-matsaraas. Agni Deva! may I loosen the strong fetters of Varuna- proverbially called Varuna Paasha which the Creator Savitur tied at the time of birth- on three distinct planes viz. matter-life and mind.Indeed, in the early stages of life, every human being has to develop one's life at three levels viz. physical-mental-emotional. [At the younger stage of life or the flowering stage, one's faculties of beauty, reactions to affection and care and individual intelligence and grasp are prominent; as a person grows, maturity descends and the bonds of Varuna get gradually loosened.] It is at that stage of maturity, affinity with Agni and Agni Karyas grows. Then arrives the 'samanvayata' or equation with family life, life's partner, and offspring arrives! Then is the realisation that Agni is the gateway to auspiciousness, nearness to Daivatva, and the awareness of *shukram tvaa shukraayaam/* or ' I grasp and absorb that which is bright among the bright! *Dhaamne dhaamne devebhyo yajushe gruhnaami/* I then perceive Devas in every plane and every yagjna! *Jyotistvaa jyotishi archistvaarchishi/* I then recognise the self as the brilliance!

1.4.2&3. Praana the Life Energy: *Vaachaspataye pavasvavaagin, vrishaa vrishano amshubhyaam gabhasi puuto/ Devo Devaanaam pavitramasi, yeshaam bhaagosi tebhyastvaa svaamkrutosi madhumateernba ishaskrudhi/ Vishvebhyastvendriyebhyo divyebhyahh paarthivebhyo, manastvaa ashtu uru antariksha manvihi/ Svaahaa tvaa subhavah suryayaa, devebhyastvaa mareechipebhyam, esha te yonih praanaaya tvaa/* You the Master of speech the outstanding, do purify me as indeed you are the purifier of all the Devas too. To those Devas, you are accepted in all the primary aspects, besides quite a part of celestial senses of heaven and earth. As regards the midworld lokas too, may our human minds of sharpness make it possible to penetrate as after all the cosmic life is none too different excepting in certain layers.The praana based energy as far as mental faculties are concerned is auspicious and that life energy tends to purify the aspect of speech too. The sound of 'svaaha' to the celestials is purified any way as the supreme praana, the life energy anyway!
Praana's internal journey called 'Antaryaama': *Upayaamagriheetosi, antaryaccha Maghavan, paahi somamurushya raayah samisho yajasvaantah/ Te dadhaami dyaavaa prithivee antar uru antariksham, sajoshaa devair avaraih paraishcha,antaryaame Maghavan maadayasva/* Praana! You are restrained by way of your intake [Upayaama is the supportive restraint]. May Soma protect, guard the internal properties by gathering impulsion in the process of Internal Yagjna. May I place the Self and its features within the heaven-and earth as also the mid world; or the unison with bhur- bhuvar-swaha!

6.1.1: *Bahih praano vai manushyastasyaashanam praanomshnaati sapraana eve deekshita aashito bhavati yaavaanevaasya praanastena saha medhamupaiti bahih praano vai manushyah tasya ashanam praano ashnaati sa praana eva deekshata aashito bhavati yaavaan evaasya poraanah tena saha medham upaiti/* Everybody lives with praana the life energy; he eats, gets satiated and indeed is sanctified by praana.

6.2.2: *Aapataye tvaa gruhneemeetyaah praano vaa aapatih praanameva preenaati paripataya ityaaha mano vai paripatirgamana eva preenaati tanuunaptra ityaah tanuvo hi te taah samavaadyanta shaakvaraaya ityaah shaktaih te tat aatmanah samavaadyanta anaadhrishtam asi anaadhrishyam ityaah anaadhrishtam hi etat anaadhrishtam/* Let there be access to Praana the Life's very energy. He who rushes in for Praana is certainly delighted; that praana gives resdy access to the mind and indeed delights the mind. For the mighty there is strength and that person is unchallengeable!

6.4.5. *Praano vaa esha yat upaamshur yat upaamshuagra grahaa grihyante praanam eva anu prayanti aruno ha sma aaha aupoaveshih praatah savana eva yagjnam sam aham sthaapayaasmi tena tah samsthitena charaami iti ashtou kritvo agre abhishunoti ashta aksharaa gaayatri gaayatram praatah savanam pratah savanameva tena aapnoti ekaadashaa kritvo dviteeyam ekaadashaakshara trishtup traishtbham maadhyaandinam savanam/* Uaamshu is praana: [Upamshu is the practice of silently repeating a mantra and seek to secure deeper consciousness and remove mental impurities.] Aruna Aupaveshi is stated to have advided that whatever sacrifice is established be proceeded with; he first initiates with eight syllables of Gayatri, and then eleven times as Trishtubh of Chhandas.

Maadhyandinam eva savanam tenaa aapnoti dvaadasha krutvah triteeyam dvaadashaaksharaa jagatee jaagatam triteeya savanam triteeyaa savanam eva tenaa aapnoti etaam ha vaava sa yagjnasya samsthitam uvaacha askandaaya askannam hi tat yajnaasya samsthitasya skandaati atho kalu aahur gaayaree vaavaa praatah savane na ativaada iti anati vaaduka enam bhraatravyo bhavati ya evam veda

tasmaat ashtau ashtau kritvo abhishutyam/ By noon time, the performer does the Japa twelve times as Jagati Chhandas has twelve letters and so would be at the evening. This is what the regulation of the Establishment so that there is loss in the prescribed practice.

7.5.13. To whom Praana of a Jeeva is yoked to like a cross wooden piece! *Kastvaa yunakti sa tvaa yunaktu, Vishnustvaa yunaktvasya yagjnasyarddhyah/ Mahyam samnatyaa amushmai kaamaaya, Aayushe tvaa praanaayatvaapanaaya tvaa vyaanaayatvaa/ Apaanaayatvaa vyaanaayatvaa, vyushthai tvaa rayyai tvaa/ Raadhase tvaa ghoshaaya tvaa, poshaaya tvaa aaraa- dhoshaaya tvaa prachyutyai tvaa/* Who indeed yokes you since some significant power be yoked to! May Lord Vishnu be yoked to since He is the 'dharta and bharta' or the singular preserver and the clasper of Creation anyway besides the endower of peaceful and existence of all the Beings. This arrangenent is let me bestow calmness and pleasure. May Lord Vishnu save Life, the Prana, the vital energy; may He protect Apaana the outbreath as also the vyana.[Prana the inward moving energy pulsating the heart, the breathing and circulatory system, Apaana the outward moving energy eliminating wastes of body and lungs through the excretory systems, Vyana the circulation of energy enabling the expansion and contraction of the muscular system , Udaana the energy of the head and throat- the vocal apparatus for laughing or shouting or crying , and Samana the energy for digestion and assimilation, besides regulating the body cells and in-body heat regulation.]

SHUKLA YAJURVEDA: Bhu Devata- Dyuloka: 13: *Iyam te yagjniyaa tanuurapo munchvaami na prajaam, agum homuchah svaahaakritaah prithiveemaavishat prithivyaa sambhava/* Mother Prithvi! Your body is most sacred and befitting for Sacrifices; this is the hallowed place where we seek to discard impure waters and seek to promote juices of tasteful divinities. May each of our acts get immune from blemishes and sinful deeds and get dissolved by waters of transparency and cleanliness.

13.4-8: *Hiranyagarbhah samavartataagre bhutasya jaatah patireka aaseet, sa dadhaara prithiveem dyaamutemaam kasmai devaaya havishaa vidhema/ Drapschaskanda prithiveemanu dyaamimam cha yonimanu yaschapurvah, samaanam yonimanu sancharantam drapsam juhonmanu sapta hotraah/ Namostu sarpebhyo ye ke cha prithiveemanu, ye antariksshe ye divi tebhyah sarpabhyonamah/ Yaa ishavo yaatudhaanaanaam ye vaa vanaspateengruranu, ye vaavateshu sherate tebhyah sarpobhyo namah/ Ye vaamee rochane divo ye vaa suryasya rashmishu, yeshaamapsu sadaskrutam tebyah sarpebhyo namah/* Well at the time of Universal creation, there emerged Brahma Shakti and occupied the totality of the Universe. That Prajapati made the initial sacrifice to the Unknown to facilitate the process of creation and foremost of all, manifested Swarga-Antariksha-and Prithivi in the form of a serpentine coil. As the Sacrifice made headway, Prajapati thought of creating Praana- Parjanya and the sustaining food by way of 'drasa' to satisfy the celestial devaas as also the dyuloka or the antariksha as also 'vanapatis' or vegetation to satisfy the residents on Earth. Besides, the superior class of Beings on Earth viz. human beings built up Yagna sthala or Sacrificial Pit as a means of communication between Bhumi and Anrariksha. Then got manifested Surya Deva as a vibrant and radiant link to connect Bhur-Bhuvar-Svar Lokas. We greet now as follows: *Namostu sarpebhyo ye ke cha prithiveemanu, ye antariksshe ye divi tebhyah sarpabhyonamah/* May we in admiration amply pray and worship that celestial link in the form of a collosal serpent connectin three lokas. It is that unique Serpent which is like the rain of arrows destroying all kinds of evil energies like Rakshasaas; indeed it is like that ever dynamic serpent which creates 'vanspatis' as food to sustain the Beings on Earth. It is to that Sarpa Santati / or the Holy strings of Serpents which on their own splendour further enhanced by the radiance of Surya Deva and cooled down

by the attendant Jala Devatas that we the most insignifiant humans prostrate to and worship to the brim of our hearts.

13.18: *Bhurasi bhumirasyaditirasi vishvadhaayaa vishvasya b huvanasya Dhartee, prithiveem yaccha prithiveem drunguha pridhiveem maa hingaseeh/* Maatru gane, you too are like Bhu Devi who assures happiness to the entirety of charaachara srishti. Devi Aditi the unique mother of all the Devas! You are universally popular as the Universal Mother of all types of divinities. Such exemplary mother! May you too shine like the illustrious Bhu Devi renowned for her fortitude, patience and capab ility!

Agni:1. 5: *Agne vratapate vratam charishyaami tacchakeyam tanme raadhyataam, idamahamanrutaat satyamupaimi/* Agni Deva! you are the extraordinary administrator and facilitator of all types of 'Vratas' by the Humanity in totality. May we all be blessed to sincerely organise the outstanding Vrata of following the singular path of Satya and Nyaaya or Truthfulness and Justice.

2.7- 9: *Agne vaajajidvaajam tvaa sarishyantam vaajajiting samaarjim, namo devebyah svadhaa pitrubhyah suyamo me bhuyaastam/ Askannamadya Devebhya aajyanga sambhriyaasamanghrinaa vishno maa tvaavakramisham vasumateemagne te chhaayaamupastesham Vishnoh sthaanamaseeta Indro veeryakakrunoddhudhvodharaastaat/ Agne vehotram veduuryatyamavataam twaam dyaavaa prithivee avatvam dyaavaa prithivee svishtakruddevebhya Indra yaajjena havishaa bhutsvaaha sam jyotishaa jyotih/* Agni Deva! you are the provider of food and it is only by the cause of food that the 'purushardhaas' or human aspirations viz. dharma-artha-kaama-mokshas are possibly fulfilled. Yagjnaagne! We resolve hereby that we should not trample the 'pavitra yagjna sthala' and convert it as impure. We have now fetched pure ghee to be offered to Devas. Lord Indra with his bravery and battle skills had long ago purified 'yagjna sthalas'. May this sacred place continue to be sanctified as the essential source of 'Anna'! Further, 'anna' or food is the singular means of satisfying the needs of Devas and Pitru Devas by the means of Sacrifices be fulfilled. May the cycle of Yagjnas on earth and the resultant rains and fertility on earth be secured and strenghened!

4.15-18: *Punarmanah punaraayuraagaman punah praanah punaratmaa maaagan punahschakshuh punah shrotrammaaagaan/ Vaishvaanaro adabdhastanuupaa agnirnah paatu duritaadavadvaat/ Tvamagne vratapaa asi deva aa marteshvaa tvam yagjnesveedyah, raasveyatsomaa bhuuyo bhara devo nah Savitaa vasordaataa vasvadaat/ Eshaate shukra tanuuretad varchastayaa sambhava bhraajam gaccha, juurasi ghritaa manasaa jushtaa vishnave/ Tasyaaste satyasavasah prasave tatvo yantramasheeya svaaha, shukramasi chandramasyamritamasi vaishvadevamasi/* (May the mindful thoughts of deep sleep of the yagjna kartaa regain full consciousness as if his praana the vital energy gets rejuvenated. Accordingly, his praana, inner soul, eye sight, hearing capacity and all other sensory organs and their respective features get revived. Agni Deva! may all the sensory organs and their respective features be relivened again and revitalised afresh. May you save us from our erstwhile sins and blemishes and the offshoots of our stored misdoings. The ever radiant Agni Deva! you are the ensurer of the safety and security to all of your true followers; revive our faith and dedication to you and as in several previous occasions, bestow to us ever greater prosperity and fame ; may our faith thus get kindled in larger volume and value! Satya Svarupa! May your grace and kindness be enhanced and showered on us and may our supreme faith assume much stronger and broadened dimensions !

13.9-14:*Krunushva paajah prasimti na prithiveem yaahi raajevaamavaam ibhena, trishveemanu prasimti drunaanostaasi vidhya rakshasatapishthaih/ Tava bhramaasa aashuyaa patanyanuspurusha ghritashaa*

shoshuchaanah, tapuugumshyaagne juhvaa patangaansandito vi sruja vishvagulkaah/ Prati spasho vi sruja tuurnitamo bvhavaa paayurvisho asyaa adabdhah, yo no duure aghashaangaso yo antyagne maa kishte vyathiraada daharsheet/ Udagne tishtha pratyaa tanushva nyamitraang oshataathimahete, yo no araatiing samidhaana chakre neechaatam dhakshyatasam na shushkam/Urthve bhava prati vidyaadhyas-maadaavishkrunushva Daivyaanagne, avasthiraa tanuhi yaatujuunaam jaamimajaamim pra mruneeh shatruun, agneshtvaa tejasaa saadyaami/ Agnirmuurdhvaa divah kakutpatih pruthivyaa ayam, apaagum retaagum si jinvati, Indrasya tvaijasaa saadyaami/ Agni Deva! You are wholly ready and equipped to destroy the evil energies. Just as a King of glory rides an unbridled and energetic king of elephants has a free ride to demolish devils and raakshasas helter skelter, you too may resort to attacks and smashings. In the same way that a bird catcher deftly brings down huge number of high flying birds, Agni Deva we request you to enlarge your volume and reach of fury to totally shatter the evil. One fortified with the speed and thrust of Vayu Deva, the 'aahutis' lead to no limits of proximity or far distances and bring down the evil forces to smithereens.Agni Deva! Your energy is so intense and severe even to reac h the heights of Dyuloka and at the same time to administer the dharmic activities and collaborate with the Beings on Earth in their daily activities ; indeed once thed collaboration of Vayu Deva, your abilities are literally sky high bringing pride and glory to Indra Deva too.

Aapas:2.34: *Urjam vahanteeramritamn ghritam payah keelaalam paristrutam, svadhaa stha tarpayat me pitruun/* Pavitra Jala samuhaas! You are the singular form of essence among food, ghee, milk and the juices of innumerable fruits and flowers; it is that source of strength that all the Beings on earth especially the human beings are able to tick and kick with energy and knowledge; this indeed is the cause of contentment among our forefathers too.

4.12: *Shvaannaah peetaa bhavata yuyamaapo asmaakmantarudare sushevaah, taa asmabhyamaya kshamaa anameevaa anaagasah svadantu deveeramritaa rutaavridhah/* Jala Deva! do kindly get converted fast as water flows from your original profile of milk and help us to readily become drink worthy; once our intake as water takes place, our thirst gets subsided instantly and the bellies get contented. May water born diseases be rooted out, get helpful in the context of Yagjna kaaryas, and always retain the quality of sweet taste ready for digestion and thirst.

13.53.*Apaam tvemantasyaamyapaam tvodyantsaadayaamyapaam tvaa bhasman saadayaamyapaam tvaa jyotishi saadayaamyapaam tvaayane saadayaamyarnave tvaa sadane saadayaami samudre tvaa sadane saadayaami sarire tvaa sadane saadayaamyapaam tvaa kshaye saadayaamyapaam tvaa sadhishi saadayaamyapaam tvaa sadane saadayaamyapaam sadhasthe saadayaamyapaam tvaa yonou saadayaamyapaam tvaa pureeshed saadamyapaam tvaa paathasi saadayaami/ Gaayatrenatvaa cchandasaa saadayaami traishthubena tvaa cchandasaa saadayaami jaagatena tgvaa cchandasaa saadayaananushthubhena tvaa cchanbdasaa saadayaami pangtena tvaa cchandasaa saadayaami/* Dear Ishta Devatas! You are established firmly in the form of Waters, aoushadhis, vidyud jyoti, vaani or voice sounds, vision by chakshu or of both the eyes, hearing faculty of shrotras / ears, in the profile as anbtariksha, as in the swarupa of oceans, and as 'annam paramatma' and as in the forms of prosody viz. Gayatri Chhanda-Trishtup chhanda, Jagati Chhanda,Anushthp cchanda and Pankti chhanda!

Vaayu: 7.7: *Aa Vaayo bhusha shuchipaaupa nah, sahasram te niyuto vishvavaar,upo ter andho madyamayaami yasya Deva dadhishe poorvapeyam vaayave tvaa/* Vaayu Deva! you are the singular form of purity and its expansion world wide; you are indeed of the profile extensive reach and of

innumerable ways and means of sanitization. Deva! your strength as also the sensitivity is of Soma Juice by the hallowed medium of yagjna karyas. May we offer the attraction of the Juice to refesh yourself. 13. 27 : *Madhu vaataa rutaayate madhu ksharan ti sindhavah,maadhveerna santvoshadhee/* May to those blessed participants of Yagjna karyaas, Vaayu the essential life's energy flows surge forward fast, especially saturated with sweetness . 14.12.*Vishvakarmaa tvaa saadyantarikshasya prushthe vyachasteem prathasvateemantariksham yacchhaantariksham drungaantariksham maa higum seeh/ Vishvasmai praanaayapaanaaya vyaanaa- yodanaaya pratishthaayai charitraaya/ Vaayu drushtvaabhi paatu mahyaa svastyaa cchadrishaa shantmena tayaa devatayaangirasvad dhruvaa seed/* The desirable ones! Prajapati the Designer of the Universe had appropriately placed Vayu Deva pride of place viz. the antariksha; that is why the Five Segments of Vaayu are deposited viz. Praana- apaana-vyaana-udaanaadi praanas or the Life Energies. May therefore the antariksha be fortified and sanctified!

SAAMA VEDA: Dyaava- Prithivi: 378-379: *Ghritavatee bhuvanaa naamabhishriyorvaa Prithivee madhu dudhe supeshasaa, dyaavaa prithivee varunasya dharmanaa vishkabhite ajare bhuri retasaa/ Ubhe yadindra rodasee aapa praadoshaa iva, mahaantam tvaa maheenaam samraajam charshaneenaam, Devi janitrajeejandbhudraa janitryajeejanat/* Indra Deva! Dyuloka and Bhulokaas are the ever radiant aadhaara lokas which are uniquely widespread signages of Parameshwara where happy winds and sweet waters are aplenty controlled by you. Even as Devi Aditi who gave you birth, you are the Supreme Head and Controller of Devas and Manavadi samasta pranis in three lokas of Bhur- Bhuvah-Svargas. Indeed, Bhumi and antariksha are the universal parents.

Virat Purusha and Srishti: 617-22: *Sahasra Sirsha Purshah Sahasraakshah Sahasra paat, Sa Bhumim Vishvato Vritwaa Atyatishthad -dashaagulam/* (Bhagawan/ Maha Purusha who has countless heads,eyes and feet is omnipresent but looks compressed as a ten-inch measured Entity!) *Tripaadurdhwa udait Purushaha paadosyehaa bhavaatpunah, tato Vishvan gvyakraamat saashanaa nashaney abhi/* (Of 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) *Purusha ye Vedagum sarvam yadbhutam yaccha bhavyam, Utaamritatwa--syeshaanah yadanney naa ti rohati/*(He is and was always present submerging the past and the future and is indestrucible and far beyond the ephemeral Universe) *Yetaavaa nasya mahimaa atojjyaaya gumscha Puurushah, paadosya 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) *Tato viraadajaayata viraajo adhi puurushgah, sajaato atyarichyat paschad bhumimatho purah/* It was that Virat Purusha who manifested Brahmanda and Jeeva Samudaya; He having assumed the first ever 'deha dhari swarupa' or physical form created prithvi and its Beings. *Manye vaam dhyaavaa prithivee subhojasau ye apratethaamamitamabhi yojanam, dyaavaa prithivee bhavatam syone te no munchitam hasah/* Simultaneously He assumed the form of Antariksha too. Both Bhuloka and Dyulokas! Let there be universal balanace-stability-auspiciousness and sinlessness.
Agni: 1:41- 46: *Tvam nascchinna uutyaa vaso raadhaamsi chodaya, asya raayastvamagne rathgeerasi vidaa gaadham tuche tu nah/ Tvamitsaprathaa asyagne traatarutah kavih, tvaam vipraasah samidhaana deediva aa vivaasanti vedhasah/ Aa no agne vayovridhah rayim paavaka shamsyam, raasvaa cha upamate puruspruham suneetee suyashastaram/ Yo vishvaa dayate vasu hotaa mandro janaanaam, madhorna paatraa prathamaanyasmai pra stomaa yatyanyagne/ Enaavo agnim namasorjo napaatamaa huve, priyam chetishthamaranti svadhvaram Vishvasya dotamamritam/ Sheshe vaneshu maatrusha sam tvaa martaasa indhate, atandro havyam vahasi havishkrita aadiddeveshu raajasi/* Readily approachable

and shakti swarupa Agni Deva! Your energy and strength are unparalleled! Your capability and dynamism are beyond commendation. May your magnificence reach us with the gift of fertility and 'santaana prapti'! It is that glorious Fire which ensures debility due to inadequacy and non availability of proper food intake; it is that Fire which ensures liveliness and activity of a body; it is that Fire which is readily worshipworthy as the proven medium of inviting Celestials for the attraction of food and juice. You are ever present and active in forests, maatru garbhas, and all over the earth as invisible but readily manifested.Yagjna kartas possess the knack of ready visibilty - by mere friction of wood and stones- and through your medium build up ladders from earth to upper lokaas! When 'dharma maarga jnaata' or the path of dharma is opened up with visibility, then that medium opens up vistas of divine vision; you are indeed the path finder from darkness to illumination. .

50-62: *Shrudhi shrutkarna vaghnibhirdevairagne sayaavabhih, aa seeta bahirshi mitro aaryamaa praataryaavabhiradhvare/ Pra daivodaso agnrideva Indro na majmanaa, anu maataram prithiveemvi vaavrute tasthou naakasya sharmani/ Adha jmo adha vaa divo brihato rochanaadadhi, ayaa vardhasva tatvaa giraa mamaa jaataa sakrato pruna/ Kaayamaano vanaa tvam tanmaatru rajagannapah, na tatte agne pramrishe nivartanam yad duuree savitraa bhuvah/ Ni tvaamagne manurdadhe jyorirjanaaya shashvate, deedetha kanva ritajaata ukshito yam namasyanti krushtyah/ Devevo dravinodaah purnaam vivishta vaachicham, udvaa sinchidhvamupa vaa prunadhvamaadidvo deva yohate/ Paitu brahmanas-patih pra devyetu sunrutaa, acchaa veeram naryam pangtiraathasam devaa yagjnam nayantu nah/ Urthvavoo shuna uutaye tishthaa devo na savitaa, urthvom vaajasya sanitaayadanjibhirvaadadbhir vahniyaamahe/ Pra yo raaye nineeshati martom yaste vaso daashat, sa veeram dhatte agna ukthasham-sinam tmanaa sahasraposhinam/ Pra vo yahnam puruunaam vishaam Devayateenaam, Agnimsuktobhir-vachobhir vrineemahe yam samidanya indhate/ Ayamagnih suveeryasyeshe hi soubhaagyasya, raaya eesho svapatnasya gomata Isho vritraha thaanaam/ Tvamagne grihapatistvam hotaa no adhvare,tvam potaa vishvavaara prachetaa yakshi yaasi cha vaaryam/ Sakhaayastvaa vavrumahe devam martaasa uutaye, apaam napaatam subhagam sudamsasam supratuur taminehasam/* Agni Deva! As we keep extolling to you, so you are pleased and as such we seek you to accept our sincere prostrations. You are of the glory of Indra Deva Himself; may we seek you to accompany Mitra, Aryama and other celestial dignitaries too on this occasion. In this context of our performance of yagjna now, we consider you as Indra Himself and as such assume the high seat as the Chief of the Yagjna now. May you thus extend your radiance across the earth and antariksha simultaneously and grant succor to us specially. Agni Deva! Your expertise in unifying the best of each and every material, especially in the context of yagjna kaaryas. Now, just as Prakriti the Very Original Mother gave birth to Pancha Bhutas, may you grant the 'essential best' of all the Elements of Nature and excel yourself so that the quintessence is bestowed through this medium of yagjna from Bhumi to Antariksha! Agni Deva! from the times immemorial you have been granting light and heat to all of us on earth; indeed your glory has enabled through centuries the appearance of Maharshis and Mahatmas and enabled the practice of Sacrifices as the strong hold of Dharma. We therefore worship you most sincerely and humbly in the continued sustenance of the values of our existence! Yagjna Deva! you are the bestower of wealth and health; Hotas! as you activise your 'sruva' or the wooden ladle with ghee and make offerings in quick momentum, 'Deva ganas' are pleased and open up vistas of jnaana and material contentment. Devi Vaani the empress of Mental Calibre and of Speech would then unlock the doors of fame and guide the activists of the Sacrifices to further levels of glory. This is why our earnest request to Agni Deva to be comfortably seated, even with the splendour of Surya Deva added, do enjoy our eulogies and in return provide warmth of materialistic comfort and spiritual awakening too. Agni Deva! your 'saadhakas' not only grant food and contentment to thousands

of dependents but more signifiantly provide the resilience to propagate illustrious sons and gransons too. Your praises are performed by means of 'suktas' handed down the ages by Maharshis as their utterances are of depth of meaning surfeit with their own mental purity. Agni Deva! you are the Lord of wealth, victory, and 'Purushardhaas' of Dharma- Ardha-Kaama- Mokshas; go-pashu sampatti, dhana- dhanya-sat-santaanaas! Indeed, you are also the 'adhipati' or the chief of evil energies which always keep us under duress; may you bless us the helpless to destroy our chains to freedom. Agni Deva! in this yagjna kaarya, you assume all the roles: of the Grihapati-Hota-and so on; indeed you are the Singer-the Song-the Actor and the Act! You are also the beneficiary- benefactor-and the benefit itself!

Vaayu: Stanza 600: *Niyutvaan vaayavaa gahyaam shukro ayaamite, gantaasi sunvato griham/* Vaayu Deva! have you been appointed to ride the glorious chariot to reach the Yagjna Sthala! The famed Soma Juice is now ready and hence is our invocation to very kindly manifest here at once!

[Devatas as per Vedas are considered in three divisions: Paarthiva- Vaayaveeya-Aakaasheeya. Now there also in three categories in bhoutika swarupas of physical properties: dust- varshaakaara-varsha yukta jhanjhaakara. But basically, Vaayu is soft; in the early usha kaalaas, breathing awakens from the bed! Lovers crave for the softness of wind! Indra and Vaayu are stated to be Yugala Devatas as they set the pace, momentum and force too. But Yogis use Vaayu as 'Jeeva saadhanas' or instruments of Life in three major stages: Jaagrat- Svapna- Sushupti or Awaken ness-Dream stage-Deep Sleep]

ATHARVANA VEDA: 4.39.1-4: Prithivi-Agni-Vaayu- Antariksha: *Prithivyaagnaye samanamantsa aadhnort, yathaa prithivyaamagnaye samanamannevaa mahyaam samnamah sam namastu/ Prithivee dhenustasyaa agnir vatsah saa meginaa vatseneshamuurjam kaamam duhaama/ Antarikshe vaayave samanamantsa aadhnort,yathaanantarikshe vaayave samanamannevaa mahyam samnamah sam namnastu/ Antarikshamn dhenustasyaa vaayurvatsah, saa med vaayunaa vatseneshamurjam kaamam duhaam, aayuh prathamam prajaam posham rayim svaaha/* On the Earth, all the Beings express their greetings.Pancha Bhutas too respectfully greet Agni Deva and are ready to acknowledge the latter's glory. Prithivi is likened to a holy cow and Agni is like the calf. On the antariksha,Vaayu Deva claims superiority but here again Anrariksha is the Mother yet Vaayu is the calf! May the food, physical strength, longevity, progeny and all round fitness be bestowed to Agni Deva as the latter is the supreme connector of Bhumi to Antariksha anyway![Interdependence of Pancha Bhutas is vindicated thus!]

Prithvi: 6.17.1.4. *Yatheyam Prithivee mahee bhutaanaam garbhamaadadhe, yevaa te dhriyataam garbho anu suutam savitave/ Yatheyam Prithivee mahee dadhaaremaan vanaspateen, yevaa tedhriyataam garbho anusuutam savitave/ Yatheyam Prithivee mahee daadhaara parvataan gireen, yevaate dhriyataam garbho anu suutam savitave/ Yatheyam Prithiveem mahee vishthitam jagat, yevaate dhgriyataamn garbho anu suutam savitave/* Respected Devi! Just as this Vishaala Prithvi retains 'beeja rupa garbha' or seed like conception for the required full ten months, you too should retain the conception. Just as this vishaala prithvi holds the conception rather strongly and patiently for the required ten months of mountains and the attendant trees and vegetation, you too bear the conception likewise.Just as this vishaal prithvi mainains the garbha for the stated duration of ten months, Devi! you too retain in your womb the entirety of 'charaachara srishti' or the movable or immovable Beings with patience and fortitude till the delivery time and date. Why all this! Devi! what all these 'jeeva rasis' or praanis with life need to be assiduously reained safely till the breaking news of safe and facile delivery.

Prithivi- Antariksha- 6.120.1-3: *Yadantariksham prithiveemuta dyaam yan maataram pitaram vaa jihimsima, ayam tasmaad gaarhapatyo no agni rudinnayaati sukrutasya lokam/ Bhumir maataaditirno janitram bhraataantarishabhyaa nah, dyaurnah pitaa pirtyaaccham bhavaatgi jaamimritvaa maava patsi lokaat/ Yatraa suhaardah sukruto madanti vihaaya rogam tanvah svaayaah, ashlonaa angairahutaah svarga tatra pashyema pitarou cha putraan/* May whatsoever sinful activities committed by the Pranis across the Trilokas viz. Dyuloka, Aakaasha and Prithivi, especially causing difficulties to their parents be destroyed by the sincere 'garhapatya agni homa' and be qualified to attain access to heaven. Indeed, Prithvi is our ' maatru svarupa' who provided birth to us; She is as great as Aditi Devi the Mother of Mothers! Antariksha is of the 'bhraatru svarupa' and Dyuloka is the 'pitru svarupa'. May we the progeny be blessed to save ourselves from all of our sins and shover auspiciousness and happiness; may we not become 'loka bhrashtaas' on account of the 'sanchita paapa karmas'. May all the noble hearted, yagjnaadi punya karma kartas be totally get rid of bodily disorders and infirmities and after happy ' jeevana yaana' let the 'svarga yaana' and pitru yaana' be bestowed to us.!

Agni Deva- Shatru Naashaka Sukta: 8.3.1-4: *Rakshohanam vaajimamaa jigharmi mitram prathishtha - mupa yaami sharma, shishaano agnih kjratubhih samiddhvah sa no divaa sa rishah paatu naktam/* Agni Deva! you are the raakshasa vidhvamsaka, balavaan, and yagjna mitra! Wake up into high flames with pourings of ghee, and bestow to us happy feelings day in day out by keeping far away demonic shaktis. *Ayo damshtro archishaa yaatudhaanaam upasprusha jaatavedah samiddhih, aa jihvayaa muuradevaan rabhasva kravyaado vrishtvaapi dhatsvaasan/* Jnaana swarupa Agni Deva! you are Ati-Tejasvi and Loha Danta or of Steel Teeth with high energy bites and as such have the capability of burning off to ashes a series of 'raakshasha shaktis' as their thick blood and chunky flesh gets burnt off by assuming the visage of Jvalaamukhi! *Ubho bhayaavistrupa dhehi damshtrou himstrah shishaanolvaram param cha, utaantarikshe pari yaahyaagne jambhaih samdhehyaabhi yaatudhaanaan/* Agni Deva! do kindly sharpen your teeth in the form of 'maha jvaalaas' or high flames and ensure that none of 'asuras' might run off the peripheries of the agni kunda, as there could be always a risk of their flee; there are also ample possibilities of 'asuras on antariksha' and the far reach of your flames might not run away! *Agne tvamcha yaatudhaanasya bhindhi himstraashanirharasaa hantvenam, pra parvaani jaatavedah shruneeh kravyaat kravishurvi chinotvenam/* Sarvagjna Agni Deva! you are requested to skin down and burn them off; their body parts be brought down to ashes, and the remnants of flesh be thrown off to jackals and cats.

Chapter Three from Major Ashtaadasha Upanishads

The term 'Upanishad' is literally stated as follows: 'Upa' stands Nearness to Totality- 'Ni' for knowledge- 'Shad' means the Provider. These are a component of Vedas; in Vedas, 'Karma Kaanda' or Acts of Sacrifice and of Rituals are detailed in 'Brahmanas', 'Upaasana Kaanda' or the Methodology of Meditation are described in 'Aranyakas, and 'Jnaana Kaanda' delineates in Upanishads. Thus these are all the integral parts of Vedas. Upanishads are titled as 'Vedaanta' since they constitute the terminal part of Vedas. Knowledge of the Oriental Hindu Philosophy, Principles of Dharma, Cultural Traditions are rooted to Upanishads.Of the Evolution of the Triology, Upanishads occupy the prime position, while 'Bhagavad Gita' and 'Brahma Sutras' came to light subsequently. Upanishads are 'Shravanaatmakaas' or sonorous to hear, while 'Gita' is stated as 'nididhyaasa-aatmaka' or based on cogitation and Brahma Sutraas are mentally absorptive and hence the 'moksha vidya' or the Unique Process of Learning and Study of Hindu Philosophy of Human Salvation!

It is stated that there are as many as 108 Upanishads as follows: 1) *Mukhyopanishads viz.* Brihadaranya, Katha, Taittiriya, Isha, and Svetaashvara all belongning 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 soochi, Mahad, Savitri, Sarvasvata, Skanda, Shariraka, Ekaakshara, Akshi, Praanaagnihotra, Subala, Manitraka, Niraalamba, Pingala, Adhyatmika, Muktika, Surya, Atma Upanishads; 3) *Sanyasopanishads:* Nirvana, Aruneya, Maitreyani, Maitreya, Sanyasa, Kundika, Brahma, Garbha, Tejobindu, Avadhuta, Katha Rudra, Varaha, Jabala, Parama hamsa, Advaya taraka, Bhikshu, Turiyaatika, Yagnyavalkya, Satyayani, Narada Parivrajaka, Parama hamsa parivrajaka, Parabrahma, Tripura Upanishads; 4) *Shaakteyopanishads:* Tripuyra, Soubhagya, Bahvarcha, Saraswati Rahasya, Sita, Annapurana, Devi, Tripuraatapaani, Bhavana Upanidhads; 5) *Vaishnavopanishads:* Vaasudeva, Avyakta, Narayana, Kali santaarana, Taaraasaara, Narasimhataapani, Tripadvibhuti, Rama -rahasya, Ramaataapani, Gopaalataapani, Krishna, Hayagriva, Dattatreya, Garuda Upanishads; 6) *Shaivopanishads:* Akshamaalika, Rudraksha, Jaabala, Swetashvatara, Kaivalya, Kalagni Rudra, Dakshinamurti, Rudra hridaya, Pancha Brahma, Shira, Atharva shikha, Brihad Jabala, Sharabha, Bhava, Ganapati; and 7) *Yogopa -nishads:*Nadabindu, Yogakundalini, Hamsa, Trishikhi, Mandala Brahmana, Shandilya, Paashupata, Maha Vakya and so on. Now, Ashtaadasha Upanishads are sought to be touched on A-U-M.]

1. Brihadaranyaka Upanishad on Gayatri worship unifies praana with Agni to burn off body pollution and heaps of sins to usher new pastures

V.xiv.1) *Bhumirantariksham dyauh iti ashtaavaksharaani;ashtaaksharam ha vaa ekam Gayatrya padam, etad u haivaashyaa etat, sa yaavad eshu trishu lokeshu, taavaddha jayati, 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 beendiscussed. 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 signfies three major entities of 'Bhur' or Bhumi the Earth, 'Antariksha' or Sky and 'Dyaus' or Heaven. Now these three Entities are represented by eight syllables, being the first of the concermed line of the Stanza of Gayatri Mantra viz. *Bhuh-Antariksham- Dyouh/* Thus the First Line of Gayatri (Savitri) Mantra triumphs and proctects 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: *Bhurbhuvatsuvah, 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 Dharmas too and prescribed duties to Bhahmana, Kshatriya, Vaishyas!) V.xiv.2) *Rucho Yajumshi Saamaani iti ashtaavaksharaani; ashtaaksharam ha vaa ekam Gayatrai padam, ertadu haivaasyaa etat; sa yaavateeyam trayi vidyaa , taavad ha jayati yosyaa etadevam padam veda/* (The syllables of Richa-Yajumshi-Saamaani viz.Rig-Yajur-SaamaVedas are eight; so are the syllables of the second line of each stanza of Gayatri Mantra coincidentally.Indeed, a person who is fully 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;athaasyaa etad eva tureeyam darshatam padam parorajaa ya esha tapati;yad vai chaturtham tad tureeyam; darshatam padamiti dadrusha iva 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 Vyaanodana 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 avastha' 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', as explained Chhandogya Upanishad (I.vi.8). 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 pratishthitaa, tad vai tat satye pratishthitam;Chakshur vai Satyam, chakshu hi vai satyam; tasmaad yad idaaneem dvau vividaamaanaaveyaataam, ahamadarsham, aham ashrousham iti, ya evam bruyaad, aham adarsham iti, tasmaa eva shraddhhaa dhyaam; tadvai tat satyam bale pratishthitam; praano vai balam, tat praane pratishthitam; tasmaadahuh, balam satyaad ogeeya iti; evam vaishaa Gayatri adhyatmam pratishthitaa; saa haishaa gaayastatre; praanaa vai gayaah, tatpraanaamstatre, tad yugamstatre tasmaad gayatri naama; sa yaamevaamum Savitreemanvaah, eshaiva saa; sa yaskaao anvaah tasya praanaamstraayati/* (Thus 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, worships, Vedas and Devas. Moreover Gayatri is also the saver 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 ie. 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 haitaam eke Saavitrim anushtum - bham anvaahuh: vaajanushthup; etad vaacham anubruumaa iti, na tathaa kuryaat, Gayatreem eva Savitreem anubruyaat, yadi ha vaa api evam vid bahviva pratigruhnaati, nahaiva tad Gayatriyaa 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 hightlighting ' tatsavirtur varenyam bhargo devasya dheemahi' as per Gayatri chanddha, the Anushthub chhanda states: *Tatsaviturvarinyamahe vayam 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 pratigrihneeyaa sosyaa etat prathamam padam aapnuyaat; atha yaavateeyam trayi vidyaa yastaavat pratigruneeyaat, sosyaa etad dwiteeyam padam aapnuyaat; atha yaavadidam praani yastaavat pratigruhniyaat, sosyaa etat triteeyam padam aapnuyaat, athaasyaa etad eva tureeyamdarshatam padam parorajaa ya esha tapati, naiva kenachanaapyam;kruta u etaavat*

pratigruhniyaat/ (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. He 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 Univerese 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 Sciptures 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 supermundane 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 tureeyaaya darshataaya padaaya parorajase, Asaavado maa praapaditi, yam dwishyaat, asaavasmai kaamo maa sumruddhheeti vaa- na haivaasmai sa kaamah samruddhyate yasmaa eka -mupatishthate- 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 destriptions stating *neti, neti,* your are of the Supreme and Elemental and Fomless Imagery. MayI indeed attain that unique bliss that even an enemy personified by all the evil of the Universe be denied to attain!) V.xiv.8) *Etaddha vai tat janako Vaideho budilam aashvataraashvim uvaacha:Yannu ho tat Gayatri vid abruthaah atha katham hasteebhuto vahaseeti; mukham hi asyaah Saamraat na vidaam chakaara iti hovaacha;tasyaagnir eva mukham: yadiha vaa api bahu ivaagnau abhyaadadhati, sarvam eva tat samdahati; evam haivaivam vidyadi api bahuva iva paapam kurute, sarvam evatat sampasaaya shuddhah puutojaromritah sambhavati, iti chaturdasham Brahmanam/* (On this subject of the awareness and knowledge of Gayatri, Janaka the Emperor of Videha narrated a story to Budila, the son of Ashvataraashva; he said that even as Budila seemed to be a Knower of Gayatri, why did he being a fool like an elephant carry the burden of sins of accepting gifts! Then Budila replied that he did not know where was the elephant's mouth! Janaka replied that Agni was the mouth of the elephant and indeed am large heap of fuel would burn up all kinds of sins and one would turn up as a clean and pure personality and might even turn out as ageless and immortal! The moral of the story is that fire is the mouth of Gayatri and even countless sins are committed, the Fire would consume them all and identify him with Gayatri who is undecaying and eternal!)

2.Taittireeya Upanishad on the purport of the Celestial Symbols of 'Bhurbhuvatsvah mahah'

I.v.1-2) *Bhurbhuvah suvareeti vaa etaas tisro vyaahrutayah, taasaamu ha smaitaam chaturteertham mahaachamasyah pravedayate maha hati, tad Brahmaa sa Atmaa angaanyanyaa Devataah, Bhuriti vaa ayam lokah,Bhuva ityantariksham, Suvariti asou lokah/ Maha iti aadityam, Adityenavaa va sarve lokaa maheeyante/ Mahaityaadityah Adityena vaava sarve lokaa maheeyante, Bhurati vaa Agnih Bhuva iti Vaayuh, Suvarityaadityah, Maha iti Chandramah Chandramasaa vaava sarvaani jyotimshi maheeyante/* (As the 'Vyahritis'or qualifying features of 'Maha' or Brahma are: 'Bhu'or the Earth, 'Bhuva' or the Intermediate Space, and 'Svaha' is the extra terrestrial world yonder or the higher worlds. Now, if Bhu is Agni, Bhuva is Vayu, Svah is Surya then Maha is Chandra and the last is what the luminaries sparkle and glorify! Indeed if Vyahriti is called the trunk of the body of Hiranyagarbha Brahman, then the limbs are : bhu or the legs, bhuvah or the hands and svaha is the head!) I.v.3-5) *Bhuriti vaa Ruchah Bhuva iti*

Samaani Suvariti yajumsi, Maha iti Brahma, Braahmana vaava sarve vedaa ma maheeyante/ Bhurita vai Pranah, Bhuva ityapaanah suvariti vyaanah maha ityannam annena vaava sarve praanaa maheeyante/ Taa vaa etatas chaturdhaah chaturasro vyahritayah, taa yo veda saeda Brahma, Saveshmai 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.viii.1) *Omiti Brahma Omiti Sarvam Omityetad anukritirha sma vaa aapyo shraavatyetraa shraavayanti/ Omiti Saamaani gaayanti, Omshomiti shastraani shamshanti, Omityaradharyuh pratigaram pratigruh - nati/ Omiti Brahma prasouti Omityagnihotram anujaaneeti, Omiti Brahmanah pratyakshan aaha Brahmopaapna vaaneeti Brahmmaivopaapnoti/* (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 Devatas, all the formule 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 pratigruhnaati' 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!)

1.xii1) *Sham no Mitrah sham Varunah, sham no bhavatyaarmaa, sham na Indro Brihaspatih, sham no Vishnur uru kramah, namo Brahmane namaste Vaayo tvam eva pratyaksham Brahmasi, tvam eva pratyaksham Brahmaavaadisham, Rutam avaadisham, Satyam avaadisham, tan maam aaveet, tad vaktaaram aaviit, aavin maam,aaveed vaktaaram, Om Shantih, Shantih, Shantih/* .

Ref. Bhrigulalli of Taittireeya Upanishad III: *Annam praanam chakshuh shrotram mano vaachamiti,tam hovaacha yato vaa imaani bhutaani jaayante, yena jaataani jeevanti, yatprayantyabhi samvishanti tad vijijnyasva 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, annaadhyeva khalvimaani bhutaani jaayante, annena jaataani jeevanti, annam prayatyabhi samvashanti, tad vigjnyaaya punareva varunam pitaram upasasaara, adheehi Bhagavo Brahmeti/ TapasaaBrahma vijijnyaasavya, tapo Brahmeti, sa tapotasyat, sa tapastaptvaa/*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, praanaadhyeva khalvimaani bhutaani jaayante, Praanena jaataani 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-Sthiti- Laya Kaaraka'. 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 vyanjanaat, Nanaso hyeva khavimaani bhutaani jaayante, Mamasaa jaataani jeevanti, Manah pratyanti abhisamvishanteeti/*(The Maharshi then realised that 'Manas' or the Mind in generic way should be Brahman. Indeed it is the Mind that 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 it well as the sustainer and the terminator or the point of merger too.III.v.1) *Vijnaanam Brahmeti vyajaanaat, Vijnaanadyeva khalvimaani bhutaani jaayante, Vijnaanena jaataani jeevanti, Vijnaanam prayantyabhi samvishaantiti./*(The Maharshi having performed extraordinary austerities and unsual '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 endedavours 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 jaataani jeevanti, Ananden prayantyabhi samvishyantiti, saishaa Bhargavi Vaaruni vidyaa, Parame vyomaman pratitishthataa, sa ya evam veda pratitisyhthati:annavaannaado bhavat, mahaanbhavati prajayaa pashubhirbrahma varchasena, mahaan keertyaa/*(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 Ecstacy is a process of evolution from existence of Life supported by Food or nourishment, activised 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 Brahman to the microcosmic mirror form of Antaraatma embodied by Nature with Panchendriyas, essence of food, praana, manas, vijnana, topped up by Mahadananda the Brahman!)

3. Taittireeya Aaranyaka

Aruna Prashna I

1.11.1-21: Soma - Purification - Gayatri- Introspection

Pavitravantah parivaajamaasate pitaishaam pratno abhirakshativratam, mahassamudram varunastirodadhe dheeraa icchekurdharuneshvaarabham Pavitram te vitatam Brahmanaspate prabhurgaatraani paryeshivishvataha ataptatanoorna tadaamo ashnute shrutaasa idvahantastatsamaashata /Brahmaa devaanaam asatassadye tatakshuhu rushayassaptaatrishcha yat sarve~trayo agastyashcha nakshatraishshankruto~vasan / Atha savituh shyaavaashvasya, a~vartikaamasya , amee ya ruks nihitaasa ucchaa naktam dadrushre kuhaachiddiveyuhu / Adabdhaani varunasya vrataani vichaakashacchandramaa nakshatrameti tatsaviturvarenyambhargo devasya dheemahi dhiyo yo nah prachodayaat / tatsaviturvruneemahe vayandevasya bhojanam shreshthagm sarvadhaatamam turam bhagasya dheemahi /Apaagoohata savitaa trubheen sarvaandivo andhasaha |naktanyaanyabhavandrushe asthyasthnaa sambhavishyaamaha / Naama naamaiva naama me napugmsakam pumaagstrasmi sthaavaro~smyatha jangamaha yaje~yakshi yashtaahe cha / Mayao bhootaanyayakshata pashavo mama bhootaani anoobandyo~smyaham vibhuhu / Strissateehi taa ume pugmsa aahuhu pashyadakshanvaannavichetadandhaha kaviryah putrassa imaa chiketa/ Yastaa vijaanaathsavituh pitaasatnandho manimavindat tamananguliraavayat agreevah pratyamunchat |tamajivhaa asashchat/ oordhvamoolamavaakchaakham vruksham yo veda samprati na sa jaatu janah shraddadhyaat mrutyurmaa maarayaaditihi/Hasitagmruditangeetam veenaapanavalaasitam mrutanjeevam cha yaktimch angaani sneva viddhi tat , atrushyaggstrushyadhyaayat | asmaajjaataa me mithoo charann | putro nirrutyaa vaidehaha | achetaa yashcha chetanam/ Sa tam manimavindat so~nanguliraavayat, sonreevah pratyamunchat sonivho asashchata / Naitamrushim viditvaa nagaram pravishet yadi pravishet , mithou charivaa pravishet tathsambhavasya vratam / Aatamagne rathantishthaekaashvamekayojanam ekachakramekadhuram vaatadhraajigatim vibho/Na rishyati na vyathate naasyaaksho yaatu sajjati yachchvetaanrohitaagshchaagnehe rathe yuktvaa~dhishthati/Ekayaa cha dashabhishcha svabhoote dvaabhyaamishtaye vigmshatyaa cha tisrubhishcha vahase trigmshataa cha niyudbhirvaayavihataa vimuncha /

(Now, the process of purification with potent mantras: Soma is the father of purification protecting the actions of all the entities.Both Varuna and Soma uphold the power of crossing the Ocean with the capacity to ascend from the roots.Rig Veda vide 9.83.1 is quoted: *Pavitram te vitatam Brahmanaspate prahur gaatraani payeshi vishwatah anaptarnun tadaamo ashnute shrutaasa hidvahantastat samaahahat/* meaning' Hey Mantraadhipati Soma Deva! Your total physique is soaked in Vidya; in view of your body radiance you are ever growing energy; your energy which is already significat due to the intake of vanaspati and such herbal 'shaktis' but more significantly it gets further energised with strength of 'tapas'! Thus Soma Deva 's practice of purifying the Self as comparable that the overflowing energy appears that might break like an unbaked jar! The purifier is none else than the master of Souls viz. Brihaspati-cum Ganapati Deva called 'Brahmanaspati'. Now, Soma is like Brahma among Devas, Rishis among Sages, buffalo among animals, swan among falcons, axe amid trees.Soma crosses the purifier making sound. Before the manifestation of the Universe, the concepts of asat and sat got defined, and subsequently, Sapta Rishis got materialized; Rig Veda vide X.137 is dedicared to he Sapta Rishis viz. Bharadwaaja, Kashyapa, Gautama, Atri-Bhouma, Vishwamitra, Vaishtha, and Jamadagni. Rishi Shaavasva in his creaive spells was influenced by Savita Devata to propagate vairagya or renunciation.The Laws of Varuna are enuncitiated as follows: Nakshatras are visible on the sky only

during nights. The Laws of Varuna are such as to obstruct them to shine in the day time and similarly Chandra too.

The further stanza of 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 bhuvanaa sam cha pashyati, sanah pushaavitaabhuvat/ Tatsaviturvarenyam bhargo devasyadheemahi, dhiyo yo na prachodayaat/* (Pusha Deva! we seek your indulgence to bear with our most earnest and heratfelt prayers just as a new husband would seek all out to protect a just marred 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 provider to '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 haivaashyaa etat, sa yaavad eshu trishu lokeshu, taavaddha jayati, 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 beendiscussed. 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 signfies 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 concermed line of the Stanza of Gayatri Mantra viz. *Bhuh-Antariksham- Dyouh/* Thus the First Line of Gayatri (Savitri) Mantra triumphs and proctects 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: *Bhurbhuvatsuvah, 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 Dharmas too and prescribed duties to Bhahmana, Kshatriya, Vaishyas!) V.xiv.2) *Rucho Yajumshi Saamaani iti ashtaavaksharaani; ashtaaksharam ha vaa ekam Gayatrai padam, ertadu haivaasyaa etat; sa yaavateeyam trayi vidyaa , taavad ha jayati yosyaa etadevam padam veda/* (The syllables of Richa-Yajumshi-Saamaani viz.Rig-Yajur-SaamaVedas are eight; so are the syllables of the second line of each stanza of Gayatri Mantra coincidentally.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;athaasyaa etad eva tureeyam darshatam padam parorajaa ya esha tapati;yad vai chaturtham tad tureeyam; darshatam padamiti dadrusha iva 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 Vyaanodana 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 avastha' 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 pratishthitaa, tad vai tat satye pratishthitam;Chakshur vai Satyam, chakshu hi vai satyam; tasmaad yad idaaneem dvau vividaamaanaaveyaataam, ahamadarsham, aham ashrousham iti, ya evam bruyaad, aham adarsham iti, tasmaa eva shraddhhaa dhyaam; tadvai tat satyam bale pratishthitam; praano vai balam, tat praane pratishthitam; tasmaadahuh, balam satyaad ogeeya iti; evam vaishaa Gayatri adhyatmam pratishthitaa; saa haishaa gaayastatre; praanaa vai gayaah, tatpraanaamstatre, tad yugamstatre tasmaad gayatri naama; sa yaamevaamum Savitreemanvaah, eshaiva saa; sa yaskaao anvaah 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, worships, Vedas and Devas. Moreover Gayatri is also the saver 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 ie. 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 haitaam eke Saavitrim anushtum -bham anvaahuh: vaajanushthup; etad vaacham anubruumaa iti, na tathaa kuryaat, Gayatreem eva Savitreem anubruyaat, yadi ha vaa api evam vid bahviva pratigruhnaati, nahaiva tad Gayatriyaa 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 hightlighting' tatsavirtur varenyam bhargo devasya dheemai' as per Gayatri chhandha, the Anushthub chhanda states: *Tatsaviturvarinyamahe vayam 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 pratigrihneeyaa sosyaa etat prathamam padam aapnuyaat; atha yaavateeyam trayi vidyaa yastaavat pratigruneeyaat, sosyaa etad dwiteeyam padam aapnuyaat; atha yaavadidam praani yastaavat pratigruhniyaat, sosyaa etat triteeyam padam aapnuyaat, athaasyaa etad eva tureeyamdarshatam padam parorajaa ya esha tapati, naiva kenachanaapyam;kruta u etaavat pratigruhniyaat/* (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 Univerese 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 Sciptures 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 supermundane 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 tureeyaaya darshataaya padaaya parorajase, Asaavado maa praapaditi, yam dwishyaat, asaavasmai kaamo maa sumruddhheeti vaa- na haivaasmai sa kaamah samruddhyate yasmaa eka -mupatishthate- 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 destriptions stating *neti, neti,* your are of the Supreme and Elemental and Fomless Imagery. MayI indeed attain that unique bliss that even an enemy personified by all the evil of the Universe be denied to attain!) Brihadaaranyaka Upanishad vide VI.iii.6) *Athainam aachaamati; tat savitur varenyam: madhu vaataa rutaayate, madhu ksharanti sindhavah, madhvir nah santvoshadhi; Bhuh swaahaa, bhargo devasya dheemahi, madhu naktam utoshasah, madhumaat paarthivam rajah, madhu dyaur astu na pitaa;bhuvah swaahaaa; dhiyo yo nah prachodayaat madhumaan no vanaspatih, madhumaan astu suryah, maadhvir gaavo bhavantu nah, swaha swaaheti; Sarvaam cha Saavitrim anvaah, sarvascha madhumatih aham evedam sarvam bhuyaasam, bhur bhuvah swahswaaheti, antata aachamya, paani prakshaalaya, jaghanenaagnim praak shiraah samvishati: praataraadityamupatishthate-dishaameka pundareekamasi ,ahammanushyaanaam eka pundareekam bhuyaassamiti; yathetametya jaghanenaagnimaaseeno vamsham japati/* (The Karta then drinks the first measure of the 'Mantha' reciting the first foot of Gayatri Mantra viz. Bhuh Bhuvah Svaha signifying Earth-Sky-and Heaven as also the first Rucha of Madhumati viz. 'Madhu vaataa ruchaayate' etc. and 'Ahamevedam sarvam bhuyaasam' : Surya Deva! You are indeeed the magificent one and the winds are smooth and pleasant even as rivers abound sweet waters as flow of honey; it is in this ideal situation, the first portion of the drink be consumed; then the second measure is consumed reciting the second foot of Gayatri: 'tat saviturvarenyam bhargo devasya dheemahi, dhiyoyona prachadayaat' as also 'sindhuvah madhu ksharati' (may the river

of madhu rasa flow), 'nah oshadhi maadhvi santu' ; then the third measure is consumed reciting the third foot of Gayatri and of Madhumati followed by the 'ahuti' reciting 'swaaha' and finally, the whole remnant is consumed reciting the whole Gayatri and Madhu Vaata ruhas. Then the karta washes his hands, pray to Surya deva, prostrates before and sits before the Agni and repeats the lineage of Gurus.)

GayatriMantra of Atri Maharshi annotates that the Mantra reaches Bhaga Deva and the latter readily absorbs human heart and mind resulting in spiritual joy instantly;R.V (5.82.1 explains: *Satsavatur varnimahe vayam Devasya bhojanam, shreshtham sarvadhaaamam turam bhavasya dheemahi/* or We eanestly pray to Savita Deva for such opulence as being freed from jealousies ! As Bhaga embraces human mind and heart, vital forces and physical being, then Ananda of the world manifests itself. This is also explained in Chhandogya Upanishad vide 5.2.1-7 as Prana Vidya. The methodology of executing 'Mantha' Sacrifice to Praana with its food and clothing defined and the resultant fruit of the Rite leads to fullfillment of desires :V.ii.1) *Sa hovaacha, kim me annam bhavishyaatiti; yat kinchididama ashwaabhya aa shakunibhyayah, iti hochuh, tadvaa etadanaasya annamano ha vai naama pr atyaksham, na ha vaa evamvidi kimchana anannam bhavatiti/* (Now that the supremacy of Praana the Vital Force is vindicated, it has raised the query as to what would be its food. The reply would be that food would indeed be its direct nomenclaure and what ever is stated to be eaten would be its 'Anna' including anything is worthy of consumption by all beings- be it humans or dogs or birds!) V.ii.2) *Sa hovaacha, kim me Vaaso bhavishyatiti; aapah iti hochuh; tasmadaavaa etad ashiyantah purastaaccaadbhih paridadhaati; lambhuko ha vaaso bhavati, anagno ha bhavati/*(Then Praana asked as to what would be its clothing and the reply was water since breath being what food was then water would be what is used before and after food! Thus Praana also covers up the nakedness of a Being, before and after bathing!) V.ii.3-4) *Taddhaitat Satyakaamo Jaabaalo Goshrute Vaiaagharapadyaaktvo vaacha, yadyap etacchushkaaya sthaanave bruyaat jaayeran nevaasmin- shaakhaaya, praroheyyuh palaashaneeti// Atha yadi mahajjigamishet,aaavasyaayaam deekshitvaa Pournavaamasyaam raatrau sarvaushadhaasya mantham dadhi madhunor upamatya, Jyeshthaaya Shreshthaaya swaahaa, iti agnaav aajasya hutvaa,manthe samaaptam avanayet/* (Now, the meditation of Praana the Vital Force is nitiated; Satyakaama Jaabaala detailed the worship to Praana to Goshruti the son of Vyaaghrapaada as follows: Even to a dry stump of a tree, branches would grow and leaves would sprout; as a result, an offering to Agni in the prescribed manner is intiated during a New Moon day on the night of Amavasya by observing 'diksha' or self-imposed disciplines like sleeping on ground, observance of truthfulness, fasting or at any rate of minimum food intake and such other austerities. The pulp of all herbs including the sprouts mentioned afore and with the mix of curd and honey is thus offered to Agni with the Mantras of 'Svaaha to Jyeshthaaya, Svaaha to Sheshthaaya'; after the oblation to Agni thus, the left over residue is retained into the mash pot as this is called Mantha. This Sacred Rite is performed by making 'aahutis' or oblations as follows:) V.ii.5) *Vasishthaayai svaaha,iti agnaavaajasya hutwaa, manthe sampaatam avanayet, pratishthayai swaahaa iti agnaav aajasya hutwaa, manthe sampatam avanayet, sampade swaahaa, iti agnaav aajasyaa hutwaa,manthe sampaadama -vanayet, aayataanaaya swaahaa, iti agnaav aajasya hutwaa manthe sampaatam avanayet/* (After performing an offering with the mantra: Svaahaa to the richest, one should drop the residue into the mashpot; after making another offering with the mantra: Svaahaa to the base center, he should drop the residue into the mash pot; after performing the offering with the mantra:Svaahaa to prosperty, he should drop the residue into the mash pot; afte making another offering with the mana Svaahaa to the dwelling place, he should drop the residue into the mash pot) V.ii.6) *Atha pratishrutyaanjalau mantham aadhaaya japati;amo naamaasi, amaahi te sarvam ikdam, sa*

hijyeshthaah shreshtho raajaadhipatih, sa maa jyeshthyaam shreishthyaam raajyam aadhipatyam gamayatvaaham evedam sarvam asaaneeti/(Then holding the mash pot while moving away a little, he recites the Mantra: You name is *Ama* and the rest is within you.You are the oldest, the greatest,the most lustrous King of all! Being so, do please turn me too attain your status !) V.ii.7) *Atha khalvetayarchaa paccha aachamati, tat savitur vrinimaha ityaachaamati, vayam devasya bhojanamiti aachamati, Shreshtham sarvaadhaatamam iti achamati, turam bhagasya dheemahi iti sarvam pibati, nirnujya kamsam chamasam vaa paschaad agneh samvishati charmani vaa sthandile vaa vaachamyamo prasaahah; sa yadi srtiyam pashet samriddham karmeti vidyaat/* (The Karta then consumes the remainder of the Mantha pulp mix from the bowl sincerely reciting the relevant Rig Veda Mantras foot by foot and meditates Surya Deva the progenitor on his real nature of being the greatest sustainer of the Universe and to fulfill his desires! He then prostates behind the Agni Kunda lying either on the animal ski on which he had been seated during the Rite or even on bare ground and with concentration of mind with absolute peace of mind, when he gets a dream like feeling of visioning a Sacred Woman, possibly Devi Gayatri, assuring that his Sacrifice was successful!) V.ii.8) *Tadesha shlokah:Yada karmaashu kaamyeshu striyaam swapneshu pashyati, samriddhim tatrajaaneeyaat tasmin swapna nidarshane iti tasmni swapna nidarshane/*(The Verse states: As during the course of this Sacrifice for seeking fulfillment of desires is in progress, if one sees a Sacred Woman, then from the dream, he should indeed realise the success of the Rite!)

Surya Deva possesses hidden kiranas during th night yet nakshatras provide light some blinking and are widespread all over the length and breadth of the endless sky; the analogy is that of bones in human body invisible outside or even beneath the body skin due to the flows of blood streams and of flesh. The Paramatma thus declares that He exists in every Being-be it in man-woman-eunuch- while the body is in motion or stable. Paramatma further declares that yagjnas and animal sacrifices are executed under His initiative and direction as after all, animals are of His own creation. Further all the women are made by Him as the protectors and those who ony see or feel the physical features are blind without consciousness. Inferences of father and mother are impelled by the higher levels of awareness which is Savita. Atman is immune from pleasures and pains as the greatest jewel; He does not have to hold anything like an ordinary human, nor to feel the presence of an object and not even a tongue to chant silent prayers.

Indeed Paramatma is fully aware of this world being existent as a tree without roots as explained in Bhagavad Gita vide 15.1 or Katha Upanishad : Absolute Truth is the Unmisakable Unity of Supreme Self and the Self within, despite the mortal body and its influences; after death too the darkness of ignorance persists till the Realisation of their Unity! II. iii.1) *Urthva mulovaakshaakha eshoshvattah sanaatanah, tadeva shukram tad brahma, tad evaamritam uchyate, Tasmin lokaah shritaah sarve tadu naateti kaschana, etad vai tat/* (Now, the cause and effect manifestation is discussed since the gigantic peepul tree with its root emerging of Brahman the immortal and the worlds emerging therefrom. The sprawling tree is replete with innumerable extensions of features ranging from Pancha Bhutas of the Five Elements, Devas, Dishas, and Virtues on one side even along with defending energies of the Universe as relieving points and on the other hand a huge multitude of evils, births and deaths, old age, sorrows , diseases, struggles, besides material attractions all over! Yet Brahman puts the lid on the totality of situations, alike on the pluses and minuses, yet with the defined boundaries and the ground regulations well in place! Indeed That is That!) II.iii.2-3) *Yadidam kim cha jagat sarvam praan ejati nihsritam, Mahadbhayam vajramudyatam, ya etadviramritaaste bhavanti// Bhayaadasyaagnistapati bhayaattapati Suryah, Bhayaadinrascha Vaayuscha Mrityurdhaavati panchamah/*(It is due to the over all control of the

Universe by Brahman that the latter is existent, emergent and ever active; He is an awe inspiring phenomenon of the nature of a 'vajramudyatam' or an upraised thunderbolt. Those who knows of this reality are appreciated and blessed. It is a truism that owing to Brahman's dread that Fire burns, Sun shines, Indra, Air and Agni as also Dharma Raja or Death assume ther reponsibilities to the letter and spirit of His command!II.iii.4-5) *Iha ched ashakad boddhum praak shareerasya visrasah, tatah sargeshu lokeshu shareeratvaayakalpate// Yathaadarshe tathaatmani yathaa svapne tathaa pitroloke, yathaapsu pareeva dadrishe tadhaa gandhava loke chaayaa tapayor iva brahmaloke/* (Having thus referred to the command of the Universe by Brahma, there is no escape from the inevitable cause and effect syndrome and whatever deeds are performed are wholly accountable before the body falls off and retributions and rewards are to follow inevitably. Hence efforts ought to be made for the realisation of the Self before the tenure of the body, considering the urgency of the temporary existence more so human life being the best opportunity and who knows whether this boon might recur or worsen! Presuming that the intellectual level and the purity of mind of the body encasing the Self is fair and further considering that the degree of transparency or haziness of the mirror of the Self looking into, the person concerned could, as in the state of a dream, vision the images of pitru loka, gandharva loka, and even Brahma Loka in the Self's mirror)

Further stanza of Aruna Prashna explains: All the wordly actions are the impulses of Beings like laughter, sorrows, singing, chanting, dancing, deaths, existences, and so on are related to body and nerves besides senses. Antaratma is free from thirst, movements, ahamkara, possessiveness, pains and pleasures, body parts and senses and so on. Be it on physical base or mental and psychological factors, the aberrations or even natural phenomenon- the adhyatmika-adhi bhoutika- and adhi daivika nature, antaratma is totally immune and unaware. Rishi Sambhava thus affirms that the city of body be entered into only when the rules and regulations are noted and the transitory nature of body be understood well.The all pervasive Agni Deva! Do recall that you may stand in this chariot which has one horse, one wheel, one yoke, and one kind of moveent; it should never break nor shake, as its axis is fine and perfect; the chariot is yoked to a white horse and is swift like wind. Vayu Deva, do witness our yagjna in your chariot carried by eleven horses-or two and twenty or thirty- and three hundred horses!

Mantra Pushpa reiterates as follows:

Om tad Brahma - Om it is Brahma,. Om Tad Vayu - Om it is air, Om Tad Athma-Om it is the soul, Om Tad Sathyam- Om it is the truth,Om Tat Sarvam - Om it is everything-Om Tat puror nama- Om salutations to that Purusha Anthascharathi bhootheshu Guhyam Viswa Murthishu, That which is inside all beings secretly is that Universal God,Tvam Yajna- You are the fire sacrifice (Yajna),Twam vashatkara- You are the the personification of Vedic sacrifice,Twam Indra -You are the Indratvam vayu - You are the air Tvam Rudra - You are Rudra, Vishnus tvam- You are the Vishnu Brahmasthvam- You are the Brahma, Tvam prajaipathi -You are the Lord and saviour of all beings (prajapati) Om Tadhapa apo jyothi raso amrutham brahma bhur bhuvasuvarom Om water is light, the essence is the nectar and the concept of Brahma is in all the seven worlds. Rajadhi rajaya Prasahya Sahine|Namo Vayam Vai Sravanaya Kurmahe Samekaman Kama Kaamaya mahyam, Kamesvaro Vai Shravano dadatu, Kuberaya Vai Shravanaya,Maha rajaya Namah.

Aruna Prashna II

SHANTI MANTRA

Namo Brahmane namo astvagnaye, namo prithivyai nama auoshadheebhyah/ Namo vaache namo Vaachaspataye, namo Vishnave brihate karomi/ Om Shantih Shantih Shantih/

Our prostrations to the Supreme Paramatma, to Agni Deva, Mother Bhu Devi, to the Herbal Medicines who sustain us, to the Vaachaspati the bestower of speech, to Vishnu the all pervading Sustainer of the Universe! May there be Peace in Trilokas!

2.1-6. Yagjnopaveeta Prashasti:

Sa ha vai Devaanaam chaasuraanaam cha yagjnou pratataavastaam, vayagum svarge lokame shyaamo vayamaishyaama iti/ Te suraah sanahya sahasaivaacharan brahmacharyena tapasaiva devaaste-suraa amuhyangaste na praajaanangaste paraabhavante na svargam lokamaayanprastutena vai yagjnena Devaah svargam lokamaayannaprastutenaasuraa paraabhaavayan/ Prastuto ha vai yagjopa- veetino yagjno aprastunopaveetino yatkincha braahmano yagjnopaveetyardhaate yagjnata eva tat/ Tasmaat yagjnopaveetyaivaadheeyat yaajayedyajeta vaa yagjnasya porastutyai aajinam vaaso vaa dakshinata upaveeya/ Dakshinam baahumudyasteveedhatee savyamiti yagjnopaveetamevadeva vipareetam praacheenaaveetam saveetau maanusham/ Both the Devas and Asuras started performing yagjna karmas separately, even as the asuras were not clear of the objective of their agni karyas. The asuras performed the yagjnas by simply imitating Devas and as per their physical stamina but unaware of the pre - qualifications for the task viz. brahmacharya and 'tapas' involving 'bahyaantara shuchi' and concentration plus the methodology , sacrifices and so on. Thus the Yagjna karyas were flops despite the correct aping of the outside practices.

[Chhandogya Upanishad aptly explains **Brahmacharya:** A tribute to 'Brahmacharya'/ Celibacy also named 'Yagjna, 'Satraayana'and 'Anaashakaayana'leads to the bridge between the two Oceans of 'Ara' and'nya'! VIII.v.1-4) *Atha yad **Yajna** iti aachaksate brahmacharyam eva tat, brahmacharyena hyeva yojnaataa tam vindate ata ishtamiti aachakshate, brahmacharyameva tat, brahmaharyena hi eveshtvaamaatmaanam anuvindat// Atha yat **Sattraayanam** iti aachakshate brahmacharyam eva tat, brahmacharyena hyeva sata aatmanastraanam vinate; atha yan mounam iti aachakshate brahmacharyam eva tat brahacharyena evatat, brahmacharyena hi evaatmaanam anuvidya manute//Atha yad **anaashakaayanam** iti aachakshate brahmacharyam eva tat, esha hyaatmaa na nashyati yambrahmachaaryena anuvidae; atha yad aranyaayanam iti aachakshate brahmacharyam evatat; Tad arashcha ha vai nyashchaarnavau brahma loke triteeyashyaam ito divi, tad airam madeeyam sarah, tad ashvatthah soma-savanah tadaparaajita puur brahmaanah, prabhuvimitam hiranyam// Tad ya evaitaav **aram cha nyam** chaarnavau 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!

Mundakopanishad re-asserts the concept of Brahmacharya : III.i.5) *Satyena labhyastapasaa hyesha atmaa samyajnaanena brahmacharyena nityam, antahshareere jyotirmayo hi shubhro yam pashyanti yatayah khseena 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 tapasya 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 Enlightnenment; some of the essential inputs of such 'samyak jnaana' are ' nitya brahma charya' or abstinence for good; ' jihvaamritam 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!)]

Then: *Prastuto ha vai yagjopa- veetino yagjno aprastunopaveetino yatkincha braahmano yagjnopaveet - yardhaate yagjnata eva tat/* The Yagjna karma ought to be performed by properly wearing the Yagjnopaveeta. Rig Veda 10-57-2 is quoted: *Yo yagjnasya prasaadhanas tantur deveshvaatatah, tamaahutam nasheemahi/* The inherent meaning states that yagjnas are performed by properly wearing Yagjnopa -veeta- representing the 'tantu' or the holy thread in 'savyam' - to facilitate the appropriate 'prasadhana' or the connect with celestial Devas. ['praacheenaaveeti' is the gateway to pritru devatas only] Further only a person wearing the appropriate manner from the left to the right of the shoulder hanging below the right arm is qualified for Veda Pathana as wedll as the yagjna karyas. Thus are the *Upaveeta-praacheenaaveeti- and Samvata / Niveeta/*

2.2. 1-7: Prajapati's boon to Rakshasaas resulting war with Indra saved by Gayatri:

Rakshaamsi havaa puronuvaake tapogramatishthat, taan Prajaapatih varenopaapaa mantra yat, taani varam vrineetaadityo no yoddhaa iti, taan prajaapatir abraveedyoya -dhvamiti tasmaa thishtantagum havaa/ Taani rakshaamsyaadityam yodhayantgi yaavadastamanva -gaattanim huvaa, etaani rakshaamsi Gayatreeyaabhimantritenaabhyasaa shaamyanti/ Tadu ha vaa ete Brahmavaadinah purvaabhimukhaah sandhyaayaam Gayatritaamantritaa aapam urdhvam vikshipanti/ Taa etaa aapom varjeebhutaa taani rakshaamsi mandehaarune dveepe prakshipanti/ Yat pradakshinam prakramanti tena paa paapmaana - mavadhuunvati/ Udyantamastam yantamaadityamabhidhyaayan krunvan braahmano, vidvaantsakalam bhadramashrutesaavaadityo brahoti brrahyova sanbrahmaapeti ya evam Vedaa! It is recalled that in ancient yore, demons practised intense 'tapasya' to Prajapati who was pleased and bestowed a great boon to fight Devas and in turn fought Aditya himself. Brahmavaadis were convinced that the battle ought to be terminated by the 'pavitra jala' raised by their hands in favour of Devi Gayatri. Thus the 'astikas' and 'sadhakas' with dedication perform worship at Tri Sandhya Timings facing east and throw up the 'mantra jalaas' empowered by Lord Indra's vajraayudha so that the evil energies are thrown out to flee to the Mandeha or the island named Aruna. The saadhakas also perform pradakshinas to get freed from the evil. The sadhakas seek to perform the trikaala puja to coincide with the early mornings- noons- evenings. The Saadhakas seek to identify the yonder Sun and accomplish auspiousness both in the short and long times ahead.

[Dharma Sindhu prescribes the timings as follows: *Brahma muhurtey utthaaya Shri Vishnum Smrutwaa Gajendra mokshaadi pathitwaa Ishta Devataadi Smaret/ Samudra vasaney Devi Parvatastana manditey/*

Vishnu Patni Namastubhyam Paada sparshyam kshamasva mey, Iti Bhumim Praarthya Gavaadi Mangalaani Pashyet/ (One should rise from bed at Brahma Muhutra, remember Shri Vishnu by uttering Gajendraadi Stanzas and pray to Vishnu and Vishnu Patni Bhu Devi whose Vastra is Samudra and her chest like mountains. I touch your feet Devi! Having said thus one should vision Mangalika Swarupas like Cows.) Not rising from bed at **Brahma muhurta** is stated to be a sin: *Braahmey Muhurtey yaa Nidraasaa Punya Kshaya Kaarini, Taam karti Dwijey mohaat paada krucchrena Shudryati/* (Not waking up from sleep at Brahma Muhurtha would be an abrasion of Punya and not touching the Bhu Devi's feet would lead to Shudrawa). Vishnu Purana defined Brahma Muhurta: *Raatreh paschima yaamasya Muhurto yastruti-yakaha, Sa Brahmaa iti Vigneyo vihitah sa pabhodaney/ Pancha pancha Ushah kaalah Saptapancha -arunodayah, Ashta Pancha bhavet praatastatah Suryodayah smrutah/* Considering a Muhurta or two ghadiyas or 48 minutes approx. Brahma Muhurta is from 4.08 am to 4.56 am assuming Ushodaya or Sunrise at 5.44 am. Incidentally Amrita Kaala or Jeeva Kaala is stated to be from 2 am to 2.48 am most ideal for Maha Yogis. First view of a person on opening his eyes is at his right palm saying : *Karaagre vasatey Lakshmih Kara madhye Sarasvati, Kara muley sthito Brahma Prabhaatey kara darshanam/* After viewing Lakshmi on top of the palm fingers, Sarasvati in the middle of the palm and Brahma at the bottom of the palm].

Aruna Prashna III

3.14.1-10: Prana the vital energy:

Bhartaa sanmiyamano vibharti, eko Devo bahudhaa nivishthah, yadaa bhaaram tandrayate sa bhatrum, nidhaaya bhaaram punarastameti/ Tameva mrityumamritam tamaahuh, tam bhartaaram tamu goptaaramaahuh, sa bhruto bhriyamaano vibharti, ya enam veda satyena bhartum/ Sadyojaatamuta jahaatyeshah, uto jarantam na jahaatyekam, uto bahuunekarjahaara, ateendro devah sadameva praarthah/ Yastadveda yata aavabhuva, sandhaacha yaam sandhadhe brahmanaishah, ramate tasminnuta jeerne shayaane, nainam jahaatyahastu puuryeshu/ Tvaamaapo anu sarvaascharanti jaanateeh, vatsam payasaa punaanaah, tvamagniam havishvaaham samintse, tvam bhartaa maatarishvaa prajaanam/ Tvam yagjnastavamu devaa vevaasi Somah, tva devaa havamaayanti sarve, tvamekosi bahunan upravishtah, namaste astu suhavoma edhi/ Namo vaamastu shrunutam havam me praanaapaanou, ajiram sancharantou, havyaami vaam brahmana tuurtametam, yo maam dveshti tam jahitam yuvaanaa/ Praanaapaanou samvidaanou jahitam amushyaasunaa maa sangasaathaam, tam me devaa brahmanaa samvidaanou vadhaaya dattam tamaham hanaami/ Asjjajaan sata aavabhuv,yam yam jajaana sa vu gopo asya, yadaa bhaaram tandriyate sa bhartum paraasya bhaaram punarastameti/ Tadvai tvam praano abhavah, mahaan bhogah prajaapateh, bhujah karishyamaanah, yaddevaan praanayo nava/ Praana Deva- the Unique Deity of Vital Energy- is installed into a body at the birth and is sustained as per the command of the Supreme Inner Deva and again as per the command gets uninstalled at the time of death and the load is unburdened; this is so in respect of all the bodies. Thereafter, Praana Deva becomes invisible till such time at the time of rebirth again. Hence the declaration that Praana is Death and is also the 'Amrita' or the Immortality! Prana Deva is the *bhruto bhriyamaano vibharti/* or the bearer of the body, the nourisher and the protector and so is the case of all the Beings. The deity of Prana is never tired and hence the advice to mortals to pray for their own well being. As one realises the cause of birth also surely realises the cause of death too. Prana is intact despite old age, disease, or only due to the result of the accounts of previous or ongoing life merely ! Praana Deva! all the waters are aware of your powers and therefore abide by your laws and regulations- just as cows follow their calves which

need their milk. You ignite Agni and blaze up with Vaayu carrying food for Gods and sustenance for the Beings. You are the Yagjna the Sacrifice in favour of Devas and the Praja or all the living beings. May you be easily accessible to our invocations. You are the Prana and Apana; do respond to our supplications by way of mantras. May the Prana and Apana destroy our opponents by not joining them.Indeed at the very beginning of Time, there was only non-existence and eventually Existence got manifested as the life force too was created to preserve the bodies of Beings; as the life force left as it got tired of the body and so did the 'nava randhras' or nine action energies got defunct simultaneously; 'the nava randhras' or nine passages such as both the ears-eyes-nostrils, the mouth and the lower orifices providing relief and instant happiness.

[Vayu Purana explains in some detial: Brahma created water, fire, **air**, the sky, directions, heaven, oceans, rivers, mountains and trees. He also created time, night and days called Kaala maana the Time Cycle. Hence the Origin of **VAYU.** Pancha Prana Vayus are 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.]

10.168.1-4: *Vaatasya nu mahimaanam rathasya rujanneti stanayatrasya ghoshah, divisprugyaatya runeenaani krinvannute yeti prithivyaa revumasyan/* The sweep and speed of Vaayu is remarkable and unique. Assuming a wide variety of sound waves ranging from happy coolness to ferocious earthquakes the range of sounds is astounding. From forcibly pulling down huge forest trees to tiny plants the variety of speeds is amazing. Once engulfing the sky by its thick black clouds, the currents of winds literally bring earth and sky together. *Samprerate anu vaatasya vishthaayenam gacchhanti samanam na yoshaah, taabhih sayuskaratham Deva eeryatesya vishvasya bhuvanasya raajaa/*The lightning speed of wind power could even break huge mountain ranges into smithereens. Like the speedy horses approaching the battle fronts, the gushes of alarming and noisy winds uproot huge trees creating a scene of horror. As though riding on the chariot of huge uprooted trees, the King of Wind looks like the Overlord of the Universe at that time! *Antarikshe pathibhireeyamaano na ni vishte katamacchanaah, Apaam sakhaa prathamnajaa rutaavaa kva svijjaatah krita aa babhuva/* Vayu Deva moving fast all across the 'antariksha' by royal routes as also lanes and bye - lanes; He is never stationary nor restful. The illusive interrogation now would be as to where Vayu was originated and how as the Unique Lord of Life had originally got manifested! *Atmaana Devaanaam bhuvanasya garbho yathaavasham charati Deva eshah, ghoshaa idasya shrunvare na rupam tasmai vaataaya havishaa vidhema/* Vayu Deva is the 'Atma' and Garbha or the Soul and Seed of Bhuvanas, moving unfettered and independent. His 'sounds' are countless, complex and varied being unseen too. His form is never seen but felt and ever worthy of worship. The best time and context when Vayu Deva is felt is when his archana is performed , dedicated and get rewarded! 10.187.1-3: *Vaata aa vaatu bheshajem Shambhu mayobhu no hride, prana aayuumshi taarishat/ Uta vaata pitaasi na vuta bhraatota nah sakhaa, sa no jeevaatave krudhi/ Yadado vaata te grihemritasya nidhirhitah, tato no dehi jeevase/* Vaayu Deva! very kindly bring near to us oushadhis which endow with us excellent heath , well being and longevity. You are the father figure who had given us birth and upbringing, the 'bandhu rupa' or the dear relative, and friend who is an adviser and well wisher; do kindly strenghen the supply line of medicines. You possess Praana Rupa Jeevana Tatva and the 'nidhi' or the never diminishing stock of life providing energies; grant us a never failing life line to me and associates for ever!

Krishna Yajurveda

1.4.2&3. Praana the Life Energy: *Vaachaspataye pavasvavaagin, vrishaa vrishano amshubhyaam gabhasi puuto/ Devo Devaanaam pavitramasi, yeshaam bhaagosi tebhyastvaa svaamkrutosi madhumateernba ishaskrudhi/ Vishvebhyastvendriyebhyo divyebhyahh paarthivebhyo, manastvaa ashtu*

uru antariksha manvihi/ Svaahaa tvaa subhavah suryayaa, devebhyastvaa mareechipebhyam, esha te yonih praanaaya tvaa/ You the Master of speech the outstanding, do purify me as indeed you are the purifier of all the Devas too. To those Devas, you are accepted in all the primary aspects, besides quite a part of celestial senses of heaven and earth. As regards the midworld lokas too, may our human minds of sharpness make it possible to penetrate as after all the cosmic life is none too different excepting in certain layers.The praana based energy as far as mental faculties are concerned is auspicious and that life energy tends to purify the aspect of speech too. The sound of 'svaaha' to the celestials is purified any way as the supreme praana, the life energy anyway!
Praana's internal journey called 'Antaryaama': *Upayaamagriheetosi, antaryaccha Maghavan, paahi somamurushya raayah samisho yajasvaantah/ Te dadhaami dyaavaa prithivee antar uru antariksham, sajoshaa devair avaraih paraishcha,antaryaame Maghavan maadayasva/* Praana! You are restrained by way of your intake [Upayaama is the supportive restraint]. May Soma protect, guard the internal properties by gathering impulsion in the process of Internal Yagjna. May I place the Self and its features within the heaven-and earth as also the mid world; or the unison with bhur- bhuvar-swaha!

6.1.1: *Bahih praano vai manushyastasyaashanam praanomshnaati sapraana eve deekshita aashito bhavati yaavaanevaasya praanastena saha medhamupaiti bahih praano vai manushyah tasya ashanam praano ashnaati sa praana eva deekshata aashito bhavati yaavaan evaasya poraanah tena saha medham upaiti/* Everybody lives with praana the life energy; he eats, gets satiated and indeed is sanctified by praana.

6.2.2: *Aapataye tvaa gruhneemeetyaah praano vaa aapatih praanameva preenaati paripataya ityaaha mano vai paripatirgamana eva preenaati tanuunaptra ityaah tanuvo hi te taah samavaadyanta shaakvaraaya ityaah shaktaih te tat aatmanah samavaadyanta anaadhrishtam asi anaadhrishyam ityaah anaadhrishtam hi etat anaadhrishtam/* Let there be access to Praana the Life's very energy. He who rushes in for Praana is certainly delighted; that praana gives resdy access to the mind and indeed delights the mind. For the mighty there is strength and that person is unchallengeable!

6.4.5. *Praano vaa esha yat upaamshur yat upaamshuagra grahaa grihyante praanam eva anu prayanti aruno ha sma aaha aupoaveshih praatah savana eva yagjnam sam aham sthaapayaasmi tena tah samsthitena charaami iti ashtou kritvo agre abhishunoti ashta aksharaa gaayatri gaayatram praatah savanam pratah savanameva tena aapnoti ekaadashaa kritvo dviteeyam ekaadashaakshara trishtup traishtbham maadhyaandinam savanam/* Uaamshu is praana: [Upamshu is the practice of silently repeating a mantra and seek to secure deeper consciousness and remove mental impurities.] Aruna Aupaveshi is stated to have advided that whatever sacrifice is established be proceeded with; he first initiates with eight syllables of Gayatri, and then eleven times as Trishtubh of Chhandas. *Maadhyandinam eva savanam tenaa aapnoti dvaadasha krutvah triteeyam dvaadashaaksharaa jagatee jaagatam triteeya savanam triteeyaa savanam eva tenaa aapnoti etaam ha vaava sa yagjnasya samsthitam uvaacha askandaaya askannam hi tat yajnaasya samsthitasya skandaati atho kalu aahur gaayaree vaavaa praatah savane na ativaada iti anati vaaduka enam bhraatravyo bhavati ya evam veda tasmaat ashtau ashtau kritvo abhishutyam/* By noon time, the performer does the Japa twelve times as Jagati Chhandas has twelve letters and so would be at the evening. This is what the regulation of the Establishment so that there is loss in the prescribed practice.

7.5.13. To whom Praana of a Jeeva is yoked to like a cross wooden piece! *Kastvaa yunakti sa tvaa yunaktu, Vishnustvaa yunaktvasya yagjnasyarddhyah/ Mahyam samnatyaa amushmai kaamaaya, Aayushe tvaa praanaayatvaapanaaya tvaa vyaanaayatvaa/ Apaanaayatvaa vyaanaayatvaa, vyushthai tvaa rayyai tvaa/ Raadhase tvaa ghoshaaya tvaa, poshaaya tvaa aaraa- dhoshaaya tvaa prachyutyai tvaa/* Who indeed yokes you since some significant power be yoked to! May Lord Vishnu be yoked to since He is the 'dharta and bharta' or the singular preserver and the clasper of Creation anyway besides the endower of peaceful and existence of all the Beings. This arrangenent is let me bestow calmness and pleasure. May Lord Vishnu save Life, the Prana, the vital energy; may He protect Apaana the outbreath as also the vyana.[Prana the inward moving energy pulsating the heart, the breathing and circulatory system, Apaana the outward moving energy eliminating wastes of body and lungs through the excretory systems, Vyana the circulation of energy enabling the expansion and contraction of the muscular system , Udaana the energy of the head and throat- the vocal apparatus for laughing or shouting or crying , and Samana the energy for digestion and assimilation, besides regulating the body cells and in-body heat regulation.]

Shukla Yajur Veda :

7.7: *Aa Vaayo bhusha shuchipaaupa nah, sahasram te niyuto vishvavaar,upo ter andho madyamayaami yasya Deva dadhishe poorvapeyam vaayave tvaa/* Vaayu Deva! you are the singular form of purity and its expansion world wide; you are indeed of the profile extensive reach and of innumerable ways and means of sanitization. Deva! your strength as also the sensitivity is of Soma Juice by the hallowed medium of yagjna karyas. May we offer the attraction of the Juice to refesh yourself. 13. 27 : *Madhu vaataa rutaayate madhu ksharan ti sindhavah,maadhveerna santvoshadhee/* May to those blessed participants of Yagjna karyaas, Vaayu the essential life's energy flows surge forward fast, especially saturated with sweetness . 14.12.*Vishvakarmaa tvaa saadyantarikshasya prushthe vyachasteem prathasvateemantariksham yacchhaantariksham drungaantariksham maa higum seeh/ Vishvasmai praanaayapaanaaya vyaanaa- yodanaaya pratishthaayai charitraaya/ Vaayu drushtvaabhi paatu mahyaa svastyaa cchadrishaa shantmena tayaa devatayaangirasvad dhruvaa seed/* The desirable ones! Prajapati the Designer of the Universe had appropriately placed Vayu Deva pride of place viz. the antariksha; that is why the Five Segments of Vaayu are deposited viz. Praana- apaana-vyaana-udaanaadi praanas or the Life Energies. May therefore the antariksha be fortified and sanctified!

Saama Veda: Vaayu: Stanza 600:

Niyutvaan vaayavaa gahyaam shukro ayaamite, gantaasi sunvato griham/ Vaayu Deva! have you been appointed to ride the glorious chariot to reach the Yagjna Sthala! The famed Soma Juice is now ready and hence is our invocation to very kindly manifest here at once!
(Devatas as per Vedas are considered in three divisions: Paarthiva- Vaayaveeya-Aakaasheeya. Now there also in three categories in bhoutika swarupas of physical properties: dust- varshaakaara-varsha yukta jhanjhaakara. But basically, Vaayu is soft; in the early usha kaalaas, breathing awakens from the bed! Lovers crave for the softness of wind! Indra and Vaayu are stated to be Yugala Devatas as they set the pace, momentum and force too. But Yogis use Vaayu as 'Jeeva saadhanas' or instruments of Life in three major stages: Jaagrat- Svapna- Sushupti or Awaken ness-Dream stage-Deep Sleep)]

4. Maha Naraayanopanishad

Gayatri in Celestial Images:Stanzas 19-31: Following are 12 passages called Gayatri swarupaas addressed to various Deities:

19: (Maha Deva Gayatri) *Purushasya vidma sahasraakshasya Maha Devasya dheemahi, tanno Rudrah prachodayaat/* May we meditate that Maha Purusha and absorb the knowledge and might of that myriad eyed Maha Deva ! The most significant explanation of of Gayatri is vide Rigveda Mandala III.Sukta 62. Stanza 10 is : *Tat savitur varenyam bhargo devasya dheemahi dhiyo yonah prachodayaat/* That 'buddhi' or the heart felt mentality which impacts 'sanmarga' the path of virtue is worthy of worshipping Savita Devata, demolishes blemishes and leads us to uphold the divine path! Chhandogya Upanishad III. xii.1) *Gayatri vaa idam sarvam bhutam yad idam kim cha, Vaag vai gaayatri, Vaag vaa idam sarvam bhutam Gaayati 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, Trishtup 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 purushaya vidmahe Vakratundaaya dheemahe, tanno Dantih prachodayaat/* May that Maha Purusha Ganeshwara the elephant faced with a powerful trunk and tusk bestowing auspiciousness and Vidya, whom Devas and humans are invoked before every action to ward off evil forces and all kinds of obstacles.

22: (Nandi Gayatri) *Tat Purushaaya vidmahe Chakratundaaya dheemahi, tanno Nandih prachodayaat/* May we invoke that form of divinity known as Chakratunda or Nandikeshwara the servant, seat and vehicle of Lord Shiva wielding chakra and discuss while Shiva was engaged in battles with demons gasping with the mouth.

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) *Naraayanaaya vidmahe Vaasudevaaya dheemahi, tanno Vishnah prachodayaat/* We prostrate before Narayana Vaasudeva to lead us to righteousness and reveal us the Reality and reach

us to the arduous path of Bliss. The term Narayana as resting on deep waters preserving the Universe that He creates as His effective deliberation and cause. Vaasudeva is the Antaryaami as the ‘ ayaktam-shasvatam -Vishnum -anantam -ajam -avyayam’.

27: (Bhaskara Gayatri): *Bhaskaraaya vidmeheMahaadyutikaraaya dheemahi, tanno Adityah prachodayaat/* May we perform ‘pradakshana namaskaaras’ or circumambulatary greatings 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) : *Vaishvaanaraaya vidmahe leelaalaaya dheemahi, tanoo Agnih prachodayaat/* May Agni Deva the ready means of worship and cooking as the singular source of radiance and ‘homa karyaas’ by which all the devas are invoked and contented with ‘mantra yukta ajyaas’ by way of oblations through the singular means of ghee and food. Manduka Upanishad describes Vaishvaanara as ‘ Lolaayamaana’: I.ii.4) *Kaali Karaali cha Manojavaa cha Sulohitaa yaa cha Sudhumravarnaa, Sphulingini Vishvarupi cha Devi Lolaayamaanaa iti Sapta Jihvaah/* (The Sapta-Jihvaas or the Seven Tongues of Fire Flames are Kaali (black), Karaali (ferocious), Manojava (Speed of Mind), Sulohita (extremely red hot), Sudhumra varna (coloured like thick smoke), Sphulingini (emitting cracky sparks) and Vishvaruchi (blazing all around); these are the ‘lolaayamaana- agnis’ or the ever moving flames of speed and spread!)

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.

<u>OM the essence of Reality as Maha Narayana Upanishad continues</u>

Yashcchandasaamrishabho vishvarupah cchandobhyah chhandaamsya aavivesha sataamshikyah provaachopanishadindro jyeshtha indriyaaya rishebhyo namo Devabhyah swadhaa pitrubhyo bhurbhuvashcchandanva 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.

[A sceintific explanation was offered by modern experts about OM: According to Astro-Physicists and Astronomers, a Sound is produceddue 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 genrated 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)!]]

Sandhya Vandana Mantras :

Apah punantu Prithivim Prithivi puta punatumaam, Punatu Brahmanaspatih Brahma puta punatu maam/ Yaduchhistam abhojyam yadva duscharitam mama, Sarvam punantu maamaaposatam chapratigrahagg 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.)

Agnischa ma manyuscha manyupatayascha manyu kritebhyah Paapebhyo rakshantaam yadanha paapamakaarsham, Manasa vaachaa hastaabhyam Padbyaam udarena sishnaa Ahastadalumpatu, yat kincha duritam mayi idamaham maamamritayonau satye jyothishi juhomi 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.)

Suryascha ma manyuscha manyupatayascha manukriteebhyah/ Paapebhyo rakshantaam/ Yadraatriya paapamakaarsham/ manasaa vaachaa hastaabhyaam/ Padhbyamudarena shishna/ Raatristadava - lumpatu/ yat kimcha duritam mayi idamaham mamaamritayanau/ Surye Jyotishi Juhomi swaha (Protect me from sins committed due to rage and temper as also by the Sun and the Deity of Fury apart 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).

Omityekaaksaram Brahma, Agnirdevata Bhrahma ityaarsham Gayatreem Chhandam Paramaatmam Swarupam, Sayujyam viniyogam/(The unique word AUM is of Parabrahma form, Agni is Main Devata, Brahma is related to Rishi, Gayatri is related to Chhanda, Paramaatma is all-pervasive and the terminal point of Moksha).

Aayaatu varada Devi Akhsharam Brahmasammitam, Gayarimchhandasaam Maatedam Brahma jushaswa me (May I humbly request Gayatri the mother of Chhandas and the boon showering Devi to guide me about the imperishable Brahman)

Yadahnnaatkurutey paapam tadhanaat pratimuchyatey, Yadraatrikurutey paapam tadraatriyat pratimuchyate, Sarva varney Mahadevi Sandhya vidyey Sarasvati (Sandyha-Vidya Controller Devi

Sarasvati! Let my sins committed during the day be destroyed in the day itself; let the sins done during the night be destroyed on the same night. Sarva Varna Swarupa! Sandhya Vidya! Devi Sarasvati the personification of Knowledge and Vidya)

Ojosi Sahosi Balamasi Bhraajosi Devaanaam Dhaamanaamasi Vishvamasi Vishvaayuhu sarvamasi Sarvaaurabhibhuurom ,Gayatriimaavaayahayaami Savitreemaavaahayami Saraswateem aavaahayayami,Shriya maavaahayaami, Balamaavaayaha yaami/ Gayatryah Gayatree Chhandah Vishwamitra Rishih, Savitaa Devataa, Agnirmukham, Brahma Shiro,Vishnur hridayam, Rudrah Sikhaah, Prithivi Yonih, Praanaa paana vyaanodaana samaanaa sa praanaa swetavarnaa saamkhyaayana sa gotra Gayatree Chaturvimsatyaksharaa Tripadaa Shatkukshih, Panchaseershopanayaney viniyogah

(Sarva Varna! Sandhya Vidya! Sarasvati! Maha Gayatri! You are the embodiment of Radiance, the Grip Holder and of the Strength; the Shakti of Devatas, the Life of the World, the Veritable Universe and the Totality! May I invoke You Omkara Swarupa Savitri! May I invoke Chhandasas, Lakshmi and Shakti!) I invoke Gayatri, whose Chhanda is Gayatri, Rishi is Vishwamitra, Agni is Face, Brahma is head,Vishnu is heart, Rudra is the tuft, Prithi is the generator as also Gayatri with Five Praanaas viz. Praana, Apana, Vyana, Udana and Samaana; white coloured; with the Gotra of Rishi Samkhyayana; with twenty four Alphabet Letters; Three feet; six bellied; five heads and the main deity of 'Upanayana').

Om bhuh,Om bhuvah, Ogum Suvah, Om mahah, Om janah, Om tapah, Ogum Satyam, Om tatsavitur varenyam bhargo Devasya dheemahi, dhiyoyonah prachodataat, Omaapo jyotee rasomrita Brhama bhubhuvah suvarom/ Om: Paramatma! Om Bhumi, Om Aakasha, Om Swarga, Om Mahar loka, Om Janar loka, Om Tapoloka, Om Satya Loka; [Bhur Bhumi or the Embodiment of Vital Energy, Bhuvah or the destroyer of Evil and Suffering, Svaha (Symbol of Happiness)] Thath (that Almighty) may we meditate that Savitur the principal cause of luminosity the Godhead transcedent to the Lokas but sustaining them to exist ; Savitur (Bright like Sun); Varenyam (The Supreme); Bhargo (demolisher of Sins); Devasya (the Divine Force); Dhimahi (May receive); Yo (Who); Na (Our), Prachodayat (Let inspire in right direction). In other words : Oh Almighty, You are the Creator of Life, Slayer of Sorrow, Bestower of Happiness and Creator of the Univerese. May we receive Your Supreme Energy to raze our sins and guide us in our intellect in the right direction.

Uttamey Shikhare Devi Bhumyaam parvata murdhani, Brahmanebhoy hyanujnaanam gahha devi yathhaa sukham/ (Devi Gayatri, may you remain on the highest peak on Earth like the Meru Mountain as esteemed by Brahmanas as the form of Paramount Sanctity and Bliss); *Stuta maya varadaa Vedamataa prachodayanti paavaney dwijaataa, Ayuh Prithivyam dravinam Brahma varchasam mahyam datvaa prayaatum Brahmalokam* (As extolled by us Devi Gayatri! You are the bestower of our desires and the epitome of Purity, Veda Rupa and of two forms of Brahma Loka and Inside the orbit of Surya Deva; kindly bless me on Earth to provide me long life, prosperity, Brahma Teja!

<u>Omkaara Swarupas as Devatva-Trimurtitva-Paramatva</u>

1-2) *Om tad Brahma, Om tadvaayuh, Om tadaatma, Om tatsatyam, Om tatsarvam, Om tadpurornamah/ Om Antahscharati bhuteshu guhaayaam vishvamurtishu, twam yagjnastvam vashtkaarastvamindrasvah Rudrastvam Vishnustvam Brahmastvam Prajaapatih, tvam tadaapa jyotee rasomritam Brahma Bhurbhuvasuvarom/* Om that is Brahmatatvam; Om that is Vayu the sarvatra sutraatma; Om that is Jeevatma the Antaratma; Om that is Paramaartha Satyam; Om that is the totality of 'Charaachara atmakam' or of the Living Beings whether mobile or immobile ; Om that Purornama or the entirety of

Creation featuring Trilokas of Bhu-Bhuva-Suva! That Invisible Paramatma is ever present and is hidden inside one's consciouness assuming myriad forms as ever active and pulsating. He is the Yagjna Swarupa; He is the emblem of sacrifice; He is Vashakaara or the Supreme Controller and Regulator; He assumes the Forms of Indra the Head Leader of Devas, He is Rudra the Exterminator and Revivor of Srishthi again and again; He is Vishnu the Sustainer of the Universe; Brahma the Supreme Srishti Karta; Prajapati the Grand Ruler and Administrator! He is the Jala Deva as present in waterflows , rivers, oceans! He is the Surya Deva the Radiance; the Rasa the Essence of Fruits; the Amrita or Ambrosia;He is Brahma the Seat of Knowledge and the Veda Swarupa; the Manisestation of Trilokas of Bhu-Bhuva-Suva all absorbed in the Pranava the Supreme A-U-M representing the Truth of Srishti- Sthithi-Samhaara or Creation-Preservation- Destruction or the Cause-Causation-Collapse!

5. Chhandogya Upanishad

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

I.i.1) *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!)

I.i.2) *Eshaam bhutaanaam Prithivi rasah prithivyaa aapo rasah, Aapaamoshadhayo rasa Aoushadhinaam purusho rasah purushasya vaak rasah, vaacha Rig rasaah, Richaa Saama rasaah, Saamnaa Udgito rasah/* (Of these several entities, earth is of the essence, from earth water is of essence, herbs and plants are of importance, human body is of essence, the organ of Speech is of significance, from the vocal origin are the Rigveda Mantras, Saamaveda Mantras and Udgita which indeed is Om being of primacy too) I.i.3) *Sa esha rasaanaam rasatamah paramah paraardhyostamo yad Udgitah/* (Indeed Udgita, being the foremost of the Lord's creation is stated to be of the core of the essentials) I.i.4) *Katamaa katamaa Ruk, katamat katamaat Saama,katamaah katama Udgita iti vimrishtam bhavati/* (Again, Udgita is considered as Rig Veda, which is Saama Veda, which again is Udgita!) I.i.5) *Vaageva Ruk Praanah saamomiti etad aksharam Udgitah, Tadeva etan mithunam yadvaak cha praanascha Rukcha Saamacha/* (As the organ of speech is Rigveda, Praana is Saama Veda and Om is Udgita, the synthesis of Vaak and Praana or of Speech and Vital Force are like that of Rik and Saama Vedas!) I.i.6) *Tadetan mithunam Omiti etasmin akshare samsrujyate yadaa vai mithuinam samaagacchata aapayato vai taananyonyasya kaamam/* (The pair of Vaak and Praana as also of Rik and Saama Vedas do fulfil each other's wishes thus the word of Om fulfills the desires of the concerned male-female couples!) I.i.7) *Aapayita ha vai kaamanaam bhavati ya etadevam Vidwaanksharam udgitam upaaste/* (Logically, a person who appeciates the above and meditates on Udgita as Om would indeed be eligible for fullfillment of wishes!) I.i.8) *Tadvaa etad anugjnaaksharam, yaddhih kim chaanujaanaati omiti deva taddhhaah; eshaa eva samruddhyiryadanu- gjnaa, samarthayitaa ha vai kaamaanaam bhavati yetadevam vidwaan akshara udgitam upaasate/* (This syllable of OM itself provides consent of material and spiritual fulfillment and hence 'Pranava' or the expression of Om is the great fullfiller of 'Iham' and 'Param'or the best of both the worlds of existence!) I.i.9) *Teneyam trayi Vidyaa vartata,Om iti ashraavayati, Om iti shamsati, Om iti Udgaayati, etasyaivaa aksharasyaapachityai mahimnaa rasena/* (All the Vedic Rites are thus initiated by the utterance of OM ; even as Adharyu chants the hymns in favour of-or targetting at-Devas, Udgata sings in the commenda -tion of the Rites as to be instructed for the worship of Om itself signifyied by the Vedas) I.i.10) *Tenebhau kuruto yaschaitad evam Veda yascha na veda, naanaa tu Vidyaa chaavidyaa cha; yadeva vidyaayaa karoti shraddhaayopanishadaa tadeva veeryavattatam bhavateeti, khalva etasyaiva aksharasyopa vyaakhyaanaam bhavati/ Iti prathama khandah/* (Even if Rites are performed without fully absorbing the significance of the word OM, yet with faith and meditation, the result would not be much less, but however, if coupled with the knowledge of what OM is, naturally the

effect would be fuller; the Rites performed with ‘Vidya’ or Knowedge, besides ‘Shraddha’ or conviction and ‘Upanishada’ or meditation would certainly yield far reaching results!)
‘

Devas resorted to Udgita to suppress Demons and meditated on the Pure Form of the Vital Force and conquered Asuras; humans too at the personal level, took to the meditation with no contamination of the body parts and senses as addressed to the letter of OM and Praana conquererd Asura- like evil forces like Maharshis proved in Udgita

I.ii.1) *Devaasuraa ha vai yatrasamyetira ubhaye praajaapatyaah tadaaha Devaaudgitam aajahruh anenainaan abhi bhavishyaama iti/* (As Devas and Asuras were the descendants of Prajapati, yet representing virtue and vice respectively, Devas resorted to Udgita with the strong conviction of overcoming Asuras) I.ii.2) *Te ha naasikyam praanam udgitam upaasaam chakrire, tamhaasuraah paapmanaa vividhuh; tasmaat tenobhayam jighrati surabhi cha durgandhicha, paapmaanaa hyesha viddhhah/* (Devas then meditated on ‘Praana’as that being proximate to Pure Conciousness by way of Udgita through their noses, but the smell was either fragrant or putrid but never neutral without being tainted by the smell of viciousness and Devas had to discard the nose and smell!) I.ii.3) *Atha ha Vaachamudgitam upaasaamchakrire, tam ha suraah paapmaanaa vivudhuh; tasmaat tenobhayam jaghrati surabhicha durgandhi cha, paapmaanaa hyesha viddhhaa/* (Devas by the medium of Udgita made oblations to Vaak or Speech, but found that the quality of speech changed radically from niceties to nastiness, Truth and Untruth and fair to foul language; Devas then discarded Speech too) I.ii.4) *Atha ha chakshur Udgitam upaasaamchakrire, taddhaasuraah paapmaanaa vividhuh; tasmaat tenobhayam pashyati darshaneeyam charadarshaneeyam cha paapmaanaa hyetad viddham/* (Again taking resort to Udgita, Devatas picked up the option of eyes and vision and soon realised that one could as Asuras would most certainly do select visions of evil and vicious nature thus discarding this medium of vision too by Udgita) I.ii.5) *Atha ha shrotram udgitam upaasaamchakrire, taddhaasuraah paapmaanaa vivudhuh; tasmaat tenobhayam shrunoti shravaniyam chaashravaniyam cha, paapmaanaa hyetad viddham/*(Then they selected ears and the resultant feature of hearing, but were affected badly by the extremes of praise and foulness of hearing and felt that the organ of ears and their sense of hearing was of foul nature or sometimes of niceties and as such could not select Udgita to worship Praana in its pure form.) I.ii.6) *Atha ha mana udgitam upaasaamachakrire, taddhaasuraah paapmaanaa vividhuhu, tasmaat tenobhayam sankalpayate sankalpaneeyamcha sankalpaneeyam cha, paapmaanaa hy etad vividdham/* (Devas thereafter selected mind as a possible medium of Udgita but they became aware that mind too as vicious since thoughts and imaginations are prone to virtue and vice; thus all of the body parts are prone to pluses and minuses and hence the applicability of Udgita to mind is unacceptable) I.ii.7) *Atha ha ya yevaayam mukhyah praanah tam Udgitam upaasaamchakrite, tam haasuraa ritwaa vidaadhvamsur, yathaas maa - nam aakhanam ritwaa vidhwamseta/* (Devas finally deliberated on the Udgita as the very vital force in the mouth and the demons were destroyed as a piece of earth approached as a huge rock; indeed the praana or the vital force could not do any harm by the demons; in other words, Praana in its pure form is such as to resist the Asuras!) I.ii.8) *Evam yathaasmaanam aakhanam ritwaa vidhvamsate evam haiva sa vidhvamsate ya evamidi paapam kaamayate, yaschainam abhidaasati: sa eshosmaakhanah/* (Hence, a person whose knowledge is deep and does never entertain evil thoughts is of Devatwa, comparable to a massive rock and as such evil infuences of ‘Asuratwa’ can not destroy the virtuous on the analogy of small stone gettting crushed by a huge boulder!) I.ii.9) *Naivaitena surabhi na durgadhi vijaanaati apahata paapmaa hy eva, tena yad ashnati yay pibati tenetaraan praanaan avati, etam u evaantatovit votkraamati, vyaadadaati evaantata iti/* (As long as the Vital Force in the mouth is not upset or bothered

by evil influences, variations of fragrance or bad odour do not really matter or infuence the person with virtue; similarly good eating or healthy drink through vital force nourishes. Thus the interaction of Praana in a body of a person who is essentially virtuous is of good end use and speech, hearing, vision, mind and other body parts of wickedness and immorality are least affected by his psyche. After all, such a person when faces death he does surely open his mouth, any way!) I.ii.10) *Tam haangiraa udgitam upaasaam chakre, etam u evaangirasam manyantenagnaanam yad rasah/* (In the days of distant past, Maharshi Angirasa meditated on Praana as Udgita and till date lasting memories recall that Angirasa happened to be of the essence of body and sensory organs or 'Angas'/ limbs especially of the mouth! I.ii.11) *Tena tam ha Brihaspatir udgitam upaasaam chakra, etam u evaa Brihaspatim manyante, vaaggih brihati tasyaa esha patih/* (Even Deva Guru Brihaspati contemplated on this Udgita and the world knows about his greatness because his speech was unique as he was the master of Vital Force too!) I.ii.12) *Tena tam haayasya udgitam upaasaamchakra, etam u evaayasyammaanyanta aasyaad yat ayate/* (Sage Ayaasya too identified himself with Udgita and he proceeded with the mouth and Vital Force) I.ii.13) *Tenatam ha Bako Dalbhyo vidaamchakaara, sa ha naimishiyaanam udgataa babhuva, sa ha smaibhyaah kaamaan aagaayati/* (Baka Dalbhya, the Udgita Priest of Naimishaaranya also chanted to fulfill the desires of Illustrious Kings like Dhritarashtra of Maha Bharata fame) I.ii.14) *Aaghataa ha vai kaam,anaam bhavati ya etad evam Vidwaan aksharam Udgitam upaasta iti adhyaatmam/* (Thus based on such illustrations, whosoever with sound knowledge about Praana meditates on the single syllable of OM which is Udgita by itself would indeed vindicate himself as the Fulfiller of Wishes by chanting the Udgita and meditate on one's own personal level; such meditation on Divine Level shall follow in the ensuing section-

<u>On the Divine level too Udgita addressed to syllable OM and 'Praana' would overcome enemies and enhance intrinsic features besides enriching the Self; but the methodology of the Udgita must be impeccable!</u>

I.iii.1) *Athaadhi daivatam ya evaasau tatati tamudgitam upaasitodyan vaa esha prajaabhya Udgaayati udyaamstamo bhayamamahanti,apahantaa ha vai bhayasya tamaso bhavati ya evam veda/* (On the divine plane, one should meditate on Him who excels in effulgence like Surya Deva by Udgita. As that Deity like Surya rises up the Udgita should be in favour of all Beings in Srishti; as that Deva rises up, the Geeta disperses darkness, sorrow and fright. Indeed, he who possesses this knowledge shall surmount darkness, ignorance and fear!) I. iii.2) *Samaana u evaayam chaasau, cha oshnosou, swar iteemum aacakshate swara iti pratyaaswara iti amum tasmaadvaa etam imam amum chodgitam upaaseeta/* (Indeed, this one is similar to that one; in other words, the Vital Energy /Praana in the mouth and Surya Deva on the sky are equally hot and mobile. One speaks of moving on always and another moves and returns; Surya is ever mobile and Praana returns too invariably! Praana is designated as sound and another is known as reflected sound! Both the entities viz. Surya and Praana should be praised and worshipped by the medium of Udgita, due to their inherent non-difference or impartiality yet of Loka Kalyana !) I.iii.3) *Atha khalu vyaanam evogitam upaaseeta; yadvai praaniti sa praano, yad apaaniti sopaaah; atha yah praanaapaanayoh sandhih sa vyaano, yo vyaanah sa vaak; tasmad apraanan anapaanan vacham abhi-vyaharati/*(One should deliberate and meditate on 'Vyaana' of the Pancha Vayus of Praana-Apaana-Vyaana-Udana-Samanas by Udgita. While Praana is inhaling and Apaana is exhaling, Vyaana is the convergence of both and as the latter calls for requiring effort, it causes **speech** or utterances as it is the midway to exhalation and inhalation, discounting the functions of praana and apaana as Vyaana is midway with maximum energy! I.iii.4) *Ya Vaak saa Ruk, tasmaad apraanan anapaanancham abhivyaa-harati; ya ruk tat saama tasmad apraanan anapaanan Saama gaayati yatsaama sa Udgitasthah*

tasmadapraanan anaapaanan udgayati/ (One achieves Rig Veda from that speech and as such the Rik Mantras are without the exhalation or inhalation of praana vaayu being a special form of the speech / utterance; now Saama Veda is a chant in Vyaana, which too is without inhalation or in breathing and exhalation or out breathing- that is being mid way! In other words, Ruk mantras are of special form of speech as originated by praana and apaana and Saama mantras are through Vyana.) I.iii.5) *Ato yaanyaayani veetyavanti karmaani, yathaagner manthanam, aajeh saranam dhrudhasya dhanusha aayamanam, apraanan apapaanamstaaani karoti; etasya hetor vyaanam evodgitham upaaseeta/* (Where ever tasks involving strength and push are thus required to be executed by Udgita to Vyaana Vayu, for example in the case of 'aarani' or lighting up Agni or creating fire by rubbing two pieces of wood, or running fast to a targetted goal, bending the two ends of a strong bow and so on.) I.iii.6) *Atha Khalu udgita aksharaani upaasitodgitha iti praana evotpraanena hi uttishthati; vaagveervaacho ha gira ity aachakshatejanna tham anne heedam sarvaan sthitam/* (As one should meditate on Udgita, there should be awareness of what that term actually means: 'Ut' stands for Praana or breathing, as a person can operate deeds with the rise or strength of it; 'gi' signifies speech and 'tha' is based on food as food is the base) I.iii.7) *Dyour evot, antatriksham geeh prithvi tham; aditya evot Vaayur gir, agnistham; Saamab Veda evot, yajurvedo gir, Rigvedastham; dugdhesmai vaak doham,yo vaacho dohonnaavaan annaado bhavaan, ya etaani evam vidwaan udgitaaraaksharaani upaasta, udgita iti/* (Also, the expression 'Ut' stands for heaven, 'gi' is for Space or Atmosphere and 'tha' is earth. Saama Veda is 'Ut', Yajur Veda is 'gi', and 'tha'the Rig Veda. Further, speech yields milk and vice versa; a person who realises the intrinsic value of these viz. speech and milk posseses food and is an eater of 'anna' thus possessive of digestive power and most certainly realises the power of Ud-Gi-Tha; in otherwords, he is that person who is fully aware of all the inner meanings of the expressions concerned) I.iii.8) *Atha khalvaashih samruddhih upaseeta yena saamnaa stoshyan syaat tat saamopadhaavet/* (Thus, this is the way to attain fulfillment of desires; one should fully resort to meditation to pursue Saama chanting and appeciate its origin, prosody, ruling deities) I.iii.9) *Yasyaam ruchi tam rucham, yad aarsheuyam tam rishim, yam Devatam abhishtoshyan syaat tam Devatam upadhaavet/* (Hence one should reflect on the Ruk mantras that Saama Veda is established as also the corresponding Deities and Rishis before getting absorbed with the chant) I.iii.10) *Yena chhandasaa stoshyan syhaat takl chaanda upadhaavet, yena stomena stoshyaamaanah syaat tam stomam upadhaavet/* (Besides understanding the details of Deities and Rishis, the chanter must also understand the awareness of the 'Chhandas', meter details, method of chanting, the group of relevant stanzas of the hymns, the details of affixes and suffixes and most importantly the meaning of the text of the hymn and the intonation.) I.iii.11) *Yaam disham abhistoshyan syaat taam disham upadhaavet/*(The Chanter must also know the direction facing which the chant would need to be performed) I.iii.12) *Atmaam antata upashryatya stuveeta; kaamam dhyaayan apramatto abhyaasho ha yad asmai sa kaamaah samrudhyeta, yat kaamah stuveeteti, yat kaamah stuveeteti/* (Finally, one should concentrate on the chant to be unfaltering, crystal clear and convincing so much as he should literally enter one's own conscience and the Self; most importantly the chanter must be doubly sure and clear of which desire he would seek to realise and totally identify into one's Vaak, Manas and Atma or speech, heart and Soul!)

<u>Unmistakable excellence of the Singular Syllable of OM topped with Veda Knowledge and consistent Practice of Virtue is a sure gateway to 'Devatwa' and 'Amaratwa'</u>

I.iv.1) *Omityedakshram udgitam upaseetomiti hyudgaayati tasyopavyaakhyaanam/* (The Single Word OM needs to be loudly and clearly recited at the very commencement of 'Udgita' for excellent results of fulfillment; a **scientific explanation** was offered by modern astrophysists and astronomers that a Sound

was produced due to the rapid movement of Earth, Planets and Galaxy the Milky Way with some lakh plus million Stars. The Galaxy, Moon and the Earth-all revolving around the Sun,each of which revolving on their own axes at a ming bogglingvelocity of 20,000 miles per second create a Super Sound Om as ancient Maharshis proclaimed it as OM. The Sum of the Gayatri Mantra is stated as the following; the kinetic energy generated by the said movement of the Universe comprising Bhur/Earth, Bhuvah / Planets and Swaha the Galaxy and the remainder was 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) I.iv.2) *Devaa vai mrityor bibhyatah trayeem vidyaam pravishamaste chhandobhir acchaadayan, yad ebhir acchaadayams chhandasaam chhandas-twam/* (Devas being afraid of death practised Vedic Rites by way of oblations with appropriate 'mantras' which are covered by meters and chhandas as Devas covered themselves for protection against death; indeed the word 'chhandas' or prosody emerges from 'chhand' or 'to cover') I.iv.3) *tanu tatra mrityur yathaa matsyamudake paripashet; evam paryaapashyed ruchi saamni yajushi, te nu vividitvordhvaa Ruchah SaamnoYajushaah, svarameva pravishan/* (Death noticed Devas in Rig-Saama-Yajur Vedas too just as one might see a fish in waters, but having been purified by the Vedic Rites and possessing clean minds and practising detachment took to the final resort to the Om Shabda and its meditation only) I.iv.4) *Yadaa vaa Rucham aapnoti Om iti evaatiswarati evam Saamaivam Yajur eshau swaro yadetad aksharam etad amritam abhayam tat pravishya Devaamrita abhaya abhavan/* (As and when one obtains Ruk mantras by way of hard industriousness and study, one needs indeed to prefix the utterance of the mantra with Om; so is the case of Saama mantras or Yajur mantras which ought to be prefixed with the expression of Om. Indeed this combination of the Vowel Om with the Mantras would most certainly pave the path for immortality; this is the key to the Mantras to the Vowel that assures of fearlessness from death! This 'ekaaksharam' OM assures of 'Amritam' and 'Abhayam!) I.iv.5) *Sa ya etga devam vidvan aksharam pranouti etad evaaksharam swaram amritam abhayam pravishati, tat pravishya yhad amritaa dreaah tad amruto bhavati/* (Thus he who extols the single and singular letter OM,enters into that very Letter or gets absorbed into that vowel and attains intrepidity and eternity. Having entered into it he accomplishes Devatwa and Amaratwa!)

<u>Udgita recognised as OM is Surya Deva and Pravaha Vayu and the desires of the Karta's Udgita would be certainly fulfilled, despite shortcomings in oblations</u>

I.v.1) *Atha kalu udgitah sa pranavo yah pranavah sa udgita iti asau vaa udgita, esha pranava, Om iti hyesha swaraaneti/* (Pranava and Udgita are just the same. These are also the Forms of Surya Deva for brightness and Praana the Vital Energy for bestowing Life; Sun is 'considered' to be ever on the move , yet constant and the syllable Om too is all pervasive and this is Udgita is all about!) I.v.2) *Etamu evaaham abhayagaa –sisham tasmaan mama twam ekoseeti ha Kaushitakih putram uvaacha, rasmistwam paryaavartayaad bahavo vai te bhavishyantiti adhidaivatam/* (Maharshi Kaushitaki asked his son to ponder over the innumerable Sun Rays sincerely so that he would be blessed with several bright and virtuous sons; this is in the context of Divinities) I.v.3) *Athaadhyaatmam ya evaayam mukhyah praanastam udgitam upaaseetomiti hesha swaranneti/* (Referring to meditation and introspection on the individual plane in reference to the body, this should indeed be on the 'praana' in the mouth organ, which would need be recited in 'udgita' and significantly enough addressed to the Pranava Mantra OM; the similarity on the divine plane too as in respect of Surya Deva as applicable to the Vital Force) I.v.4) *Etamu evaaham abhyaagaasisham, tasmaan mamatwam ekoseetii ha Kausheetakih putram uvacha,*

praanaastwam bhumaanam abhigaayataad bahavo vaime bhavishyanteeti/ (Kausheetaki told his son that he should always worship 'Praana' the Vital Energy in his physique as present in various forms so that the son would beget several sons, since the Maharshi was blessed only with a single son! Indeed, the Vital Force in the mouth is as important as Surya Deva was and hence would bestow several sons as his many rays) I.v.5) *Atha khalu ya Udgitah sa Pranavah, yah Pranavah sa Udgita iti hotrshadanaad haivaapi durudgeetam anusaamaaharateeti anusmaaharatiti/* (Maharshi Kaushitaki asserted that Udgita was Pranava and vice versa and even if the Hota poured the oblations defectively and wrongly out of tune with the Udgita, it would matter no harm and the resultant cure of the bodily ailment would surely be accomplished and the desires of the Karta of the Udgita should be fulfilled!)

Synthesis of mind, praana and Gayatra Saama leads to fulfillment of life, longevity and progeny

II.xi.1) *Mano himkaaro vaak prastaavah, chakshur udgitah, shrotram pratihaarah, praano nidhanam etat Gayatram praneshu protam/* (Meditation of Gayatra Saama with Gayatri Mantra followed by Saama chanting as relevant to the body organ and the respective Saama Chant would most successfully yield achievement of happiness, long life and excellent offspring! One's mind as hinkara, speech as prastava, vision as Udgita, hearing as pratihara, and praana the Vital Force as Nidhana, Gayatri is totally established in one's Self for excellent results) II.xi.2) *Sa ya evam etad Gayatram praneshu protam veda praani bhavati, sarvam aayureti, jyog jeevati, mahaan prajaya pashubhir bhavati, mahaan keertyaa mahaamanaah syat, tad vratam/* (Any body who could practise Gayatri Saama thus set to praana fully would enjoy long life of atleast hundred years without shortcomings of body parts and senses, be blessed with prosperity, fame and excellent progeny and shine as a 'Maha Manaha' or as an Illustrious Man of Achievements!)

The three branches of Dharma or Virtue viz. 'Yagjno-Adhyaaya-Daana' or Sacrifice-Study-Charity as also the meditation of the unique syllable of OM)

II.xxiii.1) *Trayo dharma skandhaah-Yagjnodhyaayanam daanamiti; prathamastapa eva, dwiteeyo brahmachaarya aacharya kula vaasi, tritiyotyantam aatmaanam acharya kulevasaadayan: sarva ete punya lokaa bhavanti, Brahma samsthomritatwam eti/* (The three divisions of Virtue are stated to be Sacrifices to Agnihotra, Study of Scriptures and Charity as per one's capacity. The prime most duty is the practice of Austerity comprising physical penances, ahimsa or non-killing, asteya or non stealing, frugality or non-ostentation, nigarva or modesty, and 'satyaacharana' or practice of truthfulness. The second is the acquisition of knowledge or quest for sacred wisdom and Brahma Vidya or the Learning of Reality and Materialism, by staying in the house of the Teacher and the third is brahmacharya or celibacy by body and mental control and renunciation of the world . All these accomplish the way of Virtue) II.xxiii.2) *Prajapatir lokaan abhyatapat; tebhyo abhitaptebhyah trayi vidyaa sampraasravat, taam abhyaatapat, tasyaa abhitaptaayaa etaani aksharaani sampraashravanta bhur bhuvah swar iti/* (As Prajapati made intensive introspection on the existence of the worlds, then he arrived at a three folded awareness of Vedas and of the three syllables viz. bhuh viz. Earth, bhuvah or Atmosphere, and swah or the Sky!) II.xxiii.3)*Taan abhyaaapat, tebhyobhitaptebhya Omkaarah sampraasravat, tad yathaa sankunaa sarvaani parnaani samtrannaayani evam omkaarena sarvaa vaak samtrunnaomkaara evedam sarvam, Omkaakaara evedam sarvam/*(Prajapati then performed further introspection and then visualised the most potent and unique syllable **OM.** The word Om is basically constituted by three letters viz. a-u-m; since the vovel 'a' represents Vaak or speech, the word therefore is sarvam or everything. Om is thus

indeed ‘ all these’ or every thing and any thing, or All Pervasive!And a repetition of the Sacred Syllable underlines emphasis and magnificence!)

Pranava and the hidden meanings of Scriptures like Upanishads anaysing Brahman the Reality bestow nectar leading to material fulfullment and spiritual enlightenment

III.v.1) *Atha yeshyordhvaa rashmayas taa evasyordhvaa madhunaadyo guhyaa evaadeshaa madhukruto, brahanaiva pushpa, taa amritaa aapah/* (Brahman signifying the Unique syllable OM constitutes the upward rays of Surya representing the upper honey cells. In this context, the secret injunctions of Upanishads and Scriptures are indeed the bees and the flower is of OM while the waters or juices are the nectars) III.v.2) *Te vaa ete guhyaa aadeshaa etad Brahmaabhyatapah tgasyaabhitaptasya Yashas, teja, indriyam, veeryam, annadyam, rasojaayata/* (The mystical instructions issued by Upanishads are motivated by the flower of Pranava and thus originate juices in the form of fame, luster, vitality and strength provided by food) III.v.3) *Tad vyaksharat, tad aadityam abhitoshrayat, tad vaa etad yad etad adityasya madhye kshobata iva/* (The juices flowed in abundance and settled on the side of Surya Bimba which is what activises all across the Great Entity) III.v.4) *Te vaa ete rasaanaam rasah, Vedaa hi rasaah, teshaam ete rasaah, taani vaa etaani amritaanaam amritaani, Veda hi amritaah, teshaam etaani amritaani/*(Thus these flows of juices are indeed the essence of essences, as Vedas or Sciptures are all the true nectars! What all are the Sacrifices, Rites, Meditations, Dharmaacharanas, Guhya Mantras, splendours of Pranava and so on are the quintessence of what Brahman and Reality is all about!)

The multi splendoured eminence of Gayatri is the heart and Soul of Earth and of the Beings vis-a vis the Unknown!

III. xii.1) *Gayatri vaa idam sarvam bhutam yad idam kim cha, Vaag vai gaayatri, Vaag vaa idam sarvam bhutam Gaayati 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, Trishtup 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)III.xii.2) *Yaa vai saa Gaayatriyam vaava saa yeyam prithivyasyaam heedam sarvam bhutam pratishthitametaameva naatisheeyati/* (This Gayatri is surely what Earth and Beings are all about and its totality is nothing beyond it- be it by way of commendation or fortification viz. shield) III.xii.3) *Yaa vaisaa prithivyaam vaava saa yad idam asmin purushe shareeram, asmin heeme praanaah pratishtjhaah, etadeva naattishiyante/* (Gayatri as identified with Earth is also the totality of elements and organs alike; it is a body which is an earthly being. The body is equated with Gayatri since vital forces or Praanas are firmly established on earth and nothing beyond) III.xii.4) *Yad vai tat puruhe shareeram idam vaava tadyad idam asmin antah purushe hridayam, asmin hime praanaah pratishthaah, etadeva naatishiyante/* (Gayatri is indeed the heart of a human body which is the heart within a person as praanas or vital forces are firmly embedded in it and do not surpass beyond! That Praana is the mother and the father as well!) III.xii.5) *Saishaa chatushpadaa shadvidhaa Gayatri, tadetad Richaabhyanuktam/* (Gayatri is a metre with four feet and is of six fold in forms viz. Speech, Beings, Earth, Body, Heart and Vital Force; more over Gayatri is declared in Rig Veda!) III.xii.6) *Taavanasya mahimaa tato jyaayaamscha Purushah, Paadosya sarva bhutaani tripaadasyaamritam divi/* (Its magnitude and glory are so extensive as cover the Universe, yet Purusha the All Pervading Reality is boundless: all the Beings are just a foot of that Brahman and the remaining ‘Tripaada’ or the three feet is

a mystery, presumably of His own effulgence of Immortality!) III.xii.7-9) *Yad vai tad Brahmoteedam vaava tadyoyam bahirdhaa Purushaad aakaasho yo vai sa barhithaa Purushaad aakaashah// Ayam vaava sa yoyamantah Puruso aakaasho yo vai sontah Purusha aakaashah// Ayam vaava sa yoyam antar-hridaya aakaashah tadetat purnam apravarti, purnam apravartinam shriyam labhate y evam Veda!* (That most incomprehensible Brahman is clearly the material Space within a person and also the Space within the heart; the total fullness is the All pervading and perhaps Immovable Unknown. He who knows that Reality is a constituent of that Totality of Indestructible Glory!)

Brahman as Praana,Vyaana, Apaana, Samana and Udaana governed by Surya, Chandra, Agni, Parjanya and Akasha; the paramount Radiance of Paramatma is nowhere else but within One Self!

III.xiii.1) *Tasya ha vaa etasya hridayasya pancha deva-sushayah, sa yosya praan sushih: sa praanah tah-chakshuh, sa Adityah, tad etat tejonnaadyam iti upaaseeta, tejasvi annaado bhavati ya evam veda/* (This heart has five door-like openings protected by Devas. The eastern opening is Praana of the Pancha Praanas; this Praana being the up-breathing is in the eye of the body and is governed by Surya Deva. Praana is the cause and consequence of food and the form of well being) III.xiii.2) *Atha yosya dakshinah sushih sa vyaanah, tacchotram, sa Chandramaah, tad etacchreeesh cha yashah cheti upaaseeta shrimaan yashashvi bhavati ya evam veda/* (The southern door is Vyana, the ear and the Moon; this is meditated as prosperity and fame and involves movement and use of strength; it controls Praana the up - breathing and the Apana or the out going or the exhaling.) III.xiii.3) *Atha yosya pratyan sushih sopaanah, saa Vaak sognih tad etad Brahma varchasam annnaadyam iti upaaseeta Brahma varchase annaado bhavati ya evam veda/* (The western opening is Apaana and it signifies Vaak and Agni or Speech and Fire; it also stands for the two bywords for Study of Vedas and food for eating. It is of downward movement and results in 'visarjana' or excretion) III.xiii.4) *Atha yosyodan sushih sa Samaanah, tan Manah, sa Parjan-yah, tad etad keertischa vyushtih cheti upaaseeta,kirtimaan vyushtimaam bhavati ya evam veda/* (The northern door is called Samaana, which is about the stability of mind and gracefulness of body; it also represents clouds which invariably, singify 'nirmalata' or clarity of sky! III.xiii.5) *Atha yosyordhvah sushih sa Udaanah, saVaayuh, sa Aakaashah, tad etad ojas cha mahah cheti upaaseeta, ojasvee mahasaanbhavati ya evam veda/* (The upward opening is Udaana, which is Vaayu or Air and Antariksha or Space as Brahman is to be meditated as in the Forms of Ojas or Vigour and Mahat or Infinity. Udaana being significant for upward movement stands for progress and status!) III.xiii.6) *Te vaa ete pancha Brahma-Purushaah swargasya lokasya dwaara-paah, sa ya etaan evam pancha Brahma Purushan swargasya lokasya dwaara-paan veda, asya kule veero jaayate, pratipadyate swargam lokam, ya etaan evam pancha brahma purushhan swargasya lokasya dwaarapaan veda/* (Now, these are the five persons of Brahman who are the five gate keepers of the heart , the heavenly world. Indeed once an entity is born in the world, the door keepers are pressed into service in the heavenly world. The new arrival is expected to become a model son serving heroic beings, redeeming the debts of his forefathers and engaging by themselves the duties of heavens well deserving to be worthy of the celestial stay! It is by controlling the body parts like eyes, ears, speech, mind and breath by constant meditation and regulating the outside activities that one could achieve Paramatma!)III.xiii.7) *Atha yad atah paro divo jyotirdeepyate vishvatah prashtheshu, sarvatah prastheshva anuttameshu uttameshu lokeshu, idam vaava tad yad idam asminn antah purushe jyotih/* (The illumination that brightens far above the heavens and the Lokas, even beyond the Creation of Brahman is truly within one self!) III.xiii.8) *Tasyaishaa drishtih, yatraitad asmin sharire samsparshenoshni maanam vijaanaati, tasyaisha suritih yatraitat karnaavapi grihyaninadam iva nadathur ivaagner iva jwalata upashrunoti, tad etad*

drushtam cha shruam cheti upaaseeta: chakshusyah shruto bhavati ya evamveda, ya evam veda/(Truly indeed, the perception of THAT is THIS only! The Superlative Radiance of Brahman is felt by the heat of individual body itself. The faculty of hearing, vision, or feeling by touch are all similar to the body of the Self or on the univeral scale of the Supreme as the hearings of thunders, visions of lightnings or burnings of Fire. He who knows these parallels is famed and venerable!)

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 sraktayo dyaur asyottaram bilam, Sa esha kosho Vasu dhanah tasmin Vishwam idam shritam/* (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, Bhumi 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 praachi 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 *Raajni* 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' praanam prapadye, amunaa amunaa amunaa; bhuh prapadye amunaa amunaa amunaa, bhuvah 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 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 **Bhuvah 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 tameva tatpraaptasi// Atha yad avocham: bhuh prapadya iti prithvim prapadyentariksham prapadye, divam prapadya iti eva tad avocham// Atha yad avocham: bhuvah 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 santcuary from Bhu or Earth, then he also seeks it from antariksha or Atmosphere and Akaasha or Sky; when he decides to take protection from Bhuva 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!)

6.Mundakopanishad

II.ii.4) *Pranavo dhanuh, sharo hyaatmaa Brahma tallakshyamuchyate, Apramattena veddhhaavyam sharavat tanmayo bhavet/*

(The 'huntsman' as duly equipped with high knowledge of maturity takes up 'Pranava Shabda' as the mantra the bow, releases Soul as the arrow -as totally ready and prepared with the maturity of karma and dharma but connected with the body of organs and senses- at the Ultimate 'Unknown Reality' as the target. If the arrow is to be released by an erring huntsman then naturally the 'bull's eye' or the pointed target's eye might not be hit, despite repeated and concentrated efforts ! In other words, the effort has to be totally relieved of the traces of materialistic forces as generated by the 'Pancha Karmendiyas' and the 'Pancha Jnaanendriyas')

II.ii.5) *Yasmin dyauh prithivi chaantariksham otam manah saha praanaanischa sarvaih, tam evaikam jaanatha aatmaanam, anya vaacho vimunschatha, amritasyaisha setuh/*

(Indeed the Supreme Reality is for sure connected with and mutallly interacted by the 'Panchendriyas' of Jnaana and Karma or the Awareness on the one hand and the resultant Actions on the one hand, and the Five Embodiments of Earth, Inter space and Heaven as also the Mind and Praana the Vital Force. Therefore the unique bridge of the self and the Supreme is just the body instincts and the spiritual impulses with mind as as the bridge between Mortality and Immortality! Brahman is of the inimitable splendour of the only comprehensible Aditya beyond the utter darkness of death. There could never ever be a possible path of realising the true nature of that Blissful Reality free from ignorance crossing the ocean of Samsaara! There is a bird trapped right in the thick of 'Samsaara' which indeed is midst of fire in the ocean; there is no way out of this world except by passing through it except by death!)

II.ii.6-8) *Araa iva ratha aabhou samhitaa yatra naadyah sa eshontashcharate bahudhaa jaayamaanah, Omityevam dhyaayatha aatmanam svasti vah paraaya tamasah parastaat// Yah sarvajnah sarva vidya-isha mahimaabhuvi, Divye Brahmapure hyesha vyomnaatmaa pratishthitah// Manomayah praana shareeranetaa pratishthitonne hridayam sannidhaaya tad vijnaanena paripashyanti dheeraah anandarupamamritam yadbhavati/*

(The Antaratma moves about manifold and multiformed since the heart of its physique is fixed with several nerves all around just as the spokes on a hub of a chariot wheel; one should indeed meditate that with the unique symbol of Om so that it severes the encumbrances and disperses darkness and cruise through the obstructive tides and reach finally the shores of brightness. The Self is 'Sarvajna' the Omniscient, 'Sarva Vid' or the embodiment of Knowledge, 'Mahimaa bhuvi' or the glory of the Universe, 'Divye Brahma Pure' or His Abode of magnificence viz. the Self; Vyomini or in the expansive Space of the heart or Consciouness; ' manomaya' or fuly conditioned byone's mind, 'praana sharira neta' or the resident of the 'Shuksma Deha' or of Vital Energy; ' hridayam sannidhaya' or well deposited in the interiors of the heart; 'vijnaanena' or as the essence of Scriptures, 'ananda rupaamritam' or indeed as the blissful nature of immortality!

II.ii.9) *Bhidyate hridaya grandhischidyante sarva samshayaah, ksheeyante chaasya karmaani tasmin drishte paravare/*

(As the 'hridaya grandhis' or knots of the heart are snapped and dissolved while doubts of ignorance are cleared, then instantly the desires disappear and all the actions are totally terminated when the dazzle of the Self which is indeed the Supreme is realised!. When all the desires conentrated in mind are totally destroyed and when 'maranaa dharma' or the natural order to die gets replaced by immortality, then thi Self is stated to have attained 'Amritava' or Brahma prapti. Just as a serpent discards its outer skin and becomes far more alert and energetic as earlier, then the Self too is stated to overcome desires such as 'putreshana', 'vitteshana', lokaishana or of children, wealth, worldly and material pull and lure and then the weapon of knowledge would accomplish liberation, even living in one's own body! Indeed , liberation does not always necessarily mean termination of the on going life! The organs of a person having achieved the real purpose do not depart but are merged in thei own cause viz. the Self as they are! Also as Katha Upanishad vide II.iii.14-16 states: *Yadaa sarve pramuchyante kaama yeshya hridi shritaah, atha martyormrito bhavatyatra brahma samaashnute/ Yada sarve pratibhidyante hridayasyesyeh granthayah, atha martyomruto bhavati etaavaad anushaa -shanam/Shatam chaikaacha hridayasya naadyaastaasaam murdhaanih srutgaikaa, tayordhvam aayannamritavam eti vishvanaanya utkramane bhavanti/* or 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 'mrityormita' or 'jeenan mukti' 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 'Uttara marga' or the Solar Path then the actual transformatin from mortality to Immortality is state to have taken place: 'asato maasadgamaya tamaso maa jyotirgamaya, mrityormaamritam gamaya'; as the body's nerves are otherwise disfunctional, thus the Final Truth emerges)

II.ii.10-12) *Hiranmaye pare kosho Virajam Brahma nishphalam, tad shubhram jyotishaam jyotisham jyotih tadyad aatmavido vuduh/ Na tatra Suryo bhaati na chandrataarakam nemaa vidyuto bhaanti kutoyamagnih, Tameva bhantamanubhati sarvam tasya bhaasaa sarvamidam vibhati// Brahmaiveda-mamritam purastaad brahma, paschaad brahma, dakshinaastaashottarena adhaaschordhvam cha prasrutam brahmavedamn vishvamidam varishtham// Iti Mundakopanishadi dviteeyamundake dviteeya khandah//*

(Right within the luminous sparkle of a golden sheath is Brahman, devoid of taints and blemishes nor with parts. That Supreme of the highest purity and clarity is indeed the Brightness of the Brightness. That is what all the Seers and Seekers seek for and see with supreme satisfacton and surprise! Indeed neither the Sun pales into insignificance; the Moon , Stars, and Lightnings lose their shine and flash; Fire loses its radiance and heat and all these entities just follow their directives as per His nods! Svetashvatara Upanishad VI.14 quotes precisely the same as: *Na tatra Suryo bhaati na Chandra Taarakam----vibhati/* Also, Kathopanishad vide II.ii.11 is relevant: *Suryo yathaa sarvalokasya chakshurnalipyate chaakshusaih baahyadoshaih, ekastathaa sarvabhutaanrataatmaa na lipyate loka dhukhena Brahhmaah/* or thec Self is least unaffected by the sorrows of Beings just as the Sun-the eye of the Universe is totally unaffected by the natural calamities and rejoicings in the world; the super imposition of the illnesses or the wellness of the body is hardly a matter of concern to the Self. Bhagavad Gita's Fifteenth Chapter on Purusha Prapti Yoga Stanza 6 is also quoted in this context: *Na tadbhaasate Suryo na Shashanko na Paavakah yadgatvaa na vivartante taddhhaama paramam mama/* or That Paramapada Status or the Supreme Position of Brahman cannot be signified by that of Surya, Chandra or Agni as Paramatma is Swayam Prakasha or Self Illuminated. Once that Status is accomplished, then there is no return as that indeed is

His Abode! In fact the Ninth Chapter of Gita titled Raja Vidyaa Raja Guhya Yoga deals extensively with Brahman's Uniqueness such as stanza 6: *Yathaakaasha sthito nityam Vayusssarvatrago mahaan, tathaa sarvaani bhutaani mat sthaaneetyupadhaaraya/* or the Supreme states that the Akaasha is profound and eloquent with th ever dynamic Vayu or Air as all the Beings exist due to this. Bhagavan further states in Gita in this very chapter vide 16-19: *Aham kraturaham yagjnah svadhaahamahamoshadham, Mantroham ahamevaajyam ahamagnir aham hutam/ Pityaahamasdya Jagato Maataa Dhaataa Pitaa mahah, Vedyam pavitramomkaarah Rigsaamayajurevacha/ Gatirbhartaa Prabhussaakshi nivaasa -scharanam suhrut, Prabhavah pralayah shtaanam nidhaanam beejamavyayam/ Tapomyahamaham varsham nigruhnaamyutsrijaami cha, amritamchauiva mrityuscha sadasadcchhaahamnarjuna!* Or ' I am the entire content of the mantras of the' Shroucha Smaarta Pitru Yajna Karmas and the offerings like food, aajya of ghee and various other homa dravyas of bhojya or the offerings to Agni; I am the Creator of the Rig Yajur Samaa Vedas; parents grand parents and relatives; the 'Veda saara Pranava' is the Self; Veda Vedya, 'Jagannaasha beeja'; Utpatti Laya Sthaana, Parama gati or the Path of Ultimate Refuge, Srishti-Sthiti-Samhaara kaaraka and so on!)

II.ii.11) *Brahmaivedamamritam purastaadbrahma pashchaad Brahma, dakshinachhottarena, athaschorthvm cha prastram Brahmavaivedam vishvam idam varishtham/*

(The Ultimate Truth is the immortality of Brahman every where, be it at the rear, the right, or the left.That Eternal Truth is valid everywhere irrespective of Directions, always irrespective of the Kaala Chakra spanning years, centuries, Yugas, Kalpas and so on. 'Brahmai vedam Vishvamidam Varishtham' or Brahman is the Universe and beyond the Universe, beyond comprehension and far beyond 'Satyaasatya' or The Truth and even the Non Truth!)

7. Maandukyopanishad

Introduction:

The Basics are explained as the utmost magnitude and far-reach of Pranava or Omkara, the magnificence of 'Antaratma' or the Inner Consciousness called as the Self and 'Paramaatma', the Super Self ; the Vaishvanara or the Virat Purusha possessive of four quarters of Spheres of Action viz. the 'Jaagarita' or the Waking State, the 'Taijasa' or the Dream State, 'Sushupta' or 'Praagjna' the Deep Sleep, and 'Sarvajnata' or the Omniscience; the features of Virat Purusha and Pranava the Ultimate! Thus existence commences and climaxes with Pranava! Indeed the Quintessence of Life and Beyond is the sum and substance of Maandukya Upanishad. The 'Gaudapada Kaarikas' or amplificatory annotations are embedded in each of the Twelve Maandukya Stanzas.

Maandukyas I and II

Omityeyed aksharam idam sarvam tasyopavyaakhyaanam bhutam bhavad bhavishyad iti sarvam omkaara eva yac chaanyat trikaalaateetam 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 chatushpaad or four feet or quarters described as Vishva-Taijasa-Praajna and Turiya, all merging in succesive stages)

Maandukya III

Jaagarita sthaano bahisprajnah saptaanga ekonavimshati mukhah sthula bhug Vaishvaanarah prathama paadah/

(The first quarter is of Vaishvaanara whose sphere of activity is in the Jaagarita sthaana or the State of Wakefulness. He enjoys the Bahirprajna or the awareness of the happenings around in relation to the objects on the open Society as he is equipped with saptaangas or seven limbs to see, hear, smell and breathe, move about, feel, generate and clear out and above all think. Chhandogya Upanishad vide V.xviii.2 explains about the consciousness of the objects outside as indeed that of an imagery of Agnihotra or Vaishvanara Sacrifice as in the case of Vaishvanara Self: ' Heaven as head, Surya as the eyes, Air as Praana, Sky as the middle portion of the body, water as the bladder, Earth as the two feet, sacrificial altar as the chest, kusha grass as his hair; Garhapatyagni as his heart; Aavaahaarya Pachana Agni as the mind, and Aavavaneeya Agni or that into food as oblation as his mouth. Thus He the Viashvanara Self is possessed of 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-apaana-udaana-vyaana-samaana' as also the mind again comprising the faculty of thinking- intellect-ego and wisdom or what one calls as judgment. Thus Viashvanara is known as 'Vishva' or the enjoyer of what all the Universe is capable of offering by way of pleasures and experienes 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 cylce 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.ii. 1-2 is quoted as saying that: 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 'Praajnaa' 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: 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 Swarupa 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 taijaso dviteeya paadah/

('Taijasa' is the second quarter and its sphere of activity is the dream state or sub-consciousness. Its consciousness is in-rooted or inward bound and looking within; it is possessed of seven body limbs and nineteen mouths, and is capable of experiencing the joy of subtle objects. This Taijasa which is essentially stationed in 'svapna sthaana' is no doubt active otherwise too but since there are direct means of awareness by way of mental vibrations, it is dormant excepting in the dream stage when it gets 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-recaction 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-consciouness 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 evaanandamayo hi ananda bhuk chetho mukhah praajnaa ghana evaanadamayo hi aananda bhuk cheto mukhah prajnah triteeya paadah/

(The state of 'Sushupti' is of dense and deep sleep as differentiated from mere slumber in a state that is neither normal nor of dreams, desires, fears, feelings. This is the 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 consciousess 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 cheto mukha experiening 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, 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 in reference to the conversation of Uddalaka Aaruni teaches his son Svetaketu: 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)

Maandukyas VIII- XI:

Soyam aatmaadhyaksharam aumkaarodhimaatram paadaa maatraa maatraashchapaadaa akaara ukaara makaara iti/

(Omityedaksharam idam Sarvam! The Singular Word AUM signifying the entirety of Universe and Beyond! The Self is described as the four quarters of Vishvanara, Taijasa, Prajna, and the Atman or the Pure Consciousness; as identified with Bliss. This Word A-U-M is Aatma-Adhyaksharam-Adhimaatram or symbolic of Atma-the Akshara or the Eternal Syllable of Omkaara-and the Adhimaatram or the Quintessence of Vedas and the Letters identified with the Vijnana or Knowledge par excellence namely!

The very opening chapter of Chhandogya Upanishad -I.i.1- is devoted to Om the First ever sound of Anirvachaneeya Vedas expressed in Udgita explaining Universal Creation, Scriptures, Meditation, Rites and so on extolling the Reality signifying the Supreme Paramatma as reflected in Antaratma the Self! It says: *Omityedat aksharam Udgitam upaaseeta, Om iti hrid gaayati tasyop vyaakhyaanam*/ or even as 'Udgita' or the chant of the Supreme signifies OM emphasising that very word as the essence of Reality or the Truth, Upanishads underline the proximity and the symbolic expression of Patamatma. The following verses describe that of the several entities of Creation, Earth is of importance, from Earth water is of fundamental nature; herbs and plants yielding food is imperative, human body is the basis, the organ

of speech is of vital, from the vocal origin are the Rig-Saama /Udgita mantras and thus the expression of OM is of quintessence. Udgita, being the foremost of the Lord's Creation, is stated as the core of the essentials. As the organ of Speech is Rigveda, Praana is Saama Veda, and Om is Udgita, the synthesis of Vaak and Praana or of Speech and the Vital Force. The pair of Vaak and Praana as also of Rik and Saama do fulfill each other's wishes thus the word Om fulfills the desires of male-female couples.This syllable of OM itself provides content of material and spititual fulfillment and hence 'Pranava' or the expression of Om is the great aspirations of 'iham' and 'param' or the best of both the worlds. All the Vedi Rites are initiated by the utterance of OM; even as the Adharyu or the Initiator initiates the chants of the hymns in favour of targetting at Devas, while the Udgita sings in commendation of the Rites as instructed for worship of OM itself signified by Vedas. Even if the Rites are performed without fully absorbing the significance of the word OM, yet with faith and meditation the result would not be any less, but however, if coupled with the knowledge and import of what OM is all about, naturally the effect would be fuller; the Rites performed with Vidya or knowledge, coupled with 'Shraddha' or Conviction and Upanishada' or Deep Meditation would lead to instant fruits'.

Referring to Prashna Upanishad, the reply by Brahmajna Pippalaada Maharshi being the fifth and penultimate question posed by Satyakama the Seeker explains the outstanding connotation of OM succintly: *Bhagavan, manushyeshu praanaantam Omkaaraam abhidhyaaeeta, katamam vaa va sa tena lokam jayateeti/ Tasmai sa hovaavha etad vai, atyakaama, Paramchaaparam cha brahma yad omkaarah, tasmaad vidvaan etenaivaayatane naikataram anveti/* or 'what indeed the life-long and meditation of 'Omkaara' that one would accomplish from! The 'abhidhyaana' or the most intense contemplation would indeed call for total absorption of senses into Paramatma Himself!' Then the Maharshi explained that the Pranava Shabda connotes the Realisation of the Self as also the Supreme which indeed are one and the same; one is the qualified Atma and the Absolute Paramatma! The Maharshi further described in the subsequent three stanzas: 'Even if one does not fully realise the true import of the Single Word OM, nor comprehend the constitution and basis of it, or even by one's utterance, thought and partial meditation of it should enlighten the person concerned for the attainment of next birth on earth. Rik-and other Veda mantras ensure human birth and that gives ample possibilities of 'tapasaa brahmacharyena shraddhhayaa' or meditation, self control and faith leading to application of mind to the Basic Truth and Reality. Intensive identity with the Pranava mantra OM comprising the Letters viz. A-U-M, coupled with another Letter U signifying the Mind as also the relevant Yajur Veda mantras would elevate a virtuous person to Soma Loka or the world of Moon and turns around to a more purposeful life of a Sage again on Earth. The latter's further absorption by the third syllable 'M' of OM would lead his path to Hiranyagarbha then, identifying withb Surya Deva in the Solar Orbit, attaining extraordinary luminosity. Then just as a serpent sheds its outer skin, the enlightened person concerned being deeply immersed in meditation gets rid of his deeds, alike negative and positive, is purified by Saama Veda Mantra chants and gets qualified for furher pursuit of the Supreme. The 'Tisra Mantra' or the three letters viz. A-U-M are no doubt within the range of death itself. But together furher introspection of 'baahyaabhyantara madhyamaasu' or the three phases of 'Jaagrat-Svapna-Sushupta' or Awakenness-dream stage-deep sleep stages viz. exteral-internal-intermediate stages leads to the realms of qualitative mortality to Immortality. Thus once the purport of each and all letters is unified, then the enlightenment is least disturbed. In sum, 'pathana-manana-tanmayata' or reading- repetition and total absorption of Rig Veda Mantras achieves human birth, Yajur Veda Mantras accomplish Antariksha or the Intermediate Outer Space; and of Saama Veda chantings attain what Seekers crave for viz. the Truth Beyond! Th us the mere Pranava could scale dizzy

heights by steps to realise the Aanta-Ajara-Amrita- Abhaya Param or the Endless-Unaging-Everlasting-Ageless-Immortality!)

Mandukya IX:

Jaagaritasthaano Vaishvanarokaarah prthamaa maatraapter aadimat vaad vaapnoti ha vai sarvaan kaamaan aadihcha bhavati ya evam veda/

(Vaishvaanara or the Virat Svarupa or the 'Antaratma' the Self / in his 'jaagarita sthaana' or in his sphere of activity of wakefulness represents the first syllable of 'Akaara' of the AUM shabda. Indeed the sound of 'A' is representative of the Head as described in Chhandogya Upanishad vide V.xviii.2: Vaishvanara's Self has his head as heaven, Surya as his eyes, Vaauyu as his praana, Sky as the middle segment of the body, Water as his bladder, Earth as the feet, sacrificial altar as his chest, kusha grass as his hair, Gaarhatya Agni as his heart, Aavaahaarya Pachana Agni as the mind, and his mouth as the oblation of food into Ahavaneeya Agni.Having thus explained the 'prathama maatra' or the first letter of AUM being the status of awakenness, Vaishvanara is stated to attain all desirable things : sarvaan kaamaan aapnotih as he is ready to make fulfillment a possibility. Now, Vaishvanara is the Self in the individual context while He is so in the cosmic connotation or the Universal context. Simiarly Taijasa is identified with Hirayagarbha, Prajna with the Unmanifested Substance.

Maandukya X & XI:

Svapna sthaanastaijasa Ukaaro dviteeyaa maatrotkarshaat ubhayatvaadvotkarshati ha vai jnaana samatatim samaanash cha bhavati naasyaabrahma vit kule bhavati ya evam veda/Sushupta sthaanah prajno makaarastriteeya maatraamiterapeeter vaa minoti havaa idam sarvam apiitishca 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 worldy 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 X-XI

G.K.19-23:

Vishvasyaatva vivakshaayam aadi saamaanyam uttatam, maatraa samprati pattau syaadaapti saamaanyameva cha// Taijasasya utva vijaane utkarsho drishyate sphtam, maatraa sampatipattou syaadubhyatvam tadhaa vidham//Makaara bhave prajnasya maanasaamaanyaamutkatam, maatraa sampatipattou tu layasaamaanyamevacha//Trishu dhaamasuyastulyam vetti nishchitah, sa pujyah sarva

bhutaanaam vandyaschaiva Maha Munih// Akaaro nayate Vishvamukaaraschaapi taijasam, Makaarascha punah praajnam 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- mediacy 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 the subtle Universe; and M symbolizes sleep the causal stae 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 avyavahaaryah 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 Grand Finale 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 Avyavahaaryah 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 Pranavovyayah//

(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 vidyate 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 saha, anaanandam brahmano vidvaan,na bibheti kutaschaneti/ Etam vaa vaava na tapati kimaham saadhu naakakaravam kimaham paapoamakaravamiti, sa ya evam vidvaanete aatmanam sprunute ubhed hi evaisha aatmaanam sprunute, ya evam veda, ityupanishad/* 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 person 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 tomsearch for the Inner Conscience as the reflection of the Supreme atleast now that the object of search is neither on thebSkies nor clouds, in the wind, fire, water, Sun or Moon or elewhere but indeed the nearest, ay,that Itself as That or This! That indeed is the most secret of revelations of Upanishads, Vedas and the Totality of Knowledge rededisignated 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 Brahaman. OM is thus both the Cause and Effect; yet, it is 'Apurvah' 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 hridi samshitam,Sarva vyaapi namoshankaram matvaa dheero na shochati// Amaatronantamaatrascha dvitasyopashamah Shivah, Omkaaro vidito yena sa munirnetaro 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 peceptions, 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 vit;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 'amaatrah' 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 Brahman Himself!)

8. Prashnopanishad

Sun as the Praana and Life

I.5-8) *Adityo ha vai praano rayi reva Chandramaa rayirvaa etat Sarvam yan muurtam chaamuurtam cha tasmaat muurtireva rayih// Athaaditya udayan yat praacheem dishaam pravichati, tena praachyaam praanaan rashmishu sannidhatte, yat Dakshinaam yat pracheeteem yat udeecheem yad adho yad urthvam yad yatantaraa disho yat sarvam prakaashayati, tena sarvaan praanaan rashmishu sanniddhatte// Sa esha Vaishvaanaro Vishvarupah praanoagnir udayate tad etad Richaabhyuktam//Vishva rupam harinam jaatavedasam paraayanam jyotirekam tapantam, Sahasrarashmih shatadhaa vartamaanah praanah prajaanaam udayati esha Suryah//*

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

Two courses destined for Beings - the Southern and the Northern Paths in terms of Dakshina-Uttarayanas

I.9-10) *Samvatsaro vai Praja patih, tasyaayane dakshinachottaramcha, tad yeha vai tad ishta purte kritam iti upaasate, te chaandramasam eva lokam abhijayante, ta eva punaraavartante tasmaadete Rishayah prajaa kaama dakshinam pratipadyante, esha ha vai rayir yah pitraayanah// Ahtottarena tapasaa brahmacharyana shraddhaaya vidyayaatmaanam anvishyaadityam abhijante, etadvai praanaanaam aayatanam etad amritam abhayam,etad paraayanam,etamaan na punaraavartant, ityesha nirodhah, adesha shlokah//*

(In each Samvatsara or a year there are two 'Ayanaas'- the Dakshinayana and the Uttaraayana. Of these, the Lunar and Solar Tithis occur of which Purnima and Amavasya or the Full Moon and No Moon occur too. It is in the Southern Course that virtuous Brahmanas perform beneficient 'Karma' by way of Sacrifices and Acts meant for Public Good , seek to win favours of Chandra Deva and attain Swarga Loka after life as also excellent posperity and progeny now and rebirth; the Southern Path also bestows blessings of Pitru Devatas whose course is plentiful food and fulfillment in the series of births. Mundaka Upanishad vide I.ii.10 is quoted: *Ishtaapurtam manyamaanaa varishtam naanyachreyoVedayante pramuudhaah, naakasya prushthe te sukrutenubhutvemam lokam heenataramlokam vaa vishanti/* or those

persons who are saturated by Sacrifices and Rituals as per what Vedas and other Scriptures imply and impress and attain reliefs of what ever is destined by the balance of merits and demerits and as soon as the account of fruits is over return back to the cycle of rebirths.Thus the Southern Path is attained by the virtuous 'karma phala'. This is stated to be achieved either for ' istha' or 'purta' or one's own benefit or for public good. The 'ishta' is : *Agnihotram tapas satyam vedaanaam upalambhanam, atithyam vaishvadevam cha ishtam iti abhidheeyate* or to perform Fire sacrifices, meditation, truthfullness, Vedic rituals are all for the Self Fullfillment. On the other hand the Public Good deeds are: *Vaapi kuupa tataakaadi devataayaatanaani cha, anna pradaanam aaraamah poortamiti abhidheeyate/* such as digging streams, wells and water flows, donations of way side choultries for yatris, and 'Anna daanaas' to the have nots and Atithis are meant for Social Welfare. 'Athottarena' or as regards the Northern Course, the acts that one is expected of would be of more arduous nature: ' Tapasaa brahmacheryena shraddhayaa vidya yaa abhijaayante Adityam' or by way of observing celibacy, intense faith and tolerance, vidyaayaa or acquisition of Scriptural Knowledge, and intense meditation ad introspection only that one could achieve and so on are the essential inputs to attain Aditya along the Northern Course. 'Etat vai aayatanaam praanam, etad amritam abhayam, etad paraayanam, etatsmaanna puraraavartante iti kritam/ or that indeed is the final resort of Pancha Praanas and the sensory organs inluding mind; that is also the Abode of Indestructability, Fearlessness and the Supreme Goal from where none returns. It is indeeed that is clearly the distinction of the Southern and the Northern Courses. There is a Stanza which amplifies the significance of the Courses as explained ahead)

I.11-15) *Panchapaadam pitaram dvaadashaakritim Diva aahuhu pare ardhe purishinam, atheme anya u pare vichakshanam sapta chakre shadar aahurarpitam// Maaso vai prajaapatih tasya krishna paksha eva rayih, shuklah praanah tasmaad eta rishayah shukla ishtim kurvanti, itara itarasmin// Ahoraatro vai Prajaapatih, tasyaahar eva praano raatrireva rayih; praanam vaaete praskandanti ye divaa raatya samyujjyam te brahmacharyam eva tadyad raatrou ratyaa samujjyante// Annam vai Prajapatih, tato ha vaitad retah, tasmaad imaah prajaah prajaayante// Tadye ha vai tat Prajapati vratam charanti te mithunam utpaadayante, teshaam evaisha brahma loko yeshaam tapo brahmachaayam yeshu satyam pratishthitam/ Teshaam asau Virajo Brahma Loko na yeshu jihvam, anritam, na maayaa cheti/*

(In the context of 'Kaalamaana', time is like an eternal cycle of Kalpa-Yuga-Samvatsara-Ayana-Ritu-Maasa- Dinaadis. The reference now is to the father of Time and the Universe. It is stated that He is of Five Feet or of Ritus or Seasons with Sishira and Hemanta combined as one [Vasanta-Greshma-Varsha-Sharad/ Hemanta -Shishira]; 'dvashaakritam' or of twelve monts; ' pureeshimam' or surfeit with water; 'ardhe pare dive' or Antariksha in between Earth and Heaven; 'aahum arpitam' or fixed as nave of wheels; 'saptachakre' or as drawn by seven wheels suggestive of seven horses. In short, Bhagavan Surya the Source of 'Kaalamaana' or the Measure of the Ever dynamic Time, is the cause of the Universe with twelve months as his limbs. He as the Lord of all the Beings is also the Bhagavan of 'Ahoratraas' or the days and nights as the days are comparable to Praana the Life Energy and nights as the food. Those who indulge in mis-utilise day time in passion during the day time are stated to undervalue the value and significance of the Praana or the Vital Force. At the same time the concept of Brahma charya places restraint on celibacy, since chastity is not total abstinence but only to the desired limits of procreation but not for physical obsession.Brihadaanyaka Upanishad VI.iv.2) is quoted in this context: *Sa haprajaapatir-eeksham chakre:hantaasmai pratishthaam kalpayaaneeti; sa striyam sasruje; taam sristvaadha upaasta; tasmaat striyam adha upaaseeta, sa etam praanaacham graavaanamk aatmana eva samudapaarayat, tenainaam abhyasrijat/* or Prajapati, the Creator cogitated that since seed would be a precondition of

procreation, he created a woman and having created her as a fit receptacle to receive the seed that would need to push into) Thus having stressed the significance of brahmacharya, abstinence but not negation is not what Scriptures stated! 'Tatah annam vai retas' and 'tasmaat prajaayante imam prajaah' or from the food alone the seed and virility are generated and hence the Beings. Thus recalling the First Question of Kabandhi as ably replied by Mahtama Pippalaada, Prajapati the Creator from his Vedic Perspective created Surya and Chandra, Praana and Anna, Kaala Chakra, Ayanas, the resultant days and nights, man and woman and the Praja. More significantly Prajapati paved the way for the Southern-Northern Courses and the Inferior and Superior Kinds of Ephemeral Cycle of Death and Births and Brahama Tatva! In any case, the persons once born should not only become victims of Maya and are cautioned against degeneration displaying rather blatantly such sordid qualities of falsehood, crookedness, immorality and abject depravity. While mentioning all these aspects, Pippalaada stressed to Kabandi that having replied the First Question, it would be prudent, nay, pertinent that the on going generations of humanity begetting sons and daughters ought to strictly observe the principles of Dharma and Nyaya or of Virtue and Justice and possibly pursue the Northern or if not the Southern Paths for intermittent or lasting reliefs from the cycle of births and deaths!

The Second Question : Prime Supports of Life and Body with Praana as their binding force

II.1-2) *Atha hainam Bhargavo Vaidarbhih prapaccha, Bhagavan! Katyeva Devaah prajaam vaidhaara-yante, katara eta prakaashayante, kah punar esham varishtha iti// Tasmai sa hovaacha, aakaasho ha vaa esha devo vaayur agnir aapah pruithivi vaan manaschakshuh shrotram cha, te prakaashyaabhivadanti, vayametad baanam avashtabhya vidhaarayaamah/*

(Bhargava of Vidarbha Desha asked Pippalaada Maharshi as to how many powers would support, sustain and shine the Universe and which indeed was the outstanding among them.The Maharshi named Akasha, Vaayu, Agni, Aapah, Prithivi, Vaak, Manas, Chakshu,Shrotram or Ether /Sky, Wind, Fire, Water, Earth, Speech, Mind, Eyes and Ears respectively. ' Vayametad baanam avastabhya vidhaarayaamah' or body is stated to be the binding entity that combines the organs and senses together ensuring that no disintegra-tion would be possible; indeed all these units strongly uphold, support mutually and sustain the totality!

Praana indeed is the Magnificent Power House of control and coordination of body parts and senses

II.3-6) *Taan varishthah praana uvaacha, maa moham aapadyatha aham evaitat panchadhaat -maanam pravibhajyaitad baanam avastabhya vidhaarayaami iti, te shraddhaadhaana babhuvuhu, sobhimaanaad urdhvam utkramata iva, tasmin utkraamati yathetare sarva evoktraamante, tasminscha pratishthamaane sarva eva praatishthante, tad yathaa makshikaa madhu-kara-raajaanam utkraamantam sarva evotktraa -mante tasmischa pratishthamaane sarva eva praatishthante, evam vaan manas chakshuh shrotram cha te preetaah praanam stunvanti// Eshognis tapatyesha Surya esha parjanyo Maghavaan esha vaayuh: esha prithivi rayirdevah sadasacchaamritam cha yat// Araa iva ratha naabhau praane sarvam pratishthitaam, Richoyajumshi saamaani yajgnaah kshatram brahmacha//*

(To the body organs and senses, Praana the Life Force exclaimed that the body- much less the organs and senses, could claim that the binding energy of existence should be itself and nothing else. Praana further explained that 'ahameva panchadhaa aatmaanam pravibhajya' or it would divide itself five fold as Praana-Apaana-Vyaana-Udaana- Samaana by assigning their duties respectively by ensuring the body parts and senses would not get disintegrated . Praana further explained that, for instance, when the mind of the

concerned body would get irritated and indignated, then Praana would be roused and ascended and on gaining normalcy would remain in position just as the King of bees would take to furious flight his army of bees fly off around making buzzing noise and later on as the latter settles down the army settles too coolly; so do the body parts like speech, eyes, ears, tongue and so on act and react accordingly. ‘ Araahiva ratha naabhau’ or just as spokes are fixed to the hub of a chariot are various extensions of Knowledge and its instruments of Actions are fixed on Praana such as Rigveda, Yajurveda and Saama Veda signified by the texts of metrical, prose and and musical Vedic texts; Yajnas, Kshatriyas and Brahmanas.)

II.7-12) *Prajaapatischarasi garbhe tvameva pratijaayase, tubhyam praana prajaastva imaa balim haranti yah praanaih pratishthasi// Devaanaam asi vahnitamah pitrunaam prathamaa svadhaa, Rishinaam charitam satyam atharvanaanangirasaam asi// Indrastvam praana,tejasaa Rudrosi parirakshitaa, twam antarikshe charasi Suryasatvam jyotishaam patih// yadaatvam abhivarshasi athemaah praanate prajah, anandarupaas tishthanti kaamaayaannam bhavishyateeti// Vraatyastvam praana, ekarshir attaa vishvasya satpatih,vayam aadyasya daataarah, pitaa tvam maatarishvaa, nah// Yaate tanuur vaachi pratishthaa yaa shrotre yaa cha chakshishi, yaa cha manasi santataa shivaam taam kuru motkrameeh//*

(Praana! You are the singular force that enters the womb of Pranis as created by the Prajapati the Lord of Creation and facilitating the births and carrying the imprint of their parents; indeed you are the one who brings gifts to the new born ones such as various faculties of breathing, vision, hearing, movement, and so on. Actually you are the recipient of food, sustenance and support. You are the ‘Svaaha’ or the offerings of food by human beings through Yagnas and homakriyas to Devas and ‘Svadha’ or the offerings by humans by way of Agni karmas and tarpanas that Pitru Devatas are sustained and satisfied with! Moreso, you are the one to conduct body organs and senses and also constitute the ‘atharva angeerasam’ or the essence of the body as Vedas sing your praise as ‘Atharva’ and equate ‘Praana as Atharva’. Praana! You are Indra the Chief of Devas and also due to your courage and strength are Rudra Deva himself! You are the ‘Parirakshita’ or the preserver of the Universe; ‘twam charasi antarikshe’ or the unique one moving about on the Sky by rising and setting as Surya the Lord of ‘ jyotishaam’ or as the Lord of Luminaries! Praana! As you pour down from the Skies as the Rain God, ‘Praanate prajaah ananda rupaastishthanti’ or all the inhabitants of the worlds continue enjoying happiness in anticipation of excellent crops and plentiful food to eat to their heart’s contentment. Praana!You are ‘ vraatyah’ or naturally pure being the first born and none could have given you a name or purify you; ‘ekarshi’or the follower of Atharva Veda as Agni since you are the ‘aattaa’ or the natural consumer of oblations to Agni; you are the ‘satpatih vishvasya’ or the Lord of all Beings in the Universe without whom existence becomes non existent. Oh ‘Matarishva’! or the Vedic name of Father , you are the alternate name of the ‘Pita’ or paternity! You assume alternate aspects of a ‘vaachi’ or Orator,’Shrotre’ the Best ever hearer as well; the Chakshusi or the Visioner ‘par excellence’; ‘santata manasi’ or the best ever convincer of minds and thoughts; ‘Shivam’ the embodiment of auspiciousness ; Praana! Be calm and composed and keep all the senses under perfect conrol and never allow them to rise!)

II.13) *Praanasyedam vasho sarvam tridive yat pratishthitam, Maateva putraan rakshaswa shrishcha pragjnaam cha vidhehi na iti//*

(The totality of Life and all that exists under heavens is under the control of Praana the Life’s Force and Energy! Praana Devi! ‘Rakshasva Mataa iva putraan’ or do protect all of us, the Beings in the Universe,

as a mother and bless us with 'shriyascha pragjnaam' or prosperity and high mark of knowledge! Chhandogya Upanishad devotes a full section vide V.i.1-15 about the Undoubted Supremacy of Praana the vital force in the body of every Being in Creation vis-à-vis its Organs and Senses. *Yo ha vai jyeshtham cha sheshtham cha veda jyshthamscha ha vai jyeshthamscha bhavati praano vaava jyeshthamscha shreshthamscha/* In the context of transmigration of Individual Souls as they keep shifting from one life to another, as none of the body organs get transferred except Praana only. Vaak or Speech claimed since with the faculty of Speech one becomes the richest and the most popular.Similarly vision, hearing ability, and understandably the mind claimed superiority by displaying their faculties. Prajapati then suggested that absence of each faculty for a year by turns be judged as the criterion. As the respective body parts and their corresponding senses disappeared for a year by turns and returned back, there were no doubt inconveviences due to their handicaps but some how life went on. The Upanishad vide V.i.12 is quoted: *Atha ha praaaa ucchikramishan sa yathaa suhayah padvishashankun samakhidet, evam itaran praanaan samakhidat; tam habhisametyochuh, bhagavannedhi, twam nah shreshthosi motkrameer iti/* or the vital breath felt that after all, the organs left and the damage to the body was only marginal and thus it would be my turn to disappear for the stipulated one year. Like a horse tied to its hooks, Praana was about to jump out and all the organs gathered and prostrated before the Praana, asserting that indeed praanaa was the most indispensable one ! When a reference is made to any Being, then one talks of the Being as one entity, but not as the organs of eyes, ears, speech or mind separately; it is the Praana that is referred as the totality!)

TheThird Question: From where and whence Life is born, sustained and then departs

III.3- 5) *Atmaanaa esha praano jaayate, yathaishaa purushe chhaayai tasminn etad aatatam, mano kritena aayaati asmin shareere// yathaa samraadevaadhikritaan viniyunkte, etaan graamaan etaan graamaan adhitishthasveti, evam evaisha pranah itaraan paanaan pruthak pradhag eva sannidhatte// Paayuupasthe apaanam, chakshuh shrotre mukha naasikaabhyaam praanah svayam pratishthe, madhye tu samaanah esha hyetaddhutam annam samam nayati, tasmaad etah saptarchisho bhavanti//*

(From One's own Self or the Inner Consciouness viz. the Maha Purusha, Praana or Life is generated and fixed and as an effect of the body and mind as also the resultant actions follow. Mundaka Upanishad also sounds similarly vide II.i.2-3: *Divyo hi amurtah Purushah sa baahyantaro hi ajah, Apraanohi amaanah shubhrohya aksharaatn aparah paraah/* or Purusha or the all pervasive yet resident of one's heart or the Antaratma is the self effulgent, formless, existent within and without, unborn, devoid of praana, mind and thoughts but by his decision materialised pure-imperishable-incomprehensible yet Realisable reflection of the Self. In Brihadaaranyaka Upanishad vide IV.iii.7 Maharshi Yagnyavalkya visualised as was asked about the Self replied: *Katama Astmeti! Yoyam vignaanamayah: praaneshu hridayaantarajjotih Purushah; sa samanaah sannubhau lokaavanusancharati dhyaayateebalelaayateeva,sa hi svaapno bhutvevam lokamatikraamati mrityrupaani/* or the person called Self comprises awareness of the senses of vision, hearing capacity, touch, smell-all directed to and emerging from his own heart and the light within. Even being steady and stable, he remains where he exists and wander by way of imagination or in a dream state of mind. He exists here yet imagines in a non- real phase of mind by sheeer ignorance and flight of fantasy! Brihadaaranyaka Upanishad vide II.i.18 describes the dream stage: *Sa yadraitaya svapnaayaacharati, te haasyaa lokaahaah; tadyuteva maharaajo bhavati; utaiva mahaa brahmanah, utte vocchaavaacham nigacchati; sa yathaa mahaa raajo jaanapadaan griheetvaa sve janapade yathaa kaamam parivartet, evamevaisha hetat praanaan griheetvaa sve shareere yathaa kaamaan parivartate/*

(As the Self is passing through the phase of dream state, then he feels on top of the world like an emperor sometimes like an ideal and virtuous brahmana as though he is carrying all his subjects freely; just as his 'praanaan griheetvaa sve sharire yathaa kaamam parivartate' or his 'praanas' or breaths and senses moves about in his body as he pleases! Brihadaranyaka Upanisdhad vide IV.iv.6 further explains that Action follows Action; as the Individual Self transmigrates from one birth to another, the erstwhile subtle body or its subtle mind is transferred to the new gross body's mind and then the previous desires and works get terminated and a fresh account of paapa punyas gets created! Now in the fresh birth, ' yathaa saamrat eva viniyukte' or as the King orders his officers, then ' Praanaah samnidhatte prithak prithak eva itaraan praanaan' or the Principal Praana engages the other pranas or the organs accordingly seperately! The 'apaana' or the out breath is located in the organs of excretion and generation, Praana, the chief of the main life breath is in the eyes, ears, mouth and the nose; the 'Samaana' or the equalising breath is in the middle and that is what receives food as that has the cause for distributing energy all through the body from the seven flames in the stomach , when as that digestive energy reaches the heart and as per the directives of the brain in the head the channels of distribution are despached to seven organs viz. the two each of eyes, ears, nostrils and the mouth.)

III. 6-7) *Hridi hyesha Atmaa, atraitad ekashatam naadeenaam taasaam shatam shatam ekaikaashyam dvaa saptatir dvaasaptatih pratishakhaa naadee sahasraani bhavanti, aasu vyaanascharati// Athaika - yordhva udaanah, punyena punyalokam nayati, paapena paapam, ubdhaabhyaam eva manushya lokam//*

(The heart in the subtle Self is connected to some hundred and one nerves of importance each one of these is described as with hundred divisions and each of such divisions is stated to be of 72000 sub-branches or arteries, among which permeates 'Vyana' of the Pancha Pranaas, activising the various directions of the heart spreading all over the joints, shoulders and vital parts. It is this Vyana of the Pancha Pranaas that demands of the body parts of deeds that require strength to perform. Chhandogya Upanishad vide VIII.vi.6) *Shatam chaikaa cha hridayasya naadyah taasaam murdhaanaam abhinih abhinishtraika tayordhvam ayann amritatvam eti vishvavam anya utkramane bhavanti/* In the context of the process of death, the status of the physical nerves and how Sun influences these is described: the veins of the body issuing out of the fleshy bulge called lotus shaped heart is charged with juices of varied colours akin to human desires. The heat of the Sun causes bile which when comes into contact with phlegm in the nerves assuming different colours as accentuated by wind contacts. As life departs, the Self goes upwards through the Sun rays and the praani reaches the Sun within the time that mind travels. The nerves connected to the heart are hundred and one. At the time of departure, one of the nerves-Brahma Nadi- of the blessed ones reaches the crown of the head . While the opening of that nerve enables Immortality, vyana through other exit points totalling nine indicates definite return to the cycle of rebirths. Now the reference to Udaana; this vital force moves everywhere in the body from top to toe. When it takes an upward trend it leads to Deva Lokas and as it takes a downward trend it leads to ' manushya loka if it is 'ubdhaabhyameva'; or as a result of paapa- punyaas or sins and virtues)

III.8-9) *Adityo ha vai baahya praana udayati, esha hyenam chaakshusham praanam anugrahnaanah prithivyaam ya Devataa saishaa purushasyaapaanam avashtabhyaantaraah yad aakaakaashas sa samaano vaayur vyaanah// Tejo ha vai udaanah tasmaad upashaanta tejaah punarbhavam indriyair manasi sampadyamaanaih//*

(Surya indeed is the external praana which ascends in favour of Praana that is present in the eye. The Deity of Earth favours attracting the 'apaana' in a human being. The Antariksha as signified by Vayu Deva is 'Samaana' and Vyana is Air in the common parlance. The interpretation is that while Surya-Bhumi-Antariksha are stated as of the divine context, Praana-Apaana-Samaana are stated as eyes, exiting wind of human beings and common Air respectively. As regards Udaana, Tejas and common light are the divine and human forms respectively. As explained above,Udaana is the cause of death too, besides all the deeds requiring force in the normal course of life.)

III.10-12) *Yatchistastenaisha praanam aayaati, praanaastejasaa yuktah sahaatmaanaa yathaa samkalpitam lokam nayati// Ya evam vidvaan praanamveda na haasya prajaa heeyate, amrito bhavati, tadesha shlokah: // Utpattim aayatim shtaanam vibhutvam chaiva panchadhaa,adhyaatmam chaiva praanasya vijnaayaamritam ashnute, vijnaayaamritam ashnute, iti//*

(Whatever frame of mind and thoughts occur to a human being at the time of the end of life, indeed those very thoughts and feelings along with the functioning of the organs similarly attuned do surface then. Then the prime Praana of the dying person along with Udaana , the Consciuosness tapers off and ' praana yuktah tejasaa nayati lokam yathaasankalpitam' or the Life Force along with the light within leads to the lokas as felt and deserved! Any person of knowledge who understands of what praana as all about certainly knows that the Departed Soul or the Antaratma then merges in its own origin. In this context, there is a relevant verse: A person of knowledge of Praana would thus be sensitised with its origin, entry, place of residence and the process of exit by achieving its next destination as per one's own actions of a mix of virtues and vices; very few attain Immortality and the majority return back to Life again; this is the Truth of Life and that indeed again is the Truth of Life!)

<u>The Fifth Question: Utmost Significance of OM as the gateway to virtuous human birth and beyond</u>

V.1-2) *Atha hainam Shaibhah Satya kaamah prapachha, sa yo havaitad, Bhagavan, manushyeshu praanaaantam Omkaaraam abhidhyaaeeta, katamam vaa va sa tena lokam jayateeti// Tasmai sa hovaacha etad vai, Satyakaama, param chaaparam cha brahma yad omkaarah, tasmaad vidvaan etenaivaayatane- naikataram anveti//*

(What precisely is the significance that is most discussed about the singular word of OM asked Maharshi Pippalaada by Satyakaama the son of Sibi: 'what indeed the life- long meditation of which one accomplishes from'! The 'abhidyaana' or the intense contemplation would call for Self-Identification like the total absorption of senses into Paramatma himself! Then the Maharshi explained that the Pranava Shabda connotes the Realisation of the Self as also the Supreme which indeed are one and the same or the quialified Atma and the Absolute Paramatma)

V.3-5) *Sa yadi eka mantram abhidhaayeeta, sa tenaiva samveditastura jagatyaam abhisampadyate; tam Richo manushyaolak upanayante, sa tatra tapasaa bhahmacharyena shraddhayaa sampanno mahimaanam anubhavati// Atha yadi dvimaatrena manasi sampadyate sontariksham yajurbhir unneeyate soma lokam, sa somaloke vibhutim anubhuuya punaraavarte// yah punaretam trimaatrena Om iti ethenaiva- aksharena param purusham abhidhyaayeeta, sa tejasi Surye sampannah;adhaa paadodaras-tvachaa vinirmuktah sa saamabhir unneeyate brahma lokam, sa etasmaaj jeevaghanaatparaatparam purishayam purusham eekshate: tad eatou shokam bhavet//*

(Even if one does not fully realise the true import of the Single word OM nor comprehend the constitution and basis of it, by one's thought and partial meditation of it should enlighten the person concerned and ensure the attainment of birth next on earth. Rik Veda Mantras ensure human birth, and that gives ample possibilties of ' tapasaa brahmacharyena shraddhayaa' or meditation, self control and faith leading to application of mind to the Basic Truth and Reality. More intensive meditation on the OM mantra-comprising three Letters viz. A-U-M, if coupled with another letter viz. 'U ' signifying the mind as also the relevant Yajur Veda would elevate a a virtuous person to Soma Loka or the world of the Moon and turns around to human birth again. Further meditation by the third syllable 'M' of the word OM to 'Param Purusham' or Hiranyagarbha Brahma then, one would get unified with and identified by Surya Deva in the Solar Orbit resplendent with extraordinary luminosity. Then just as a serpent gets rid of its skin, then the enlightened person concerned deep in meditation gets rid of his sins on account negative deeds and once led by the Saama Veda Chants is purified and qualified from the pursuit of the Supreme.

V.6-7) *Tisro matraa mrityumatyah prayuktaa anyonyasaktaa anaviprayuktaah, kriyaasu baahyaabhyan - tara madhyamaasu samyak prayuktaasu na kampatejnaah// Rigbhiretam, yajurbhir antariksham, Saamabhuirtat kavayo vedayante, tam aumkaarenaivaayatanaanveti vidvaan yacchachaantam, ajaram, amritam, abhayam param cha//*

(The 'tisra maatraa' or the three letters viz. A-U-M of OM are no doubt within the range of death but itself. But together, the meditation of ' baahyaabhyantara madhyamaasu' or the three phases of 'jaagrat-svapna-sushupta' or awakenness-dream stage-sleep viz. the external- internal-intermediate stages leads to the realms of mortality or of Immortality. Thus once all the three leters are united, then the person of enlightenment is least distrubed. In sum, ' pathana-manana-tanmayata' or reading-repetition-total absorption of Rigveda mantras achieves human birth, of Yajurveda mantras accomplish Antariksham or the Intermediate Interspace; of Saama mantra chantings one attains what the Seekers would be delighted in for recognition viz. the Truth beyond. Thus the mere Pranava could scale heights by steps to reach the top to realise the Ananta-Ajara-Amrita-Abhaya Param or the Endless-Unaging- Everlasting- Ageless-Immortal Supreme!)

9. Maittreyopanishad

Introduction : The teachings of accomplishing Paramatma and Antaratma are similar: viz. Vidya- Tyaga-Tapas- Knowledge- Austerity- Meditation- Worship of Brahma Swarupas or of various Deva Swarupas. The symbol of AUM is the Supreme personified. Kaalamaana is the vessel.Prana is the life force. Mind is the navigator.Panchendriyas are the steering wheel and their steadiness. The Utimate destination is right within! That Antarama is Paramatma. This indeed is Brahma Jnaana the Awareness. The steps are 'jaagrat-swapna-sushupta-tureeya', besides 'pathana-manana-manthana-tanmayatma-and taadaatmya. Pranava the Tisra Mantra AUM could scale the heights by the steps to reach the top to realise the Ananta-Ajara-Amrita-Abhaya Param or the Endless -Unaging-Everlasting- Unfailingly Protective-Supreme Bliss. Right within as Immortal in the Mortal Body as motivated by one's Mind driven by Panchendriyas and their acts of omission and commission , the Antaratma bears witmess as a mute spectator yet as an ever active witness.

Chaper Six: 3. The symbol of AUM is the Paramartha Satyam-the Eternal Truth of the Formless and the Form

Dve vaava Brahmano rupe murtaan cha aurmurtan cha;atha yan murta tad asatyam, yad amurtam tad Brahma, tajjyotih, yaj jyotih sa aadityah, sa vaa yesha ityedam atmaabhavat, sa tredhaatmaanam vyakurutaa, Aum iti, tisro maatraa etaabhih sarvam idam otam protam chaivaasmeeti, evamhyaahaiad vaa aaditya Aum ityevam dhyaayata aatmaanam yunjeeteti/ Paramatma is realisable in two ways-one with form and another the formless. Now the Brahman with Form is stated as unreal or a empirical or by way of observation while He who is Real is the Permanent and Everlasting Truth which indeed is of Supreme Radiance and in a way like the Pratyaksha Bhaskara from whom the three folded AUM is derived. The entire Universe as woven like the warp and woof around Him who comprises the Three Letters and the analogy thus is that the Solar Orb of Surya Deva be worshipped and meditated upon as AUM. In sum, the Formed Paramatma is the Form and the Reality is Formless Avyakta- Shashwata-Sarvavyaapi-Anantam-Ajam-Avyayam tha is The Unknown-Everlasting- All Pervasive- Endless-Birthless- Undiminishing!

4.*Athaanyatraapi uktam, atha khalu ya udgeethah sa pranavo yah pranavah sa ugeetha esha pranavaa iti/ Evam hyaahodgeetam pranavaakhyaam pranateraram bhaa rupam vigata nidram vijaram, vimrityum, tripaadam, tryaksharam punah panchadhaa jneyam nihita guhaayaam ityevam hyaadhorddhva mulam tripaad brahma shaakhaa aakaashaa vaayuvagni udaka bhumyaadaya ekoshvaattha naamaaitad brahmaitasyaitat tejo yad asaa aadityah AUM iti etad aksharasya chata, tasmaad AUM iti anenaitad upaaseetaajasram iti ekasya sambodhaeti evam hyaaha/ Etad evaaksharam punyam, etad evaaksharam param, etad evaaksharam jnaatvaa yo yad icchati tasya tat/* It is stated elsewhere [see Chhandogya Upanishad I.v.1 to be quoted hence] that pranava' or Omkaara is not only the prime performer of sacrificial tasks but the manifestation of the 'antaratma' the Three footed-Three Lettered AUM the five folded Pancha Bhutas as represented in the Panchendriyas of the Beings in 'Srishti'. Indeed Paramatma is comparable to a massive fig tree as resplendent like Bhaskara whose essential radiance is what the syllable AUM represents! Hence the magnificence of the Supreme.

Rig Veda vide X.90 -3-4 stanzas are relevent : *Etaavaanasya mahimaato jyaayaancha Puurushah, paadosya vishvaa bhutaani tripaadasyaamritam divi/ Tripaaduurthva udait Purushah paadosyehaa-bhavat punah, tato vishvang vyakraamatsaashanaanashane abhi/* The entire universe is far bigger than the Virat Purusha; this immortal Master is the Supreme Energy to the Universe and the various Beings as sustained by food. Of His three feet, three lokas got manifested, one sustained by food and others otherwise.

AUM is the true reflection of Srishi the Universe. Atharvana Upanishad states: *Sarvaan praanaan paramatmani pranaamayateeti pranavah/* Once Pranava recital is taken up then the 'dehendriya praana mano buddhi' or the body parts, life's energy, the mind and its variationd get srirred up and rejuvinated. *Sarveshaameva mantraanaam Pranavah praanamuchyate/* or Pranava is the very Life's force, and in reverse sense praana is pranava uitself literally! *Pranavaadaparam japtvaa kadaa mukto bhavishyati/* or there could be no worship nor puja nor any 'mantra' without AUM! Omkaara comprises A kaara-U kaara-Ma kaara.

Bhagavad Gita sums up vide Chapter 8 stanza 12-13: *Sarva dwaaraani samyamya mano hridi nirudhyacha, murdhnaa dhyaaya -atmanah praanamaasthito yoga dhaaranaam/ <u>Omityekaaksharam Brahma</u> vyaaharan maamausmaran, yah prayaatityajanam deham sayaati Paramaam gatim/* Whosoever is able to control the limbs and senses and stabilise the mind by 'Yoga dhaarana' and concentate one's

thoughts and aim at Paramatma by reciting AUM and unite praana the life energy into 'brahma randhra' shal 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 and whosoever is steeped into all types of Devas with no barriers of kula- mata-linga-vayo bhedas or differences of caste-faith-sex-age reach the Almighty alone indeed!

5. *Athaanyatraapi uktam, svanavati eshaasyah tanuuh yaa AUM iti stree- punnaapumasaketi lingaavatee eshaataagnir vaayur aadityaa iti bhaasvati, esha atha Brama Rudro Vishnuriti adhipativatee, eshaatha garhapatyo dakshinaagnir aahavaaneeyaa iti mukhaavatee, eshaatha Rig Yajur Saameti vigjnaanaa - vatee, esha bhur bhuvar swar iti lokavatee, eshaatha bhutam bhavyam bhavisyaad iti kaalaavatee, eshaatha praanognih surya iti prataapavatee, eshaataannam aapas chandramaa iti aapyaayanaavatee eshaatha praanopaanovyaana iti praanavatee, esheti ata AUM iti uktenaitaah pastutaa architaa arpitaa bhavanteeti evam hyaahaitad vai atyakaama paraan chaparaan cha brahmayad AUM iti etad Aksharam iti/* AUM is a 'nisshabda shabda' or a silent sound heard by each and every Being irrespective of age, sex or neutral. This represents Agni-Vaayu- and Surya as the flickering flash within as long as the life lasts. Indeed that is the Real Self the Antaratma which is of the Form of Trimurtis as Brahma-Rudra-Vishnu essentially representing the Tri Gunas of Satvika- Tamasika -Rajasika or of srishthi-samhaara-sthitis. They also represent three types of Homaagnis or sacrificial Fires viz. Gaarhapatya- Dakshina-Ahaavaneeya Agnis viz. the Agni-Mukha Swarupas; or Rik-Yajus-Saama Veda the Knowledge Forms or Bhur-Bhuva-Swah the Forms of the Tri-Lokas-the Kaala maana of Past-Present -Future; Praana-Agni-Suryas the essences of Existence as the sustaining Shaktis; the preservation energies of Food- Water-Moon; the Sense Forms of Buddhi-Manas-Ahamkaaras or Intelligence-Mind-and the Awareness or sense of thoughts; or the Praana-Apaana-Vyaana or the breathing energies.Thus AUM not only represents 'paraa-aparaa' self- existence but also Paramatma too!

Paraa Vidya - Aparaa Vidya have been distinguished in Mundaka Upanishad vide 1.i.1-5 as follows : (OM, Brahma the Creator, Sustainer and Protector of the Universe was self manifested as the foremost of Devas who were appointed to administer its existence. ' A lump of earth denotes what earth is all about; just as all kinds of speech are the basis of speech itself; a lump of gold is what all ornaments could be made out of gold just as a nail cutter would realise what kinds of instruments could be made out of iron! Indeed it is that secret which could made of a staggering variety of plurality that a singular existence could roll out! That is what Brahma Vidya is all about! 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 knowedge of Veda Vedangaas and the system of Rituals, Regulations and conventional set of Rules that the knowledge of Scriptures so prescribe. The other Superior approach of higher learning without resorting to karama kaanda is of Self Realisation through total Control of Panchendriyas viz. the Karmendriyas or the Action-oriented organs and Jnaanendriyas or the sensory organs and mainly of Mind in essence. The former route is detailed as the knowledge of Rik-Yajur-Saama-Atharva Vedas and the Shadvedangas of Shiksha, Kalpa, Vyakarana, Nirukta, Chhandas, Jyotisha.

Bhur-Bhuvah-Swah the Tri Lokas and worship of Gayatri - Bhaskara-and Savitri

6. *Athaavyaahritam vaa idam aaseet, sa Satyam Prajapatistapas taptvaanuvyaaharad Bhur-Bhuvah - Swar iti; eshaivaasya Prajaapateh sthavishthaa tanuryaa lokavateeti,swar iti; Swar iti asyaah shiro naabhir Bhuvo Bhuh paadaa Adityaaschakshuh, chakshur aayattaa hi Purushasya mahatee maatraa,*

chakshushaa hi ayam maatraascharati, Satyam vai chakshu, aksheene avasthito hi Purushah sarvaartheshu charati, etasmaad bhur bhuvah swar iti, upaaseetaanena hi prajapatir vishvaatmaa vishvachakshur ivopaasito bhavateeti, evam hi aahaishaa vai Prajaapati vishvaabhrit tanuur etasyaam idam sarvam antarhitam, asmi cha sarvasminn eshaa antarhhiteti, tasmaad eshopaseetaa/ At the very beginning truly indeed only Prajapati was self manifested and by observing severe concentration uttered three words Bhur-Bhuvah-Swar and scured magnificent and huge His gross and universal form which comprised Aakaasha as the head, navel as the atmosphere, feet as the bhumi and the vision as the Pratyakta Bhaskara. Hence the manfestation of Prajapati; hence *prajaapatir vishvaatmaa vishva chakshur/*or Prajapati Himself is the Body Form as also His vision. Indeed the entire Universe is hdden in the Antratma Himself as the true reflection of Prajapati.

7. *Tat Savitur varenyam iti asau vaa Aadityah savitaa sa vaa evam pravaraneeyaa aatmakaameneti aahur brahmavaadinotha bhargo devasya dheemaheeti, Savitaa vai devas tato yosya bhargaakhyastam chintayaameeti aahur bhahmavaadinotha dhiyo yo nah prachodayaat iti buddhhayovai dhiyastayo - smaakam prachodayaat iti aahur brahmavaadinah, atha bhargaa iti yo ha vaa aamushminn aaditye nihitas taarakokshini vaisha bhargaa iti rudro brahmavaadinotha, bha iti bhaasayateemaan lokaan, ra iti ranjayateemaani bhutaani, ga iti gacchhanti asminn aagacchanti asmaad imaah prajaas tasmaad bha-ra-ga-twaad bhargah, shaashvat suuyamaanaa naat Suryah savanaat savitaadaanaat aadityah pavanaat paavanothaapopyaayanaad iti evam hi aaha, khalvaatmanotmaa netaamrritas chetaa mantaa gantotsrashtaanaat kartaa vaktaa rasayitaa ghraataa drashtaa shrotaa sparshaiticha vibhur vigrahe sannivishtaa iti evam hi aaha, atha yatra dvaiteebhutam vigjnaanaam tatra hi shrunoti pashyati jighrati rasayati chaiva sparshayati sarvam aatmaa jaaneeteti, yatraadwaitee bhutam vigjnaanam kaarya-kaarana-karma-nirmuktam nirvachanam anoupam nirupaakhyaam kim, tad avaachyamyam/* 'Brahma vaadis' or those who aspire to identify with Paramatma the Inner Self seek to vision Savitri beyond the Pratyaksha Bhaskara as that very inmitable magnificence the outstanding all Omniscience. May our thought levels be elevated to vision the ever hidden pupil of that glorious SELF inward and Omnipresent! It is that Rudra the extinguisher of periodical Creation of Every object of Creation from time to time. 'Bharga' the Bhaskara is thus denoted as 'Bha' for radiance to the worlds- 'Ra' for sustenance-and 'Ga' for dissolution of praanis and lokaas alike. Thus the Pratyaksha Bhaskara assumes the double role of Preservation and Termination while the pivotal role of Savitri is to restart the cycle of 'kaalamaana' or the time schedule. As 'Aditya' assumes the role as the intiator and sustainer, 'Paavana' is the purifier, 'Aapas' is the instrument of growth. Indeed the Inner Self is the culminator as the Prime Leader the everlasting, all distinguisher, the thinker, the one who acts, the root of joy and sorrow, the voice lender, taster and smeller, and the hearer too. At the same time, there occurs a double nature involved as subject and object or Inner Self or the Conscience and the Concerned Being respectively. Yet the actual Actor on the stage of the Play of Life is the Being under reference-by it male or female of any moving or immobile species would kick-start the Physical Organs and senses to see-hear-feel-smell-taste even while the original director and promtper is the Antaratma the Inner Self- the very reflection of Paramatma the Supreme who is *kaarya-kaarana-karma-nirmuktam nirvachanam anoupam nirupaakhyaam kim, tad avaachyamyam/ kaarya-kaarana-karma-nirmuktam nirvachanam anoupam nirupaakhyaam kim, tad avaachyamyam/* But indeed what is that Abstractness, and that is what the Unknown all about.

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? Indeed, Kena Upanishad further annotates:To know one does not know but desires to know yet remains unknown is all what all one knows! The teacher poses a question to the student whether he knows much about Brahman and exclaims that the latter might perhaps realise an outline but not in depth; the student said that he knew not much that he claims that optimal knowledge might still delude him; the student might have to deliberate to further perfect the Realisation.The disciple agrees that he does not know about Brahman, but that he does not consider that he does not know either; since he who claims that he knows indeed does not know. It is known to him to whom It is unknown; he does not know to whom It is known. It is unknown to those who know well and known to those who do not know! The Supreme is not an object even of extraordinary knowledge but of intense introspection and Self Realisation; it is neither by perception nor comprehension but of intuition alone.

8.*Esha hi khalv aatmeshaanah Shambhur Bhavo Rudrah Prajaapatir Vishva shruk Hiranyagarbhah Satyam Praano Hamsah Shaastaa Vishnur Naraayanorkah Savitaa Dhaataa Vidhaataa Saamraad Indra Indur iti, ya esha Tapati Agnir ivaagneenaa pihitah sahasraakshena hiranmayenaandena, esha vaa jignaasitavyonveshtavyah, sarvabhutebhyobhayam datvaaranyam gatvaatha bahikretvendriyaarthaan svaach chariiraad upalabdheta enam iti/ Vishvarupam harinam jaatavedasam paraayanam jyotirekam tapantam, sahasra rashmih shatadhaa vartamaanah praanah prajaanaam udayaty esha Suryah/* This Antaratma or the Inner Self is Ishaana- Shambhu- Bhava-Rudra-Prajapati-Hiranyagarbha-Satyam-Praana-Hamsa-Dharma Shaasta- Vishnu-Narayana- Arka-Savita-Dhaata- Vidhaata-Saamraat-Indra-Indu the Chandra Deva. The Antaratma too is Radiance- Agni of the Five Elements as also replaceable by the heat within the body of all the Beings as concealed by the Hiranyagarbha or the Golden Egg's all mighty Radiance. Such is the Antaratma that is most sought after as the Ultimate Refuge as the goal of fearlessness, since that indeed is right within the body as also in myriad forms in the Universe. That magnifecent and golden Antaratma is all-pervasive and all knowing whos is the Ultimate Goal to be accomplished as the true reflection of Paramatma well beyond the Pratyaksha Bhaskara.

10. Jaabaalopanishad

Stanza 4: 'Saardhakata' of Pranava - AUM- Smarana

Atha hainam Janako vaideho yaagjnyavakyaam upasametyovaacha, Bhagavan, samnyaasam (nu) bruuhiti/ Sa hovaacha Yagjnyavalkyah; brahma charyam parisampaapya grihee bhavet, grihee bhutvaa vanee bhavet, vanee bhutvaa pravrajet, yadi vetarathaa brahmacharyaad eva pravrajet, grihaad vaa vanaad vaa/ Atha punaraavittee vaa vratee vaa snaatako vaa asnaatako votsannaagniko vaa yad ahareva virajet tad ahareva pravrajet, taddhaike praajapatyaam evastim kurvanti tad u tadhaa na kuryaat agneemeeva kuryaat/ Agnir ha vai praanah praanameva tathaa karoti/ Traidhaataveeyaam eva kuryaat, etayaiva trayo dhaatavo yaduta saatvam rajas tama iti/ Ayam te yonir ritvijo yato jaatah praanaad arochathaah, tam praanam jaanan agna arohitaano vardhayaa rayim, iti anena mantrena agnim aajightet, esha ha vaa agner yonir yah praanah praanam gaccha svaaheti evam evaitad aaha/ Graamaad agnim aahritya puurvaadad agnim aaghraapatet/ Yadagnim na vindet apsu juhuuyaat,

aapova sarva devataah sarvaabhyo devataabhyo juhomi svaaheti; juhvoddartyaa prashneeyaat saajyam havir anaamayam mokshamantrah trayyaavam vedet, etad brahma, etad upaaseetavyam, evam evaitad bhagavanniti vai Yaagjnyavalkyah/

King Janaka of Videha approached Maharshi Yagjnyavalkya to teach him the nuances of renunciation. The reply was that after the varnaashramas of brahmacharya- grihsatha-vaanaprastha-and then the stage of renunciation. Whether the human has or not performed the duties of the preceding ashramas or not, such as paajaapatyadi agnikaryas or not would be a relevant issue before declaring himself as a sanyasi! Indeed, Agni is Life in the successive stages of Life; Agni is of 'saardhakata' and Agni is the original form of like from the original source to the lifelong karya kramaas to in one's course of life ranging from birth to death. For instance Garbhaadana samskaara involves Praajaapatya Homa- Jaata Karma- Anna Praashana- choodaa karana- naama karana- vidyaarambha-upanayana- sandhaavandana- brahmachaari dharmas-vivaaha-griha pravesha- santaana kriyas - all the grihastha- vaanaprastha-sanyasa karyacharana with viraja homa and so on. Besides the series of prajapatya agni kaaryaas, one should also 'Tri dhaata - veeya' Sacrifice. The three gunas of satva- rajas- and tamas are burnt off to accomplish 'sthitapagjnya - tva'. Thus agni is a part of life and so too the inhaling the smoke of Agni kaaryaas! Hence one extols Agni that It is the source of birth and from whom life begets 'Praana' and one seels to climb up the latter steps to acquire material wealth right up to spiritual wealth. Besides Agni, one has also to venerate water. As one travels, in the event of the absence of Agni, water becomes am excellent substitute. One should pray to Jala Devata by reciting the mantra in one's maanasika puja offering Water to Devas preferably with ghee which indeed cures all types of physical and psychological tribulations.While making the oblations, the mantras concerned be accompanied by OM.

References from .Shiva Purana- :

i. Shiva Purana: The Mighty Power of Omkara and Panchakshari Mantras- Bhagavan Shiva affirmed: *Omkaro mam mukhajjaagney pradhamam matprabhodhakah /Vachakoyamaham vaachyo mantroyam hi madaatmakah/ tadananusmaranam nityam mamanusmaranam bhavet/* (The word Omkara emerged from Me first; whoever recites this Mantra always is on My own track); '*A' kara uttarapurvam' u' karah Paschima -ananat / 'M'karo dakshina mukhaad bindhuh pranamukhastatha / nado madhya mukha devam panchadhasau vijrumbhitah /* (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 'Omikakshara' or as Shiva Shakti that is all-pervasive and omni-potent. Bhagavan Siva 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 Shivaya namaha* or the Shiva Panchak - shari as the Deergha 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.

Concept of Shata Rudreeyam

3. Vyasa uvaacha: Prajaapateenaam Prathamam Tejasaam Purusham Prabhum, Bhuvanam Bhurbhuvam Devam Sarva lokeshvaram prabhum/ Ishaanam Varadam Paartha drishnavaanasi Shankaram, tam gaccha sharanam Devam Varadam Bhuvaneshwaram/ Mahaadevam Mahaatmaanam Ishaanaam Jatilam Shivam, Tryaksham Mahaa bhujam Rudram Shikhinam Cheera vaasanam/ Maha Devam Haram Sthaanum Varadam Bhuvaneshwaram, Jagatpradhaanamadhikam Jagatpreetamadheeshvaram/ Jagadyonim Jagadveepam Jayanam Jagato gatim, Vishvaatmaanam Vishyasrujam Vishvamurtim Yasha- svinam/ Vishveshvaram Vishvavaram Karmanaameeshvaram Prabhum, Shambhum Svayambhum Bhutesham Bhutabhavya bhavodbhavam/ Yogam Yogeshvaram Sharvam Sarvalokeshvareshvaram, Sarva-shrashtham Jagatcchreshtham Varishtham Parameshthinam/ Lokatraya vidhaataaramekam Loka- trayaashrayam, Sudurjayam Jaganaatham Janma mrityu jaraatigam/ Jnaanaatmaanam Jnaana gamyam Jnaana shreshtham Sudurvidam, Daataaram chaiva Bhaktaanaam Prasaadavihitaan Varaan/ Tasya paarishadaa Divyaarupairnaanaavidhairvibhoh, Vaamanaa Jatilaa Mundaa Hrasvagreevaa Maho -daraah/ (10) *Mahaa kaayaa Mahotsaahaa Mahakarnaasthathaa Pare, Aananairvikritaih Paadaih, Paartha Veshaischa Vaikritaih, Eedrisyaissa Mahadevah Pujyamaano Maheshvarah, sa Shivastaata Tejasvi prasaadaadyaatitegratah/ Tasmin ghore sadaa Paartha Sangraame rohamarshane, Drounikarna kripairguptaam Maheshvaasaih prahaaribhih/ Kastaam Senaam tadaa Paartha manasaapi pradhar - shayet, Rite Devaanmeheshvaasaad bahurupaan Maheshvaraat/ Sthaatumutsahate kaschinnatasminn - agratah Sthite, nahi bhutam samam tea trishu lokeshu vidyate/ Gandhenaapi sangraame tasya kruddhasya shatravah, Visangjnaa hata bhuyishthaa vepanti cha patatimcha/ T asmai namastu kurvanto Devaattishthanti Vaidivi, ye chaanyee maanavaa lokeyecha swargajito naraah/ Ye bhaktaa varadam Devam Shivam Rudram Umaapatim, iha loke sukham praapyate yaanti paramaam gatim/ Namaskuru -shva kounteya tasmai shaantaaya va sadaa, Rudraaya Shitikanthaaya Kanishthaaya Suvarchase/ Kapardine Karaalaaya Harayaksha Varadaaaya cha, Yaamyaayaaraktakeshaaya Sadvritte Shankaraa -yacha/* (20) *Kaamyaayaaraktakeshaaya Mundaaya Kanishthaaya Suvarchase, Bhaskaraaya Suteer -thaaya Devadevaayaramhase/ Ushneeshane Suvaktraaya Sahasaakshaaya meedhushe, Girishaaya Sushaantaayapataye Cheeravaasase/ Hiranya baahave Raajannugraaya pataye dishaam, Parjanya patayechaiva bhutaanaam pataye namah/ Vrikshaanaampataye chaiva Gavaam pataye tathaa, vrikshair- aavritakaayaaya sevanye madhyamaayacha/ Sruvahastaaya Devaaya Dhanvine Bhargavaayacha, Bahurupaaya Vushvasyapataye Munjavaasase/ Sahasra shirase chaiva Sahasranayanaayacha, Sahasra baahavechiva Sahasra charanaayacha/ Sharanam gaccha Kounteya Varadam Bhuvaneshvaram, Umaapatim Viruupaaksham Dakshamyagjna nibarhanam/ Prajaanaamvatimavyagram Bhutaanaam - patam Avyayam/ Kapardinam Vrishaavartam Vrishanaabham Vrishadhvajam/ Vrishadarpam Vrishapatim Vrishashringam Vrisharshabham, Vrishaankam Vrishabhodaaram Vrishabham Vrishabhekshanam/* (30) *Vrishaayudham Vrishasharam Vrisha bhutam Mahashwaram, Mahodaram Mahakaayam Dveepicharmanivaasinam/ Lokesham Varadam Mundam Brahmanyam Braahmanapriyam, Trishula paanim Varadam Khadgacharmadharam Shubham/ Pinaakinam Khadgadharam Lokaanaam Patimeeshvaram, prapadye sharanam Devam sharanyam Cheeravaasanam/ Namastasmai Sureshaaya yasyavaishavanassakhaa , Suvaasase namo nityam Suprataaya Sudhanvine/ Dhanurdharaaya Devaaya Priyadhanvaaya Dhanvine, Dhanvantaraaya Dhanushe Dhanvaachaaryaaya te namah/ Ugraayudhaaya Devaaya namassuravaraaya cha, Namostu Bahurupaaya namaste Bahudhanvine/ Namostu Sthaanave Nityam namastasmai Sudhanvine, Namostu Tripuraghnaaya Bhavaghnaaya cha vainamah/ Vanaspateenaam Pataye Naraanaam pataye namah, Maatruunaam patayechaiva Ganaanaam patayenamah/ Gavaamcha pataye nityam Devaanaam pataye namah/ Puushno danta vinaashaaya TryakshaayaVaradaayacha, Haraaya Neelakanthaaya Svarnakeshaayavai namah/*

Maharshi Vyasa underscored that Maha Deva Ishana the superior to Prajapati Maha Purusha and asserted that Ishana- *Ishaanam 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 Bhuja- Rudra- Shikhi being of long jataajuta- and Cheeravaasa of skinclad figure. Indeed He is Maha Deva-Hara the sin destroyer-Sthaanu 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 Pradhaanamadhika or far greater to Prajapati the head of charaachara jagat. He is thus 'Jagat- pradhaanamadhikam' or of superiority to the head of the 'Praja'. He as Jagadyoni or seed of Jagat as the Root Cause, Jagad Dweepa or the Singulat Source of Radiance, and again the unique insignia of victory, Vishvaatma or the Universal Soul, Visvasruja or the Architect of the Universe, Jagadprateeramadhikam or of dominance beyond the Head of the Universe, Visvasrujam-Vishva Murtim-and Yashasvinam or of the highest universal acclaim. He os Vishvesvara-Vishva vara or the Greatet Boon to the Universe, Karunaameeshvaram or the symbol of kindness, Prabhum, Shambhum, Svayambhum or of Appearance all by Himself Self, Bhutabhavya - bhabodbhavam or the Omniscient of the Past-Present-Future of all the Beings, He is a Yogi- Yogeswara- Sharva with no reference of region-religion- caste- Raashi- Nakshatra- etc.-Sarva Lokeshwara-Sarva shreshtha- Jagat shreshtha- Varashtha, Parameshthi-Lokatraya vidhaata -Asmekam or the Unique most- Lokatrayaashramam-Sudurjayam or Beyond Accompishment- Janannaatham- Janmamrutyu jaraatigam or beyond the reach of birth-death-age; jnaanatmikam-'jnaana gamyam jnaana 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 varaan or the sole distributor boons to the well deserved devotees; such highest celestial vaanmna-jatila-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 'Aananairvikritaih' or of deform faced; Paarthiva or of Giantlike bodied, or Vikrita of obnoxious form yet ever merciful; Mahadeva- Pujyamaana- Maheshvara- 'Sashivastaata tejasvi prasaadaadyaatitegratah' or of the most auspicious radiance far excellence far superior to that of Aditya. 'Tasmin ghore sadaa paartha sangraame romaharshane'- He is yet the terrible most in the battle front as his devotees are awe 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 smithereens. 'Tasmai namastu kurvanto devaastishthanti vaidivi,' from the high skies the 'deva samuhas' 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 Suvarchase, Kapardine Karaalaaya Haryaksha varada' : Rudra Deva with poisned throat, Kapardi as altruistic, concerned, kind, responsive.,, and coofident; Karaala or very horrifying to opponents; Haryaksha varada or the boons bestowed with tranquil eyes; Yamyaaya or timeless; Rakta keshaaya or of blood red hairs, Sadvritte or of Noble Caused, Shankara, Kaamya or desire fulfiller, Haranetra or of auspicious looks, Sthaana 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 Jyeshtha or the senior most, Svarchase or of sparkling physique. Parama Shiva is Bhsakara the emblem of radiance, Suteerthaaya or the the Resident of the hallowed punya kshertas, bahu

rupaaya of of countless forms, Sharva 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, Bhutanaam Pataye or the Overlord of Pancha Bhutas, Vrikshaa naam pataye, Gavaamcha pataye of the Head of cows and all other animals, Vrikshairaavritaaya or the entire trees and plants as surrounded ny Maha Deva, Senaanye Madhyamaaya or the Central Figure of Soldiery and of Armies, Sruva hastaaya since Shiva is known as the chief holder of ladles in all the homa kaaryas; Dhanvine 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, sahasra 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-vrishaavarta or he as surroundef by bulls, his flagship too being Vrishabha dhvaja. Indeed He is Vrishapati-Vrisa shringa or horns, vrishanka, vrishabhodaara as of the patience typical of bulls, vrisha 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-Brahmanya and Brahmana Priya. He carries Tishula- Varada-Khadga charma dhara-Pinaakina or the bow carrier popular as pinaaki, khadga dhara-Lokapati! Our earnest prostrations to Suresha-Shravana Sakhaa exremely fond of Lord Subrahmanya-Dhanvantaraaya and Priya dhanvaaya, Dhanvatara Acharya Swarupa! 'Namostu bahurupaaya namaste bahudhanvine, namotu Sthhanave Nityam namastasmai sudhanvine, namostu Tripuraasuraantakaaya, Bhava samsaara saagara paaraaya!' Parama Shiva is also acclaimed as Maatruna- Ganaamna- Gavaamna-Yagjnaana-Apaamna- Trakshaaya of Trinetra-Triguna- Trishula- Trikaala of past, present, and furure-Trikarana of mano vaachaa shravana- Tryayaavasthaa hara of baalya, youvana vaarthakya -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 anantara pujaa naivedya and pradaksina is recommended.

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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.

11. Shvetaashvatara Upanishad

I.v.) Pancha Pranas haunted by Pancha Duhkhas: *Panchashrotombumn panachayoni ugra vakraam pancha praanormim pancha buddhyaadi moolam panchaavartam pancha duhkhaugha vegam pancha shad bhedaam 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 poweful currents of the waves or the Pancha Praanas or the Five Vital Energies of Praana-Apaana-Vyaana-Udaana-Samanas 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 'panchaavartaam' or the five currents of mighty force tend to impact 'pancha dhukhaugha vegaam' 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, desire, pride , jealousy, and constant fear).

Bhagavat Gita is quoted: *Dhaayato Vishayaan Pumsah sangasteshoopajaayate, sangaatsanjaayate kaamah kaamaat krodhobhi jaayate, sangaatsanjaayate kaamah kaamaat krodhobhijaayate/ krodhaadbhavati sammohah sammohat smriti vibhramah, smriti bhramshaah buddhi naashah buddhi naashaat pranashyati/* Every human being is subject to desires; if the desires are not fulfilled, there would be disappointment and eventual frustration; this further shapes up as anger which results in lack of the mental poise and imbalance.

Ingredients of Yoga Practice

II.viii) *Trirunnetam sthaapya samam shariram hrideenindriyaani manasaa samvineshya, Brahmodupena pratareta vidvaan asrotaamsi sarvaani bhayaavahaani/*(The person of enlightnment 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 the shores of Brahman with neither fear nor imbalances! This is what precisely illustrated in Jnaana Yoga of Bhagavad Gita chapter VI.12-14: *Tattaakaagram manah kritvaa yatah chittenjayakriyah, upavishvaasane yajjaat yogamaatma vishuddhaye// Samam kaaya shiro greevam dhaarayannachalam sthirah,samprekshya naasikaagram svam dishaschaavalokayan// Prashaantaatmaa vigatabheeh brahmachaari vrate sthirah, manassamamya macchittho yukta aasetamatparh//* or ' One as seated on a comfortable seat controls the limbs and senses even while exercising control of mind needs to deliberate with 'dhyaana yogopaasana' or concentrated meditation and pratice of Yoga. Now, the person concerned needs to sit upright and steady without looking sideways but straight onto the nose with concentration in a trance with fearlessness and peace of mind and of Soul!)

II.ix) *Praanaan prapeedyeha samyuklta cheshtahksheene praane naashikayocchvvasheeta dushaashva yuktam iva vaaham ena vidvaan mano dhaarayetaa pramattah/*(This stanza mentions of what is called as Praanaayama or breath control: the person concerned would repress breathing through the nostrils controlling body movements, with diminishing pace of breath while restaining mind as a chariot yoked with capricious horses! Bhagavad Gita in Karma-nyaasa Yoga vide V. 27-28 explains: *Sparshaan kritvaa bahir baahyaamschakshus chavantare dhruvoh, Praanaapaanoa samao kritvaa*

naasaabhyantarachaarinou// Yatendriya mano buddhih munir moksha paraayanah,vigata-cchaabhayakrodho yassadaa mukta eva sah// or the yogi practising 'praanaayaama' needs to have already discarded the joys of limbs and senses should look through the tip of the nose, inhale normally through both the nasal holes and restrain the acts of limbs, mind and thoughts with the utmost aim of mukti or redemption without either desires or apprehensions; this is praanaayama and yoga all about!)

The Vision of the Magnificence and Omni Presence of the Self and the Supreme

II.xii-xv) *Prithvyapya tejonilakhe samutthite panchaatmake yoga-gune pravatrtte, na tasya rogo na jaraana mrityuh praaptasya yogaagni mayam shreeram// Laghutvam aarogyam alorupatvam varna prasaadam svara saushthavam cha, gandhasshubho mutra purishamalpam yoga pravarttim prathamaam vadanti//Yathauiva bimbam mridayopaliptam tejomayam bhraajate tat sudhaantam, tad vaadmatattvam parshameeksha dehi eakah kritaartho bhavate veeta shokah// yadaatmaa tatvena tu brahma tatvam, deepopameneha yutah prapashyet ajam dhruvam sarvatatvair vishuddham jnaatvaa devam muchyete sarva paashaih//*

(As an integrity of the five-folded of Yoga, the sensations of physical parts and the pulsations of the root deities viz. earth,water, fire, air and ether tend to cease and destroy physical ailments such as sickness, fatigue, ond age and even death which are inborn and inherent as the definitive off shoot of 'yoga-agni' and alround proof of cleanliness and purity emerges. Of the five fold Yoga, the first four stages comprise Aarambha- Ghata-Parichaya and Nishpatti, the respective stages being: the Initial Stage- 'yoga pravritti' or of the form of conquest of sorrows and joys- the Second stage being the traces of disappearance of duality or of Individuality-'mahashunyam' or the great nothingness and sarva siddhi prapti- and in the fourth stage there would be the Identity of the Individual with the Supreme Self. It may not necessarily mean that the Yogi needs to leave the physical exitence as the physical form is elevated to the height of subtelity or 'Sukshamatva' as the consciousness of body merged with Eternity! The first consequences of yoga are explained: as yoga progresses, the initial results end up that one experienes weightlessness, feeling excellent heath and sprightliness, softness of limbs, fragrance and freshness, almost-negation of excretions and so on. The next stanza describes the great enlightenment like a hazy mirror image of a 'bimbam' as though of a stained view of the Supreme surfeit with dazzles of radiance possible to vision only with Yogic eyes! The Atma Tatva or Brahma Tatva that sparkles the true representation of the Supreme which is the manifestation of what is: *Ajam dhruvam sarva tatvair vishuddam'* the Unborn, Unswerving, Free from all Impurities and All Knowing and thus Free from All Restraints!)

12. Ishopanishad

Even as the Truth of Brahman is revealed to the worshipper in the Solar Orbit, he finds the Truth is Surya Himself! The Solar Orb also represents eyes, both signs of death, as also Bhur-Bhuvah-Swaha!
XVI) *Pushannekarshe Yama Surya Prajapatya vyuha rashmin samuh tejah, Yatte rupam kalyaanatamam tatte pashyaami yosaavasau Purushah sohamasmi/*(Surya Deva! You are indeed the nourisher and preserver of the Univese in totality, the solitary traveller on the high skies in Celestial Forms like Lord Yama , the Supreme Controller, the Unique Evidence of the Activities on the Worlds, the Illustrious Son of Prajapati, the efficient distributor of vital energies to all the Beings through your rays! Do lessen the severity of your rays of radiance and dazzle to behold you as the Eternal Truth the Paramatma! Sage Agastya's worship to Surya Deva before the Epic War of Gods and Danavas of Ramayana is quoted from Aditya Hridayam *'Sarva Vedaantako hyeshastejasvi rasmibhaavanah, Yesha Devaasura ganaan lokaan*

paatih gabhastibhih/ Esha Brahmecha Vishnuscha Shivah Skandah Prajapatih, Mahendro Dhanadah Kaalo Yama Sommohyapaampatim/ Pitaro Vasavassaadhyaa hyashvino Marutomaruh, Vaayur vahnih Prajaapraanaa ritukartaa Prabhaakarah/ Aaditya Savitassuryah Kahgah Pushaa Gabhastimaan, Surana sadruso Bhaanuh Vishvaretaa Divaakarah'// As translated the Prayer states: ' We pray to Surya Deva as revered by the totality of Celestial Deities; He is Self-Radiant nourished by His own rays of radiance energising the whole world with its inhabitants and objects of His own Creation. Indeed you are Brahma,Vishnu, Shiva,Skanda, Prajapati, Mahendra, Kubera, Kaala,Soma, and Varuna; you are the Pitru Devas, Vasus, Sadhyas, Ashvini Kumars, Marud Ganas!'! The worshipper of Surya Deva now visions another manifestation of the Truth viz. Brahman as the Vision of the eyes, as also Bhur-Bhuvah-Swah; Brihadaaranyaka Upanishad explains in detail vide V.v.1-4: the explanation being as follows: At the very beginning of the Universe, water got manifested and that was basically meant as the liquid oblations connected with the Agnihotra. In fact all the Elements in their undifferentiated form was designated as water. That led to the materialisation of Satya or the Truth and as such Satya Brahman was the first appearance of Paramatma. Satya Brahman created Prajapati/Viraja the Maker of Devas and Beings.Satya Brahman was in short form was Satya consituting three syllables viz. SA-TI-YA. The words Sa and Ya are totally free from all kinds death or destruction while the middle syllablen TI denotes 'Mrityu' and 'Anruta' or death and untruth Thus Reality being the quintessence of Brahman, the middle mass of Unreality was inserted and slotted in between by the principal chunks of Truth! Since Untruth is hemmed in on either side of Truth, there is predominance of Truth and wise and the virtuous persons are not easily perturbed by fallacies! Now 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 eyes and Sun rays/ Hence the mutual helplefulness of the Eye and Sun ceases at the signals of Death! Having said thus one should mention of the affinity of Gayatri and Surya: The Individual Self whose eye is coordinated with the Solar Orbit-which is essentially Satya or the Truth-there are three significant syllables which are relevant viz. 'Bhuur' or the Head of the Self concerened; 'Bhuvah' or the two arms and 'Svah' the two feet; further more there is a secret name called 'Ahar' derived from the root expression 'Haa'which means 'to destroy and retalliate the evil forces. Similarly, of this Individual Being who has his physique's right eye, Bhur as his head, Bhuvar as his two arms, Swar as his feet, and 'Aham' as his secret name that destroys the evil!)

The Reality and the Eternal Truth as disclosed to the Worshippers in the Golden Disc or Solar Orb is identified as the Omnipresent Vayu deva! XVII) *Vaayuranilam amritam atha ida shariram, Om Krato smara kritam smara krato smara kritam smarah/* (The Worshipper of Brahman now venerates and prays to Vayu Deva to let his Praana or the Vital force attain the all pervading Immortal Air, well before the Panchendriyas driven by mind are converted into ashes following death! Indeed Vayu or 'Praana' demonstrates its prowess by its presence or absence to segregate the Truth and Untruth. Indeed the objective of meditation would be to seek the Truth. Human Beings are constantly striving to know what happens post life! Thier meditation is to seek that once a Being reaches to Air what next! Brihadaranyaka Upanishad (V.x.1) explains: As the Self departs, the Vital Force makes an invisible exit hole and separates the body and the Self. This hole is akin to a chariot wheel and the Sukshma Swarupa or the Subtle Form, of the Self goes upwards towards the Sky, reaches Aditya Loka, the Lunar zone and finally reaches the Hiranyagarbha where there would be no sorrows nor joys but bliss all around! So much about the deserving Souls who depart and take to 'Deva Yaana' or the Divine Route! On the other hand, the same Brihadaranyaka Upanishad- IV.iv.2, describes the final time: while facing the end of life, the vision

gets unified with the Inner Self and is stated to be blurred in vision, the nose could not smell, the tongue could not taste, the voice is ineffecive, the ears could not hear, the mind could not think, the skin loses its touch and the inellect gets vanished. That is the precise time when the vital foece would quit and all the organs follow suit! Then the Upanishad describes further: when ever a caterpillar reaches the end of a blade of grass, it tends to hold another support and contract the earlier body before holding another grass blade! The worshipper of the Vital Force in any case merges itself into the Immortal Air! O mind, remember and do remember that!)

13. Kenopanishad:

Who indeeed is the Instructor to direct the Individual and his Mind! I.1) *Om Keneshitam patati preshitam Manah kena praanah prtathamah pratiyuktah,Keneshitaam vaachamimaam vadanti chakshu shrotram ka u devo yunakti/*(Who instructs one's own mind to reach and react to any object or situation so that it further directs one of the 'Panchendriyas' or 'jnanendriyas' - the sensory organs and 'karmendriyas' or the functionary organs to act! Who is the foremost to activise Praana the Vital Energy and demand the obedience of mind to revitalize for setting the action-reaction cycle! Who again is the original source that rejuvenates speech to utter and ears and hear! '*Ka u devo yunakti vaacham chakshu shrotram!'* or who indeed is that unique and ever resplendent Being directing towards their sensory recipients of speech, vision and hearing organs!)

I.2) *Shrotrasya shrotram manaso mano yad vaacho ha vaacham sa u praanasya praanah, Chakshusha chakshuratiomuchya dheeraah pretyasmaah lokaadamritaa bhavanti/*(Since that Great Source of Energy and Effulgence is the Ear of all ears with the faculty of hearing, the Mind of the minds, the Speech of speech, the Life of lives, the Eye of all eyes and so on the persons of High Learning do realise that all the organs and senses are essentially Self Born- albeit against the principle of self sufficiency in a body-since Self Realisation or Awareness is clearly distinguishable from the body faculties! Brihadaranyaka Upanishad vide IV.iii.6 clarifies that it is due to the light of the Self that one is able to sit: *Astam ita Aaditye, chandramasi astam ite,shaante agnou, shaantaayam vaachi, kim jyotir evaayam purusha iti/ Atmaivaasya jyotir bhavati aatmanaivaayam jyotishaaste, palyaayate, karma kurute, vipalyeti iti/* or if Sun, Moon, Fire and Speech were non existent, then how human beings could manage their actions! The reply would be that the Self serves as his light that would enable the human to sit, go about, work and return home. Thus the light is within the body itself yet indeed distinct from it; the awareness or the consciousness is different from the organs and senses; there is light within other than the body, yet that Self itself! *Katama Atmeti! Yoyam vijnaanamayah; praaneshu hridayaan –tarajjotih purushah/* or the person called the Self comprises of awareness or knowledge of the senses of vision, hearing, touch, smell etc all directed to and emerging from its own radiance and illumination within. Katha Upanishad-II.i.13-is quoted: *Nityonityaanaam chetanaschetanaanaam eko bahunaam yo vidadhaati kaamaan, tam aatmastham enu pashyanti dheeraah teshaam shaantih shasvatonetareshaam/* or the Inner Self as the Supreme is totally independent, unique and All Pevasive yet creates myriad forms of all the homogeneous and untarnished purity called Consciousness; it is stated that those discerning persons do visualise the Self in the hearts of themselves as that is not corruptible by material pulls nor subject to the influences of body organs and senses. May there be eternal peace and contentment to withdraw themselves into introspection and discard frivolties and absorb the magnificence of the Self! Now having talked of the faculties of shrotra-vaacha-chakshu-manasa, an elaboration is attempted on 'Praana' the vital energy. Taittiriya Upanishad-II.vii.1-describes that at the beginning, Brahman was Self Created : *Yat vai sukrutam*

rasou vai sah, rasam hi evaayam labhavaanandi bhavati, kah hi eva anyaat kah pranyaat/ or the Self-Creator was the source of happiness; who indeed would inhale and exhale and if this source of major joy were non-existent, how could the supreme space within the heart would have sustained! Katha Upanishad-II.ii.3-further describes: *Urthvam Praanam unnayahati apaanam pratyagasyati, madhye vaamanamaaseenam vishve devaa upaasate/* or the Self is the driving force of Praana as the upward breathing and Apaana as the downward breathing; indeed Praana or the Vital Force energises the body parts and senses like speech, vision, hearing and thinking by mind. The Self is seated in the middle part of the body yet all expansive and is worshipped by all the Devas; in the Universal context, the Self moves about like the Swan compared to Sun as a swan symbolising all pervasive consciousness).

14. Aitereya Upanishad

Various Devas entered respective stations like Agni in mouth's Speech; Vyayu as nose's Praana; Surya in Vision and Eyes; Dishas as ears and hearing;Vanaspati in skins and touch; Chandra in heart; Mrityu in Out Breath and Jala Deva as excretions and progeny!) Finally, it was the Vital Energy that reasponded to the need of food as that was the devourer of food!

I.iii.10) *Tadapaanenaa jighrakshat, tad aavayat, saishonnasya graho yad vayur annayur vaa esha yad vaayuh/* (Finally, the person concerned sought to hold the out breath of the Vital Force Praana which indeed craves for food as created by Paramatma. The gasper of breath is truly the food and food alone and hence one's existence is not by excellent vision, good smell, capacity to hear and enjoy it, wonderful touch by skin, nicety of taste, an even the enjoymemt of sex but ultimately the real fact of existence is 'Apaana' of the 'Pancha Praanas of praana-apaana- vyaana-udaana-samaana' 'Vaayu' / Air sustained by food!)

How does Bhagavan then enter the Body of a Being! I.iii.11) *Sa ikshata katham nvidam madrate syaaditi sa ikshata katarena prapadya iti, sa ikshata yadi vaachaabhi vyahatahrtam yadi pranenaabhi praanitam yadi chakshusaa drushtam yadishrotrena shrutam yadi twachaa sprushtam yadi manasa dhyaatam yadyopaanenaabhya paanitam yadi shish vistrushtam ata kohyamiti/* (Bhagavan then felt that if all the tasks are performed by various Devas concerned and if food too as the sustaining source is provided, then how himself could enter the body! If expression is through the organ of speech, breathing is through the nose, vision is through eyes, hearing is through ears, touching is by skin, and thinking is through my mind, and emission is by the reproductive organ, food is absorbed by the Vital Force, then what is the role by Bhagavan! Indeed in this cycle of cause and efffect syndrome, does Bhagavan get ignored as the Ruler has appointed agents and the latter steal the show of existence instead! Also, He should witness the continuous fun of the organs and senses that each Being experiences by way of speech, smell, vision, hearing, touch experience, reproduction and the role of the monitor of mind!

Bhagavan then decides to enter as Consciousness through the cleavage entrance of 'Kapaala' or the mid-portion of human head and enjoys three abodes of each Human Being viz. awakenness-dream stage and deep sleep of 'Sushupti'! I.iii.12) *Sa etam eva seemaanam vidaryata dwaaraa prapadyata, saishaa virdrutirnaama dwaah tadetan naandayanam, Tasya traya aavasayaastraayaha swaapnaah, ayam aavasatoyam aavasata iti/* (After opening that very end, Bhagavan enters through the opening known as 'vidriti' or the gap or the crevice which indeed is very delightful; that cleft at the parting portion of hair on the 'crown' area would indeed be appropriate as eyes-ears-nose are the abodes of Staff Members. Further, He has 'trayah swapnah' or three kinds of Abodes viz waking, dream and deep sleep! It is stated

that the right eye signifies the waking state or of full consciousness, the mind represents the dream state and the space within the human heart functions as deep sleep stage.

Bhagavan thus enters the human body as the 'Antaratma'or the Individual Soul!

I.iii.13) *Sah jaatobhutaani abhivyaiktyaat kim ihaanyam vaavadishad iti, sa etam eva Purusham Brahma tataamamapashyat idamadarsham iti/* (As soon as a Being is born, Bhagavan enters the body of all but the awareness as the individual Soul or 'Antaratma' is perceived mostly in human Beings. He or she identifies with the Self and realises of being a man or woman, the state of mind of being happy or otherwise, body defects or abilities and so on. In other words, the Self owns the pluses and minuses of existence. As Almighty enters the body, the Purusha inside realises this awareness indeed; the Antaratma or the Individidul Self recognises too but as camouflaged by organs and senses does conveniently perform indiscretions !)

What Brahma is that Praana the Life Energy of the Universe is!

II.1) *Praano Brahmeti ha smaaha Kaushitakih: tasyaha vaa etasya praanasya Brahmano mano dyutam,chakshur gopir, shrotram samshraavayitr, vaak pariveshtri; sayo ha vaa etasya oraanasya brahmano mano dutam veda dutavaan bhavati, yaschakshur goptr goptrimaan bhavati,yah shrotram samshraavtayitrsamshraavayitrmaan bhavati, yo vaacham pariveshtrim pariveshtrimaanbhavati, tasmai vaa etasmai pranaaya brahmanaa etaah sarvaa devataa aayaarhamaanaay balim haranti, evam haivaasmai sarvaani bhutaani ayaachamaanaaya balim haranti, ya evam veda tasyopanishan na yaached iti,tad yathaa graamam bhishidvaa labdhvopavishen naaham ato dattam ashneeyaam iti, ta evainam upamantrayante ye purastaat pratyaachaksheeran esha dharmoyaachato bhavati, annadaastvevainam upamantrayante dadaama ta iti/*(*Praano Brahmeti* : Brahma is defned as the essence of Praana itself according to Kaushitaki Maharshi while mind is stated to be the center of all actions, thoughts and fancies and accordingly the various organs like senses; the eyes meant for vision are stated as the body protectors; ears are the recipients of hearing what other organs tend to say, see, act; speech sourced from the tongue and mouth are the body announcers of expressions, thoughts and of actions; mind is the nucleus or the clearing house of seeings, hearings,thoughts and actions; it is also the self starter and agent of provocation, inspiration, and the prime conductor of deeds. It could make or mar, consruct or destroy and as such needs to be cajoled or warned or restrained. To enable or disable all the end uses or misuses of the various body organs and senses headed by the mind, the Praana or the breathing is identified by Brahman. The divinities of mind, eyes, ears, speech and so on alongside the corresponding senses are controlled by Praana. These divinities always venerate and worship Brahma in their own interest while Brahma never expects it. In fact the general instruction is against begging; an example of begging is cited that a beggar in a village might not be such as to vow that he would not eat except alms are offered by villagers; but indeed the villagers themselves inivite him and worship; after all 'praana' the life provider is at once the food of one's very existence!)

II.2: *Praano Brahmeti ha smaaha Paingyas tasya vaa etasya praanasya brahmano vaak parastaah chakshur aarundhate,chakshuh parastaah shrotram aarundhate, shrotram parastaat mana aarundhate, manah parastaat praana aarundhate,,tasmaivaa etasmai praanaaya brahmana etah sarvaa devataa ayaachamaanaaya balim haranti, evam haivaasmai sarvaani bhutaani ayaachamanaayaiva balim haranti, ya evam veda tasyopanishan na yaaached iti, tad yathaa graamam bhikshitvaa labdhvo pavesen naaham ato dattam ashneeyam iti, ta evainam upamantrayante ye purastaat pratyaachaksheeran, esha*

dharmoyaacheto bhavati, annaadaastvevainam upamantrayante, dadaama ta iti/ (*Praano Brahmeti* : Just as Kaushitaki described that Praana is Brahma, Paingya Maharshi too endorses and in fact buttresses the view that Brahma , the essence of Praana being what the vision of the eyes is and closely enfolded with the attribute and elemenal power of the ears' capacity of hearing, fully supported by the mind; indeed the mind is backed up by the vital energy without which life is nonexistent. And Brahma is what the Vital Energy all about! The divinitees of mind and the 'Panchendriyas' as backed by other Devas are understandably in obeisance to Praana the personification of Brahma again as described in the above version of Kaushitaki; Brahma never demanded worship of Devas, but spontaneously enough the latter pay continous homage to Brahma, more so apparently due to their apprehension of the 'asuras' getting nearer to Him! In any case, Praana the vital energy is the binding power of Devas. Hence their voluntary service to Praana the alternate to Brahma!)

II.3: *Athaata eka dhanaavaridhanam: yad eka dharmam abhidyaayaat, paurnamaasyaam vaamaavasyaa -yaam vaa shuddha pakshe vaa punye nakshatra eteshaam ekasmin parvany agnim upasamaadhaaya parisamuuhya paristeerya paryukshya dakshinaam jaanvaachya sruvenaajyaahuteer juhoti:**Vaang naama** devataavarodhanee saa memusmaad idam avarundhyaat tasyai svaaha:**Praano naama** devatava -rodhani saa memusmaad idam avarundhyaat tasyai svaaha: **Chaksur naama** devataavarodhane saa mesudmaad idam avarundhyaat tasya svaaha;**Shrotram naama** devataavaro -dhani, saa memusma - adidam avarundhyaat tasyai svaaha; **Mano naama** devataavarodhani saa memsumaadida mavarun - dhyaat tasyai svaaha; **prajnaa naama** devataavarodhani saa me musmaad idam avarundhyaat tasyai svaahaa iti:atha dhumaa gandham prajighraa yaajyale penaangaany anuvimrujya vaachamyamobhi pravrajyaardham bruyaad duutam vaa, prahinuyaal labhate haiva/*(Praana is stated as the unique gift of Almighty Brahma to the Universe: *Praanasya naamadheyam, jagati asminneka evadhana rupa eke dhanah* or Praana the Vital Energy is the singular treasure to the Worlds. Taittiriya Upanishad vide II.iii.1 aptly describes: *Praanam devaa anu praananti, manushyaah prashavashcha ye, praano hi bhutaanaamaayuh, tasmat sarvaayushamuchyate, sarvameva taayaarur –yanti, ye praanam brahmopaasate, praanohi bhutaanaamaayuh, tasmaat sarvaayusamuchyat iti/* or Praana is common to 'devatva' and 'manushyatva' or of Devas and Humanity; also there are two 'divides'of a human being, one being the physical and another the more significant as the Internal Self. Praana is common to both the embodied self as also the inner-consciouness. It is further stated that Praana is sustained by food sustainng the vital body; the Inner Consciousness is sustained by mind. It is to this Praana the Vital Energy, an individul needs to perform a Fire Sacrifice oblations either on the night of a 'Purnima' or during the Shukla Paksha under an auspicious constellation at a clean place over sacred grass or darbhas with water sprinkled area with cow ghee to the divinities of Speech, Vital Force, Eyes, Ears, Mind and Wisdom. Then having inhaled the smell of the Sacred Dhuma or smoke, smeared the limbs with the ointment of the remainder ghee, pray to the Almighty on silence and think within as also declare of the wish for the fruit to be bestowed!)

III.2: *Sab hovaacha, praanosmi,prajnaatma tam maam aayur amritam iti upaasva, aayuh praanah, praano vaa aayuh, yaavad hi asmin sharire praan vasati taavad aayuh, praanena hu evaasmin lokemritatvam aapnoti, prajnaayaa satyam sankalpam, sa yo maam aayur amritam iti upaaste sarvam aayur asmin loke ety aapnoti amritatvam akshitam svarge loke ; taddhaika aahur ekabhuyam vai praanaa gacchhanteeti, na hi kaschaana shaknuyaat sakrid vaacha naama prajnaapayitum chakshusaa rupam, shotrena shabdam, manasaa dhyanam ekabhyuyam vai praana bhutvaikaikam etaani sarvaani prajnaapayantiti, vaacham vadanteem sarva praanaa anuvadanti, chakshuh pashyat sarve praanaa*

anupashyanti shrotram shrunvat sarve praanaa anushranvanti, mano dhyaayat sarve praanaa anudhyaayanti, praanam praanantam sarve praana anupraananti, evam u haitad iti hendra uvaachaasti tv eva praanaanaam nishreyasam iti/ (Indra Deva then delared : *Praanosmi!* or : 'I am the Praana, the Vital Energy to one and all! He exhorted that he must be worshipped for fulfillment and to discover the Path of Immortality, since Life is breath and breath is the Life, for existence is literally hinged on to Praana'. He further declares that it is due to the vital force alone that one retains his oneness and identity or individuality or else he would get lost in the vast wilderness of the universe; then only one is distinguished by his name, face, form by the eyes, sound by the ears, thoughts by the mind, complexion by skin, and so on. Indeed it is the vital force that marks the individual, his or her position by the speech that speaks, eyes that see, ears that hear and above all the mind that thinks, imagines, sings, smells, acts and reacts, so on. While speech speaks, vital energy speaks after it; as ears hear vital breath hears along and when the breath breathes all the vital breaths breath too there after. Indra is thus the Praana, the Life and the very Existence. He is the prajnatma- the Self with intelligence; he indeed is the buddhi, vritti, svabhava and 'sarva praanaanan jeevana kaaramam'!)

The Ultimate Truth of Identity of the Individual Self and of Brahma

IV.20: *Athaasmin praana evaikadhaa bhavati, tad enam vaak sarvair naamabhih sahaapyeti, chakshuh sarvaih shabdaih sahaapyeti, manah sarvair dhyaanaih sahaapyeti, sa yadaa pratibudhyate yathaagner jvalatah sarvaa disho visphulingaa vipratishtheerann evam evaitasmaad atmanah praanaa yathaaya – tanam viprashtthante, praanebhyo deva devebhyo lokaah, sa esha praana eva prajnaatmedam shareeram aatmaanam anupravishtha aalomabhyaa aankhebhyah, tad yathaa kshurah kshura dhanevopahito vishvambharovaa vishvambharakuaaya evam evaisha prjnyaatmedam shareeram aatmaanam anupravishtha aalomabhya aanakhebhyah, tam etam aatmaanam eta aatmaanonvavasyante: yathaa shreshthinam bhunjati evam evaisha prajnnamaitair atmabhir bhunktam evam evaita aatmaana etam aatmaanam bhunjanti sa yaavaddha vaa indra etam aatmaanam na vijajne taavad enam asuraa abhi-babhuvuh, sa yada vijanetha hatvaasuraan vijitya, sarveshaam cha devaanaam, sarveshaam cha bhuaanam shaishthyam svaaraajyam, adhipatyam paryait tatho evaivam vidvaan sarvaan paapmaanopahatya saveshaam cha bhutaaaam shraishthyaam svaaraajyam, aadhipatyam paryeti ya evam Veda, ya evam Veda/*

Ultimately now the Truth is declared as Supreme Brahma is united into the Individual Self! Praana the Vital Energy being the true manifestation of Brahma merges into the Self; that the Antaratma and Paramaatma or the Identical Oneness is the Reality. Praana the alternate form of the Inner Conscious - ness enlivens the body-frame, purely on temporary basis along side its carriage of limbs and the linking energies of senses, all headed by the mind as the agent-provoceteur or the causative substance. Then existence of a Being gets activised and then the inner light is energised. Then speech together with the body identity gives its name, ears along side all sounds gets activised, the mind as the manager of body parts and their respective functions takes its position. Thus the 'he' or 'she' or 'it' is ignited with existence of life, as from a blazing fire sparks off in various directions and the vital breaths reach different stations simultaneously as the functions of vision, hearing, breathing, tasting, touch, movement, generation, excretion, reproduction, and thinking get activised. Praana the enters the body as whole and the Self thus makes its ingress upto the nails and hair roots. Indra in the form of Praana enters the body alright and enables its functions by a directing his designated Devas activise the body functions to see, hear, breathe, and compehend to but some how it skipped his attention that demons would follow suit

and either disable the body parts and senses or influence them to misdirect and misuse. But as long as the the instruments are enabled well for appropriate end-purposes, the pre-eminence of the body is sustained till such time that the Vital Energy stays and finally merges with the Truth, most probably to return again and again, unless It merges into Brahma forever!)

'Kah ayam atma? Or which is that Self worship worthy!

III.i.1) *Om koyamaatmeti vayamupaasmahe katarah sa atmaa, yena vaa pashyati, yena vaa shrunoti, yenavaa gandhaanaajighrati, yenavaa vaacham vyaakaroti, yenavaa swaadu cha vijaanaati/*

(These questions are indeed relevant: Who is this that one needs to worship: The Antaratma or the Self! If so which one is this Self! Is this Self by whom one sees, smells odours of, one who hears about, by whom from one converses with, or by whom one distinguishes as of sweet or sour nature! Are there two Souls on this body, one with praana or the Vital energy or a distinctly another!)

The reply would be the 'Antaratma' or Inner Conciousness

III.i.2) *Yad etad hridayam manaschaitat, Samjnammajnaam prgjnanam medaa drishtir dhartir matir maneesha juutih smritih sankalpaah Kraturasuh kaamo vasha iti, Sarvaani evaitaani pragjnaanasya naama dheyaaani bhavanti/*

(The various nomenclatures of mental power called Intellect are the heart can assume ' Samjnanam' or emotive sentience being the state of consciousness, 'Aagjnaanam' or Authority, 'Vigjnaanam' or worldly awareness or knowledge, 'pragjnaanam' or instant mental responsiveness, 'medha'or brain power and retention capacity, ' dhrishti' or discernment and perception through senses, 'matih' or capacity to think pros and cons, 'manisha' or mastermindedness skill planning, ' juutih' or capacity of forberance, 'smriti' me mory power, 'sankalpa' or ability to initiate and decide, 'kratuh' or determined tenacity and dedication, 'asuh' or calculated sustenance, 'kaamah' or craving obsession, and 'vashah' or forceful possession. All these are in short rolled into one word viz. Conscience. Indeed, its essence is heart and mind. Heart is the product of Varuna and water while heart emerges from mind. Mind is the offshoot of Chandra. Together, these constitute praana or the Vital Energy. Now the conscience as super imposed with various forms of senses viz. speech, vision, hearing, touch, taste and generation could cognize the Self while Brahman per se cannot be done so)

Self Conciousness is permeated from Brahma down to a piece of grass!

III.i.3) *Esha Brahmaisha Indra esha Praja Patir ete sarve Deva imaani cha Pancha Maha Bhutaani Prithivi Vaayuraakaasha Aapo Jyotisheetyetyetaaneemaani cha kshudra mishraaneeva/ Beejaanitaraani chetaraani chandjaani cha jaarujaani cha swedajaani cha chodbhujjaani chashwaa gaavah Purushaa hastino yaatkincheda Praani jangamam cha particha yaccha sthaavaram sarva tatpragjnaanetram pragjnaane pratishthitam pragjnaanetro likah pragjnaa pratishthaa pragjnaanam Brahma/*

(This Self or Conscience is alike Brahma, Indra, Prajapati, all the Devas; Pancha Bhutas or Five Elements of 'Prithivyaapastejovaayura akaashas'or Earth, Air, Fire, Air and Sky; besides the huge creations as also tiny creations like Yonija or born of womb, Andaja or born of eggs, Swedaja or born of sweat, Udbhuja or born of sprouts of earth; also four legged and two legged creatures, like horses, cows, elephants, human beings, and those of Charaachala or beings of mobility and stationary fixtures like mountains and hills.

This entire ‘Srishti’ or Universal Creation is indeed guided by the Supreme Conciousness, set up by the Supreme Conciousness, guided by the Supreme Conciousness and supported by the Supreme Conciousness. Indeed all the Jnaanendriyas, Karmendriyas, Pancha Bhutas, Organs and Functions, in fact each and every attribrute and action of the Totality of Universe is the Supreme Self that rolls the functions of Karta-Karma-Kriya!)

Ascent of Self-Consciousness submerges into Brahman once mortals attain intervals of Immortality

(III.i.4) *Sa etena pragjnenaate manaasmaal 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

15. Kousheetaki Upanishad

What Brahma is that Praana the Life Energy of the Universe is!

II.1) *Praano Brahmeti ha smaaha Kaushitakih: tasyaha vaa etasya praanasya Brahmano mano dyutam,chakshur gopir, shrotram samshraavayitr, vaak pariveshtri; sayo ha vaa etasya oraanasya brahmano mano dutam veda dutavaan bhavati, yaschakshur goptr goptrimaan bhavati,yah shrotram samshraavtayitrsamshraavayitrmaan bhavati, yo vaacham pariveshtrim pariveshtrimaanbhavati, tasmai vaa etasmai pranaaya brahmanaa etaah sarvaa devataa aayaarhamaanaay balim haranti, evam haivaasmai sarvaani bhutaani ayaachamaanaaya balim haranti, ya evam veda tasyopanishan na yaached iti,tad yathaa graamam bhishidvaa labdhvopavishen naaham ato dattam ashneeyaam iti, ta evainam upamantrayante ye purastaat pratyaachaksheeran esha dharmoyaachato bhavati, annadaastvevainam upamantrayante dadaama ta iti/*

(*Praano Brahmeti* : Brahma is defned as the essence of Praana itself according to Kaushitaki Maharshi while mind is stated to be the center of all actions, thoughts and fancies and accordingly the various organs like senses; the eyes meant for vision are stated as the body protectors; ears are the recipients of hearing what other organs tend to say, see, act; speech sourced from the tongue and mouth are the body announcers of expressions, thoughts and of actions; mind is the nucleus or the clearing house of seeings, hearings,thoughts and actions; it is also the self starter and agent of provocation, inspiration, and the prime conductor of deeds. It could make or mar, consruct or destroy and as such needs to be cajoled or warned or restrained. To enable or disable all the end uses or misuses of the various body organs and senses headed by the mind, the Praana or the breathing is identified by Brahman. The divinities of mind, eyes, ears, speech and so on alongside the corresponding senses are controlled by Praana. These divinities always venerate and worship Brahma in their own interest while Brahma never expects it. In fact the general instruction is against begging; an example of begging is cited that a beggar in a village might not be such as to vow that he would not eat except alms are offered by villagers; but indeed the villagers themselves inivite him and worship; after all ‘praana’ the life provider is at once the food of one’s very existence!)

II.2: *Praano Brahmeti ha smaaha Paingyas tasya vaa etasya praanasya brahmano vaak parastaah chakshur aarundhate,chakshuh parastaah shrotram aarundhate, shrotram parastaat mana aarundhate, manah parastaat praana aarundhate,,tasmaivaa etasmai praanaaya brahmana etah sarvaa devataa ayaachamaanaaya balim haranti, evam haivaasmai sarvaani bhutaani ayaachamanaayaiva balim*

haranti, ya evam veda tasyopanishan na yaached iti, tad yathaa graamam bhikshitvaa labdhvo pavesen naaham ato dattam ashneeyam iti, ta evainam upamantrayante ye purastaat pratyaachaksheeran, esha dharmoyaacheto bhavati, annaadaastvevainam upamantrayante, dadaama ta iti/

(*Praano Brahmeti* : Just as Kaushitaki described that Praana is Brahma, Paingya Maharshi too endorses and in fact buttresses the view that Brahma , the essence of Praana being what the vision of the eyes is and closely enfolded with the attribute and elemenal power of the ears' capacity of hearing, fully supported by the mind; indeed the mind is backed up by the vital energy without which life is nonexistent. And Brahma is what the Vital Energy all about! The divinitees of mind and the 'Panchendriyas' as backed by other Devas are understandably in obeisance to Praana the personification of Brahma again as described in the above version of Kaushitaki; Brahma never demanded worship of Devas, but spontaneously enough the latter pay continous homage to Brahma, more so apparently due to their apprehension of the 'asuras' getting nearer to Him! In any case, Praana the vital energy is the binding power of Devas. Hence their voluntary service to Praana the alternate to Brahma!)

II.3: *Athaata eka dhanaavaridhanam: yad eka dharmam abhidyaayaat, paurnamaasyaam vaamaavasyaa -yaam vaa shuddha pakshe vaa punye nakshatra eteshaam ekasmin parvany agnim upasamaadhaaya parisamuuhya paristeerya paryukshya dakshinaam jaanvaachya sruvenaajyaahuteer juhoti:**Vaang naama** devataavarodhanee saa memusmaad idam avarundhyaat tasyai svaaha:**Praano naama** devatava -rodhani saa memusmaad idam avarundhyaat tasyai svaaha: **Chaksur naama** devataavarodhane saa mesudmaad idam avarundhyaat tasya svaaha;**Shrotram naama** devataavaro -dhani, saa memusma - adidam avarundhyaat tasyai svaaha; **Mano naama** devataavarodhani saa memsumaadida mavarun - dhyaat tasyai svaaha; **prajnaa naama** devataavarodhani saa me musmaad idam avarundhyaat tasyai svaahaa iti:atha dhumaa gandham prajighraa yaajyale penaangaany anuvimrujya vaachamyamobhi pravrajyaardham bruyaad duutam vaa, prahinuyaal labhate haiva/*

(Praana is stated as the unique gift of Almighty Brahma to the Universe: *Praanasya naamadheyam, jagati asminneka evadhana rupa eke dhanah* or Praana the Vital Energy is the singular treasure to the Worlds. Taittiriya Upanishad vide II.iii.1 aptly describes: *Praanam devaa anu praananti, manushyaah prashavashcha ye, praano hi bhutaanaamaayuh, tasmat sarvaayushamuchyate, sarvameva taayaarur – yanti, ye praanam brahmopaasate, praanohi bhutaanaamaayuh, tasmaat sarvaayusamuchyat iti/* or Praana is common to 'devatva' and 'manushyatva' or of Devas and Humanity; also there are two 'divides'of a human being, one being the physical and another the more significant as the Internal Self. Praana is common to both the embodied self as also the inner-consciouness. It is further stated that Praana is sustained by food sustainng the vital body; the Inner Consciousness is sustained by mind. It is to this Praana the Vital Energy, an individul needs to perform a Fire Sacrifice oblations either on the night of a 'Purnima' or during the Shukla Paksha under an auspicious constellation at a clean place over sacred grass or darbhas with water sprinkled area with cow ghee to the divinities of Speech, Vital Force, Eyes, Ears, Mind and Wisdom. Then having inhaled the smell of the Sacred Dhuma or smoke, smeared the limbs with the ointment of the remainder ghee, pray to the Almighty on silence and think within as also declare of the wish for the fruit to be bestowed!)

III.2: *Sab hovaacha, praanosmi,prajnaatma tam maam aayur amritam iti upaasva, aayuh praanah, praano vaa aayuh, yaavad hi asmin sharire praan vasati taavad aayuh, praanena hu evaasmin lokemritatvam aapnoti, prajnaayaa satyam sankalpam, sa yo maam aayur amritam iti upaaste sarvam*

aayur asmin loke ety aapnoti amritatvam akshitam svarge loke ; taddhaika aahur ekabhuyam vai praanaa gacchhanteeti, na hi kaschaana shaknuyaat sakrid vaacha naama prajnaapayitum chakshusaa rupam, shotrena shabdam, manasaa dhyanam ekabhyuyam vai praana bhutvaikaikam etaani sarvaani prajnaapayantiti, vaacham vadanteem sarva praanaa anuvadanti, chakshuh pashyat sarve praanaa anupashyanti shrotram shrunvat sarve praanaa anushranvanti, mano dhyaayat sarve praanaa anudhyaayanti, praanam praanantam sarve praana anupraananti, evam u haitad iti hendra uvaachaasti tv eva praanaanaam nishreyasam iti/

(Indra Deva then delared : *Praanosmi!* or : 'I am the Praana, the Vital Energy to one and all! He exhorted that he must be worshipped for fulfillment and to discover the Path of Immortality, since Life is breath and breath is the Life, for existence is literally hinged on to Praana'. He further declares that it is due to the vital force alone that one retains his oneness and identity or individuality or else he would get lost in the vast wilderness of the universe; then only one is distinguished by his name, face, form by the eyes, sound by the ears, thoughts by the mind, complexion by skin, and so on. Indeed it is the vital force that marks the individual, his or her position by the speech that speaks, eyes that see, ears that hear and above all the mind that thinks, imagines, sings, smells, acts and reacts, so on. While speech speaks, vital energy speaks after it; as ears hear vital breath hears along and when the breath breathes all the vital breaths breath too there after. Indra is thus the Praana, the Life and the very Existence. He is the prajnatma- the Self with intelligence; he indeed is the buddhi, vritti, svabhava and 'sarva praanaanan jeevana kaaramam'!)

III.3: *Jeevati vaag apeto muukaan hi pashyaamah, jeevati chakshur apetondhaan hi pashyaamah, jeevati shrotraapeto badhiraan hi pashyaamaah, jeevati manopeto balaan hi pashyaamah, jeevati baahucchinno jeevati uru chinna iti evam hi pashyamah iti, atha khalu praana eva prajnaat medam shariram parisrahyotthaapayati, tasmaad etad evoktham upaaseeteti, saishaa praane yo vai praanah saa prajnaa, yaa vaa prajnaasa praanah, tasyaishaiva drishtir etad vijnaanam, yatraitat purushah suptah svapnam na kaanchana pashyaty athaasmin praana evaikadhaa bhavati tad enam vak sarvaih naamabhih sahaapyeti, chakshuh savaih rupaih sahaapyeti, shrotram sarvaih shabdaih sahaapyeti, manah sarvaih dhyaanaih sahaapyeti, sa yadaa pratibudhyate yathaagner jvalatah sarvaa disho visphulinga vipratishtherann evam evaitasmaad aatmanah praanaa yathaayatanam vipratishtante praanebhyo devah, devebhyo lokaah, tasmaad etad evoktham upaaseeteti,saishaa prane sarvaaptih, yo vai praanah saa prajnaa yaa vaa prajnaa sa praanah, tasyaishaivasiddhir etad vijnaanam, yatraitat purusha aarto marishyanaabalyam etya sammoham eti, tam aahur udakraameet chittam, na shrunoti, na pashyati, na vaachaa vadati, na dhyaayati, athaasmin praana evaikadhaa bhavati, tad enam vaak sarvaih naamabhihsahaapyeti, chakshuh sarvainrupaih sahaapyeti, shrotram sarvai shabdaih sahaapyeti, mana sarvaih dhyaanaih sahaapyeti, sa yadasmaacchariiraad utkraamati sahaivaitaih utkraamati/*

(Indeed an intelligent person should meditate on 'ukta' to the breathing energy which controls and sustains all the organs and senses since as one normally finds a possible defect in any specific organ it is the problem of adequate supply of the vital energy; one finds across a dumb person as he is deprived of the ability of speech; a blind person suffers from the absence of eyes resuting in the lack of vision; a deaf person is disabled to hear as his ears are non-functional; a mad person suffers from the defect of mind and thus behaves oddly; similarly the shortcoming of arms or legs disables body movements. In all these cases, adequate resource of vital energy and the breathing spirit falls short. Again, when a person is so asleep that he sees no dreams then he becomes one with that breathing spirit alone. Then speech with all

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

Supremacy of Vital Energy reinforced to enable body functions and fulfilment of Human Life

III.4: *Vaag evaasmin sarvaani naamaani abhivishryajyaante; vaachaa sarvaani naamaani aapnoti; praana evaasmin sarve gandha abhivishryajyante;praanena sarvaan gandhaan aapnoti, chakshur evaasmin sarvaani rupaani abhivishryajyante; chakshusaa sarvaani rupaani aapnoti;shrotram evaasmin sarve shabdaa abhivishrajyante, shrotrena sarvaan shabdaan apnoti;manaa evasmin sarvaani dhyaanaani abhivishrajyante manasaa sarvaani dhyaanaani aapnoti; saha hy evaasmin shareere vasatah sahotkraamatah, atha yathaasyai prajnaayai sarvaani bhutaani ekam bhavanti, tad vyaakhyaasyaamah/*

(Recalling Pratardana's assurance of the greatest gift to the Universe viz. the vital energy, Indra Deva further describes the far reaching uniqueness of the all pervasive Praana and its special primacy accorded to the power of 'Vaak' as speech being the prime signal of the impending termination of life as death gets drawn nearby. Then the vital energy takes its toll by odours or the capability of smell. Then the praana gradually obliterates the ability to see and the vision of eyes. The next casuality would be the power of hearing sounds by the ears.The mind is affected and gives up thinking as the thought process sinks in by the gradual disabilty to think and imagine. Thus the vital and physical qualities being with drawn too then the exit point is stated as being the nearest flash out!)

III.5: *Vaag evaasyaaekam angam udulham, tasyai naama prashastaat parivihitaa bhuta maatra, praana evaasya angam udulham, tasya gandhah, parastaat prativihitaa bhuta maatraa, chakshur evaasya ekamangam uduulham, tasya rupam parastaat prativihitaa bhuta maatraa, shrotram evaasya ekam angam udulham , tasya shabdaa parastaat prativihitaa bhuta maatraa, jihavaivaasyaa ekam angam udulham tasya anna rasah purastaatprativihitaa bhuta maatraa, hastaav evasya ekamangam udulham, tayoh karma parastaat prativihita bhuta maatraa, shareeram evaasya ekam angam udulham, tasya sukha duhkhe parastaat prativihitaa bhuta maatraa, upastha evasyaa ekam angam uduulham tasyaanando ratih prajaatih parastat prativihitaa bhuta maatraa, paadaav evaasya ekam angam uduulham, tayor ityaah parastaat prativihitaa bhuta maatraa mana evaasya ekam angam udulham, tasya dheeh kaamaah parastaat prativihitaa bhuta maatraa/*

(Indeed all the faculties of the body of a human being are thus externally supported and correlated. Take speech for example which is externally originated as its function emerges from intelligence- as *Prajnaa vibhaagam.* Breathing is linked with an external element. Eyes are again originated from the faculty of vision connected to Forms.Ears are again connected externally connected with sound. Taste is food

linked to tongue. The two hands and legs are connected to movement and works. Pleasure and pain are externally oriented too to mind while generative organs yield happiness and procreation and mind ends up in thoughts and desires. Thus the objects of existence and individual functions of body parts and hence the cause-effect analysis.)

III.6: *Prajnayaa vaacham samaaruhya vaachaa sarvaani naamaani aapnoti prajnaayaa praanam samaaruhya praanena sarvaan gandhaan apnoti prjnaaya chakshuh amaaruhya chakshushaa sarvaani rupaani apnoti prjnaaya shrotram samaaruhya shrotrna sarvaan shabdaan aapnoti, prajnaaya jihvaam samaaruhya jihvaaya sarvaan anna rasaan aapnoti prjnaaya hastau samaaruhya hastaabhyaam sarvaani karmaani aapnoti, prjnaaya shariram samaaruhya shareerena shkha duhkhey aapnoti, prajnaayopas-thaam samaaruhyopasthenaanandam ratim prajaatim apnoti, prajnaayaa paadau samaaruhya paadaabhyaamsarvaa ityaa aapnoti, prajnaayaa manah samaaruhya manasaa sarvaani dhyaanaai apnoti/*

(Once the faculty of speech is controlled by intelligence then it attains its perfection. Having harnessed the breathing process by intelligence then breath regains odours. Then similarly as eyes and vision are enabled fully then the capability of vision regain its forms.Likewise contol of ears regains all kinds of sounds. Organising of tongue would then result in full revival of tastes while intelligent handling of hands and legs would not only facilitate free movement of the limbs but lead the way to the experience of pleasure and pain. Control of the generative organs and senses satisfy the urges of the body but also that of the aspirations of procreation. Likewise, control of hands and feet enables free movement and the best control of one's mind enables thoughts of virtue and justice!)

III.7: *Na hi prajnaapetaa vaan naama kinchana prajnaapayet, anyatra memano bhuudity aaha naaham etan naama prajnaasisham iti, na hi prajnaapetah praan gandham kanchanaapajnaapayet, anyatra me manobhuud iti aaha naaham etam gandham prajnaashisham iti, na hiprajnaapetam chaskhuurupam kinchana prajnaapate, anytra me mano bhuud iti aaha naaham etad rupamprajnaasisham iti, na hi prajnaapetam shrotram shabdam kaanchan prjnaapatet anyatra me manobhud iti aaha naaham etam shabdam prajnaasisham iti; na hi prajnaapetajihvanna rasam kanchana prajnaapayet anyatr me manobhuu iti aaha naaham etam anna rasam prajnaasisham iti, na hi prajnaapetam shareeram sukhamna duhkham kinchana prajnaapayet anyatra me manobhuud iti aaha naaham etat sukham na duhkham prajnaasisham iti, na hi prajnaapeta upastha aanandam na ratim na prajaatim kaanchana prajnaapaayet anyatra me mano bhuud iti aaha naaham etam aanandam na ratim na prajaatim prajnaa sisham iti, na hi prajnaapetau paadaav ityaa kanchana prajnaapayetaam anyatra me manobhud ity aaha naaham etaam ityam orajnaasisham iti na hi prajnaapeta dheeh kaachana sidhyen na prajnaata-vyam prajnaayeta/*

(The priority of Intelligence enabling individual cognition of body parts and senses is essential. Individual reactions and vibrations of speech are necessary inputs to the mind that one's name and what abouts are known or forgotten or not known at all. Similarly odours to smell, forms to see, sounds to hear, tongue to taste, hands and legs to move, act and react; experience joys or sorrows; enjoy the act of procreation and understand the issues of the progeny etc. are all the influences of mind, its dullness or sharpness. It is the Mind which is the Chief Cordinator that receives and tranmits the signals to and fro of the sensory organs and that indeed is that is the Intelligence all about.)

III.8: *Na vaacham vijijinaaseeta vaktaaram vidyaat, na gandham vijijnaaseeta ghraataaram vidyat, na rupam vijaaseeta drashtaaram vidyaat, na shabdamvijijnaaseeta shrotaaram vidyaat, naanna rasam vijijnaaseetaannarasasya vijnaataaram vidyaa, na karma vijijnaaseeta kartaaram vidyaat, na sukhaduhkhe vijijnaaseeta sukha duhkhayor vijnaataraam vidyaat,naanandam na ratim na prajaatim vijijnaaseeta aanandasya rateh prajaater vijnaataaram vidyaat netyaam vijijnaaseetataitaaram vidyaat, na mano vijjnaaseeta mantaaram vidyaat, tavaaeta daashaiva bhuta maatraa adhiprajnaam dasha prajnaamaatraah syur, yad vaa prajnaa maatra na syur na bhuta maatraasyuh, na hyanyatarato rupam hinchena sidhyen no etan naanaa tad yathaa rathasyaareshu nemir arpio naabhaav araa arpitaa evam evaitaa bhuta maatraah prajnaamaaraasva arpitaah na saaduna karmanaa bhuyaan bhavati n o evaa sadhuunaa karmanaa bhuyaan bhavati no evaasaadhunaa kaniyaan, esha hi eva saadhu karma kaarayat tam yam ebhyo lokebhya unneeneeshata esha u evaasaadhu karma kaarayati tam yam adho nineeshate, esha lokapaala esha lokaadhipatih, esha lokeshah sa ma atmeti vidyaat sa ma aatmeti vidyaati/*

(There needs to be a perfect coordination of the faculty of knowledge or perception 'per se' and the Jnanendriyas and Karmendriyas or the Agents of Knowing and those of Action to carry out in respect of any Individual Self; Mind is the medium of the transmission and regulation of action. In other words the three entities of the organ of sense, the appropriate object and the sense of recongition need to be in a single and unified operation of mind! The examples are given in the Stanza: Speech is not only a faculty but also what one is desired by the speaker. Similarly smell is what the person concerned is able to smell. Taste of the food is such as the one who likes or does not like and the extent to which the person so experiences. Sound has to be such as to attract the attention of the hearer. Any particular action should be such as to take the approval of whosoever desires to perform. Pleasure or pain cannot by themselves act but what the Individual concerned is desired or ignored / experienced. Mind is only a mere body- device to act but caanot act on its own and cannot be forced by the thinker unless he desires to think. Also, in turn, the ten agencies of Jnaana and Karma viz. the knowledge and action tools need to be activised by the mind, again at the express direction of the thinker. Would there be no elements be Intelligence, there would not be elements of existence either. Just as a chariot of the felly is fixed on the spokes and the spokes are fixed on the hub, so do the elements of existence are fixed in the faculties of intelligence and the latter are fixed on the breathing spirit; further the breathing energy is everlasting universally. And that again is the Self or the Antaratma the reflection of Paramatma.Indeed He is the Supreme and the Supreme Again!

16: Subaala Upanishad

OM is the essence of Life: From Nothingness to Nothingness and from Nothingness to Brahmanda Srishti of Everythingness back to Nothingness and thus the Cycle that Paramatma is fond of as a Play! 'Anda Chatustaya' or Four folded 'Brahmanda' viz. Shakti, Maya, Prakriti and Energy. As 'Materialism' binds any Being, Atma Tatwa is not the Mistaken Self nor the Self Ego and certainly not 'Aham Brahmasmi'. The Self is distinct and is the mirror reflection as stimulated by 'Panchendriyas' as devised by 'Jnaanendriyas' for smell, taste, hear, touch and reproduce and 'Karmendriyas' or nose, tongue, ears, skin and the last .The action-reaction agency being the Mind is essentially qualified for motivation and is governed by the proportionate mix of Satva-Rajas-Tamo gunas and Bhagavan Himself is the Chief Anchor of the unique mix. 'Srishti' right from human beings down to 'krimi-keetaas' or 'sthaavara jangamas' or the moving and non moveable Beings whose Creator is Brahma Deva Himself.

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.. Praana is the very Life Force , then 'Chakshu' or the EYES are satisfied and so do Surya and Heaven in the circular flow, besides 'Vyana' between the Praana and Apaana or the inhaling and exhaling 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; then is the impact of 'VAAK' or the ability of Speech, besides Agn and jeerna shakti of food; 'Samana', then 'MIND' is satisfied, as also clouds- lightnings and Varuna the Lord of clouds; then '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 with progeny, animals, physical charm, and the brilliance of Vedic Knowledge!

Section IV: Daharaakaasha- Praana- Hita / Naadi structure - Three Stages of Jaagrit-Svapna-Sushupti

The Supreme Paramatma bestows Self Representation as the Antaratma or the Inner Consciousness of each and every being of sthaavara jangama - moving or non moving beings.. Now, that Self Representation is anchored to 'Daharaakaasha' which is surrounded by 'hita' the 'naadis' of one's body; the latter passes through three essential stages of Awakenness-Dream Stage of 'Nidra' the sleep- and Sushupti the self enlightenment.The Nadi structure is suh as to represent the original 'Aakaasha' as a vibrant link of Pancha Bhutas or the Five Basic Connecter of Paramatma and Antaratma.Pancha Bhutas which in turn are linked to Panchendriyas of vaak-chakshu-shrotra-twak and visarjana as connected by Praana a by product of Vayu and is activised by Surya. Each body organ named 'karmendriyas' are thus dynamised by jnaanendriyas and the 'prahaava' or the flows are facilitedsd by the nadis. To that Supreme Paramatma who reflectes His own duplicate titled Antaaatma links up diligently the soul and body, the Sadhakas prostrate for His excellence in Srishti of the Maya or the Make Believe and indulges his Eternal Play ! He hower allows His own play instruments to follow the path of jaagriti, swapna-sushupti and the Ultimate of His own Supreme **Self.**

Section IX: Process of Universal Dissolution

1. *Atha hainam, Raikvah papraccha, bhagavan, kasmin sarvestam gacchhanteeti/ Tasmai sa hovaacha, chakshur evaapyeti yacchakshur evaastam eti drashtavyam evaapyeti yo drashtavyam evaastameti, aadityam evaastameti,viraajam evaapyeti, yo viraajam evaastameti, praanam evaapyeti yah praanam evaastameti, vigjnaanam yevaapyeti yah praanam evaastameti, vigjnaanam evaapyeti yo vigjnaanam evaastameti, aanandam evaapyeti ya aanandam evaastameti,tureeyam evaapyeti yas tureeyam evaastameti, tad amritam, abhayam, ashokam, ananta nirbeejam evaaptyeteeti ho vaacha/* Maharshi Raikva explained the methodology of Universal Dissolution as to how the Antaratma or the Subconsciousness of Praanis withdraws from the latter. The Self or the Antaratma initiates the process by the vision of the praanis by withdrawing the latter's eyes and by way of the expiring Praana. Effectively the direct gates between the Surya Deva and the Pranis get snapped. Thus the channels of vision of the mortals are denied as Viraja River snaps away the material and spiritual creations from Brahma loka to the Trilokas. In the process the Pranis at the gates of extinction are denied vision via Surya and Viraja. Thus the Antaratma withdraws the departing Pranis.; thus he said. [In the Padma Purāṇa, Uttara-khaṇḍa, it is stated that beyond the one-fourth part of God's creation is the three-fourths manifestation. The marginal line between the material manifestation and the spiritual manifestation is the Virajā River, and

beyond the Virajā, which is a transcendental current flowing from the perspiration of the body of the Lord, there is the three-fourths manifestation of God's creation. This part is eternal, everlasting, without deterioration, and unlimited, and it contains the highest perfectional stage of living conditions].

2. *Shrotram evaapyeti yah shrotram evaastam eti, shrotravyam evaapyeti yah shrotravyamn evaastam eti, dishaam evaapyeti yo dishaam evaastameti, sidarshaanam evaapyeti yah sudarshanam evaatsameti, apaanam evaapyeti yoapaanaam evaatsameti, vigjnaanam evaapyeti yo vigjnaanam evaatsameti tad amritam, abhayam, ashokam, ananta nirbeejam evaapyeteeti ho vaacha/* The Antaratma then absorbs the departing praani's ears and the latter's hearing faculty thus the sounds, besides Sudarshana / aaakaasha or the sense of directions as also of ' karya siddhi'. As the Supreme Self absorbs the departing praani's Apaana vaayu' or of the downward wind, then the former Inner Self merges into the Immortal-Fearless-Sorrowless-Eternal-and Birthless Paramatma.

3.*Naasam evaapyeti yo naasaam evaastameti, ghraatavyam evaapyeti yo ghraatavyam evaastameti, prithi -veem evaapyeti yah prithiveem evaastameti, jitaam evaapyeti yo jitaam evaastameti, vyaanam evaapyeti, yo vyaanam evaastameti, vigjnaanam evaapyeti yo vigjnaanam evaastameti, tad amritam, abhayam, ashokam, anata nirbeejam evaapyeti hovaacha/* The Self who absorbs the nose and the faculty of smell and of breathing of the departing 'praani' by way of the exiting Vyaana. Then the praani snaps off connection with Bhumi. In this process, the praani's 'jitaa naadi' reaches disfunctional. Then the former Inner Self merges into the Immortal-Fearless-Sorrowless-Eternal-and Birthless Paramatma.

4. *Jihvaam evaapyeti yo jihvaam evastam eti, rasayeetavyam evaapyeti yo rasayeetavyam evaastameti, Varunaam evaapyeti yo Varunam evastameti, soumyam evaapyeti yah soumyam evaastam eti, udaanam evaapyeti ya udaanam evastameti, vigjnaanam evaapyeti yo vigjnaanam evaastameti, tad amritam, abhayam, ashokam, ananta nirbeejam evaapteti hovaacha/* The Individual Self at the time Universal Dissolution seeks to absorb the 'jihva' or the tongue and the faculty of taste when the toungue and its principal Varuna Deva the Lord of Waters too snaps connection with the Self and vice versa too. The Soumya naadi in the respective body gets disfuntional and so does the other way too. This automatic process happens with reference to the body's extinction by the Udaana Vayu's exit. Eventually Inner Self merges into the Immortal-Fearless-Sorrowless-Eternal-and Birthless Paramatma.

5. *Tvacham evaapyeti yas tvacham evaapyeti yastvacham evaastam eti, sparshayitavyam evastameti yassparshayitivyam evaastameti, vaayum evaapyeti yo vaayum evaastameti, mogham evaastameti, vigjnaanam evaapyeti, yo vigjnaanam evaastameti, tad amritam, abhayam, ashokam ananta-nirbeejam evaapyeti hovaacha/* As one's Antaratma sucks up the body skin, then skin gets extinct and as a cyclical effect Vayu in the mortal body too by the nonfunctional impact of the naadi named 'mogha'. This the body of the self leaves the skin's touching the faculty by the stoppage of Samana Vayu. Eventually Inner Self merges into the Immortal-Fearless-Sorrowless-Eternal-and Birthless Paramatma.

6. *Vaacham evaapyeti yo vaacham evaastameti, vaktavyam evaapyeti yo vaktavyam evaastam eti, agnim evaapyeti yognim evaatsameti, kumaaram evaapyati yah kumaaram evaatsameti, vairambham evaapyeti yo vairambham evaatsameti, vigjnaanam evaapyetri yo vigjnaanam evaatsameti, tad amritam, abhayam,ashokam, ananta- nirbeejam, evaapyeteeti, hovaacha/* The Self of every creature in the creation at the time of Universal Dissolution absorbs the vocal organ and into Him the Voice of the creature concerned reaches extinction of Agni. Moreover the naadi concerned in the physique concerned named 'Kumara' too reaches extinction. Then the Antaratma absorbs the vital energy in the form of Vairambha Vayu and the latter gets closed too. Thus the departing body gets snapped from the Antaratma It merges with Paramatma who is Immortal-Fearless-Sorrowless-Eternal and Birthless.

7. *Hastam evaapyeti yo hastam evaastam eti, aadaatavyam evaapyeti ya aadaatavyam evaastamiti, indram evaapyeti ya indram evaastameti, amritam evaapyeti yo amritam evaastameti, mukhyam*

evaapyeti yo mukhyam evaastamameti, vigjnaanam evaapyeti yo vigjnaanam evaastameti, tad amritam, abhayam, ashokam, ananta-nirbeejam evaapyeteeti ho vaacha/ Antaratma at the 'pralaya kaala' absorbs the hands of the disappearing Beings from life and this the movement of ability of the hands disappears and so does their ability to move about gets extinguished. This capability which was bestowed my Lord Indra Himself gets snapped resultantly and with the Pralaya under reference, even Indra disappears from the Universal Scene. This happening occurs as the Amrita naadi reaches extinction. Then the Self joins the Mukyha Praana Vayu which gets extinct too and merges into Paramatma who is Immortal-Fearless-Sorrowless-Eternal and Birthless.

8. *Paadam evaapyeti yah paadam evastameti, ganatvamevaapyeti yo ganatvam evastameti, Vihsnum evaapyeti yo Vishnum evaastameti, satyam evaapyeti yah satyam evaastameti; antaryaamam evaapyeti yoantaryaamam evastameti, vigjnaanam evaapyeti yo vigjnaanam evastameti, tad amritam, abhayam, ashokam,ananta-nirbeejam evaapyeteeti, hovaacha/* He the Self withdraws the feet movement and the ability to walk and the very concept of walk movement in the Universe. This affects Vishnu Himself as He is the Lord of Momement controlling speed and motion. Along with Vishnu, the Saya naadi too gets dissolved. Eventually the concept of Satyam or the outstanding principle of Truthfulness too gets dissolved into the Satya Naadi while the 'antaryaami vaayu' and further the Jeevatma get dissolved into the Supreme Most Paramatma who is Immortal-Fearless- Sorrowless- Eternal and Birthless.

9. *Paayum evaapyeti yah paayum evaastameti, visarjitavyam evaapyeti yo visarjayitavyam evaastam eti, mrityum evaapyeti yo mrityum evaastameti, madhyamam evaapyeti evaapyeti yo madhyamam evaastameti, prabhanjanam evaapoyeti yah prabhanjanam evaastame, vigjnaanam evaapyeti yo vigjnaanam evaastameti, tad amritam,abhayam, ashokam, ananta-nirbeejam evaapyateeti hovaacha/* The Self of a destructible body withdraws its ability of excretion and the very concept of excretion as the Lord Mrityu Deva loses his grip over that ability and even Mrityu Deva himself gets extinguished at the time of Pralaya. This strange occurrence happens as the absorpive capability of Mrityu too gets destroyed and so did the concept of death by itself! This is possible as the naadi 'Madhyama' reaches extinction and so does the prabhanjana vaayu. Thus the Individual Self gets absorbed into the Deathless, Brave, Feature - less, Never Ending and Beginning-less Paramatma.

10. *Upastham evaapyeti ya upastham evaastameti, aanandayitaavyam evasthameti, prajaapatim evaapyeti yah prajaapatim evastameti, naaseeraam evapyeti yo naaseeram evastameti, kumaaram evaapyeti yah kumaaram evastameti, vijgnaanam evaapteti yo vigjnaanam evaastameti, tad amritam, abhayam, ashokam, ananta nirbeejam evaapyeti hovaacha/* Antaratma absorbs the generating organ and vise versa. As the creative organ as the source of sexual satisfaction gets extinction its root Prajapati who created the Panchendriyas too get extinction by the absorption in the 'nastraa nadi' and simultaneously the naadi disappears too. The process of the extinction is facilitated by the upa vaayu named kumara and atonce the vaayu too is evaporated. Thus the Self is merged with Paramatma who is Immortal, Fearless, sorrowless, eternal and birthless.

11. *Mana evaapyeti yo manaa evastam eti, mantavyam evaapyeti yo mantavyam evaastam eti, chandram evaapyeti yaschandram evaastameti, shishum evaapyeti yah shishum evaastameti, syenam evaapyati yah syenam evaastameti, vigjnaanam evaapyeti yo vigjnaanam evastameti, tad amritam, abhayam, ashokam, ananta niebeejam evaapyeeteeti hovaacha./* The Self of a destructible body of any Being is nodoubted equipped in varied levels of a mind with layers of intelligence but with the death evaporates into Chandra Deva but the latter too at the Pralaya kaala would go extinct. The departing body's Self concsiousness perishes into the shishira vaayu by the mutual collapse of the 'syena naadi'. Ultimately, the Self merges into Paramatma who is Immortal, Fearless, Sorrowless, Eternal and Birthless.

12. *Buddhim evaapyeti yo buddhim evaastameti, boddhavyam evaapyeti yo boddhavyam evaastameti, Brahmaanam evaapyeti yo brahmaanam evaastameti, Suryam evaapyeti yah Suryam evastameti*

Krishnam evaapyeti yah Krishnam evaatsameti, vigjnaanam evaapyeti yo vigjnaanam evaastameti tad amritam, abhayam, ashokam, ananta-nirbeejam evaapyeteeti hovaacha/ As the Antaratma of the fleeting Beings and their 'buddhi' or the mentality gets demerged with the departed body then the controller of the buddhi viz. Brahma Deva the Creater of the 'charaachara jagat' too ceases to exist at the time of 'Maha Pralaya'. Eventually the 'Antaratma' enters the Surya Nadi of the dying body even as the Surya Naadi too gets evaporated. Eventually Krishna Vaayu too disappears into the Self but the latter too merges into the Immortal, Fearless, Sorrowless, Eternal and Birthless Bliss of the Supreme Most.

13. *Ahamkaaram evaapyeti yoham kaaram evaastameti, aham kartavyam vaapyeti yoham kartavyam evaastameti, Rudram evaapyeti yo Rudram evaastameti, asuraam evaapyeti yo asuraaraam evaastameti, shvetam evaastameti, vigjnaanaanaam evaapyeti yo vigjnaanaam evaastameti, tad amritam abhayam asholam anantinirbeejam evaapyeeteeti ho vaacha/* As the 'antaratama' absorbs the 'ahamkaara' or the self- ego or the feeling of the self, then what all the self- feeling of gets extinguished. Similarly the ' Rudratva gets absorbed into the asura nadi and vice versa into the krishna vaayu thus the Self loses its awareness and merges into Paramatma the Immortal, Fearless, Sorrowless, Eternal and Birthless

14. *Chittam evaapyeti yaschittam evaastameti, chatayitavyam evaapyeti , yaschetavyam evaastam eti, Kshetrajnaam evaapyeti yah Kshetrajnaam evaastameti, bhasvateem evaapyati yo bhaasvateem evaatsam -eti, naagam evaapyeti yo naagam evaatsameti,vigjaanam evaapyeti yo vigjnaanam evaatsameti, aanandam evaapyeti ya annanam evaatsameti, tureeyam evaapyeti yas tureeyam evaastameti, tad amritam abhayam, ashokam, anantam, nirbeejam evaapyeti, tad amritam, abhayam ashokam ananta - nirbeejam evaapyeteeti hovaacha/* As the Jeevatma called Kshetragjna absorbs the thinking awareness then the Mind or Self Conciousness and the entire thought process of the dying body collapses thus the Kshatregjna is absorbed into the ' bhasvati naadi' and absorbs into the Naaga Vaayu as these are respectively absorbed into the 'antatatma' or the kshetragjna and ultimately indentify with ' Turiya' the Bliss which too gets absorbed into Paramatma the Immortal, Fearless, Sorrowless, Eternal and Birthless. That is THE ULTIMATE!

Ref. Some details of Pancha Pranas and Upa Pranas

[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.]

15. *Ya evam nirbeejam veda nirbeeja eva sa bhavati, na jaayate, na mrityate, na muhyate, na bhidyate, na dahyate, na chidyate, na kampate, na kupyate, sarvadahanoyam aatmeti aachakshate naivam aatmaa pravachana shatenaapi lakshyate, na babahu shrutena, na buddhi jnaanaashritana, na medha yaa, na vedair na tapobhir ugrair na saamkhair na yogair naashtramair naanyair aatmaanam upalabhyate, pravachanena prashamshayaa vyuttaanena tam etam braahmanaa shushruuvaamsho nuuchaanaa upalabhanted shaanto shaantaa ppuparatas titikshuh samaahito bhutvaatmani evaatmaanam pashyati sarvasyaatmaa bhavati ya evem veda/* Paramatma is known as seedless tree, unborn, undying, unperplexed or confused, undivisive, unburnt, uncut, trembleless, and a symbol of Peace and Quiet Tranquility. He is beyond description even by hundreds of vedic expositions or of countless Scriptures including Saankhya and Yogic ways of life, severe austerities and following of 'chaturashraya dharmas' to perfection. It is through Self Realisation or by the Exclusive Introspection beyond bodily and mentally attachments that the Pure Self might open the floodgates of Bliss.

[Maandukyopanishad XII is quoted: *Amaatrascha turyo avyavahaaryah 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 *Grand Finale* 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 *Avyavahaaryah* 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!)]

Section X: It is the Anraratma that holds the Key to Paramatma

Atha hainam Raikvah papraccha, bhagavan, kasmin sarve sampratishthitaa bhavanteeti, rasaatala lokeshva iti ho vaacha, kasmin rasaatala loka otaascha protaashcheti; bhurlokeshva iti ho vaacha kasmin bhurlokeshva iti hovaacha, kasmin bhur loka otaascha protaash cheti; suvar lokeshva iti hovaacha kasmin suvar loka otaascha protaash cheti; mahar lokeshava iti hovaacha, kasmin maharlokaa otaashcha protaashcheti; jano lokeshva iti hovaacha, kasmin janarloka otaascha protaashcheti; tapo lokeshva iti hovaacha, kasminn tapoloka otaas potaascheti; satyalokeshva iti hovaacha. Kasminn satya lokaa otascha protaascheti; prajaapatilokeshav iti hovaacha. Kasmin prajapati loka otaas cha protaascheti; brahma lokeshv iti ho vaachas, kasnminn brahma lokaa otaas protaascheti; sarva loka aatmaani brahmani manaya ivautaascha protaascheti: sa hovaachaivam etaan lokaan aatmaani pratishthaan veda, aatmaiva sa bhavati iti, etan nirvaanaanushashanam iti, vedaanushaashanam iti vedaanushaashanam/ Maharshi Raikva enquired of Brahma as to where among the worlds would Paramatma be! Is in the Adholokas of Sapta Patalaas named - Atala, Vitala, Sutala, Talaatala, Mahatala, Rasatala and Paatalas that Paramatma is woven as a cloth woven of warp and woof! Or is it in Bhur-Bhuvar-Swar-Mahar-Jana-Satya-Tapo Lokas that Paramatma is woven as a cloth woven of warp and woof. Or in what are the Prajapati's worlds established in the Universe that Paramatma is woven as cloth woven as warp and woof! Or is Paramatma in Brahma's worlds that is woven as a cloth in warp and woof! The final answer by Brahma to Maharshi Raikva is stressed as to wherever the Self is located it is there and There Alone tha Paramatma exists and that is the Ultimate Doctrine for Liberation. Indeed that is the Unique Doctrine firmly established by Vedas!

Refs. 1. From Brihadarankya Upanishad : This is on the analogy of Pursuit beyond the warp and woof of the cloth of Creation, Nature and Universe vide 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. Gargi, the daughter of Vachaknu asked Maharshi Yagnyavalkya as to how the Elements of Nature from Earth as the starting point are skillfully arranged like the warp and woof of a cloth! Then Yagnyavakya explained that 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 Chandra, 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; the Maharshi then hastened to tell Gargi not to go beyond the Hiranyagarbha Loka as her head might even fall off if even by mistake or design the process of enquiry must not stop at that stage of Hiranyagarbha itself! Indeed the Supreme Self is Hiranyagarbha and one need to suffice and peg upto that level itself, as that indeed is the Truth of theTruth! The Individual Self would indeed be beyond the barriers of Putreshana, Vitteshana, Lokeshana as also Khshudha, Pipaasa, Shoka,Moha, Jara and Mrityu . Fully satisfied with the Maharshi's explanation, Gargi the daughter of Vaachanu kept quiet and dumbfounded!)

Ref.2. Bhagavat Gita -Vigjnaan Yoga Chapter VII.Stanzas 6-7: *Etadyoneeni bhutaani sarvaaneetyupa dhaaraya,aham krutnasya jagatah prabhavah pralayastathaa/* All the Beings in Srishti, are the products of my throat and I am indeed the 'moola kaarana' or the very origin of Samsaara klike the tides of an ocean. *Mattah parataram naanyatkinchidasti Dhanajaya, mayi sarvamidamprotam suutre maniganaa eva/* Arjuna! There is nothing indeed beyond me. The entirety of the 'bhuta jaala' or the species in the Creation are strung together like the 'precious stones'. Just as the string of the stones are retained as my necklace enrirely depending on me for their 'karya karmas', the Beings of the Universe are dependent on me to retain or reject!

Section XI: The pattern of body dissolution on death

Atha hainam Raikvah prapaccha, bhagavan, yoyam vigjnaanaghana utkraman sa krna katarad va va shtaanam utsrujyaapakaraamateeti; tasmai sa hovaacha,hridayasya madhye lohitam maamsa pindam yasmimstad daharam pundareekam kumudam ivaaneekadhaa vikasitam; tasya madhye samudrah, samudrasya madhye koshah, tasmin naadyas chatasro bhavanti,raamaa araamecchaa punar bhaveti/ Tatra raamaa punyena punyam lokam nayati; aramaa paapena paapam, icchhayaa yat smarati tad abhi-sampadyate, apunarbhavayaa kosham bhinnati,kosham bhitvaa sheersha kapaalam bhinnati/ Aapo bhitvaa tejo bhinnati/ Tewjo bhitvaa vaayam bhinnati/ Vaayum bhitvaakaasham bhinnati, aakaasham bhitvaa mano bhinnati/ Mano bhitvaa bhutaadim bhinnati, bhutaadim bhitvaa mahaantam bhinnati, mahaatmam bhitvaa avyaktam bhinnaatti, avyaktam bhitvaaksharam bhinnati/ Aksharam bhitvaa mrityum bhinnati/ Mrityumvaipare deva ekeebhavateeti, parastaan na san naasan sad asad iti etan nirvaanaanushaashanam iti vedaanushaashanam iti vedaanushaashanam/ Maharshi Raikva enquired of Brahma as to how the consciousness of a Being is lost and the awareness reaches the exit door. The reply was that the red mass of flesh at the center of the heart called 'dahara' or like a red lotus with its petals spread all ove the body in different directions has an ocean and amidst the ocean there is a sheath [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 Anandamaya (Bliss)] The master sheath are connected to four 'naadis' named Ramaa- Aramaa-Iccha-and Apurvabhava. Of these Rama leads to righteousness, Arama leads to unrighteousness, Iccha the object of desire and further to Apurarbhaava. The interaction of these breaks the shell of the crest or the skull, which is the basic element of Bhumi and further to the other pancha bhutas of water-light-air and finally into the ether. Further once the interconnect of Pancha bhutas is snapped the mind breaks off and further to the Panchendriyas of Jnaana and Karma bases. Eventually the subtle elements are damaged and thus the Maha Tatva. Eventually, the destination of the Prani enters the real of the Unmanifested Imperishable - ness! Hence the process of death getting unified with the Antaratma and its reflection of Paramatma! This indeed the Vedic pronouncement .

17. Paingala Upanishad

7. *Srashtu kaamo jagat yonis tamogunam adhishthaaya sukshma tanmaatraani bhutaani sthuuleekatum so kaamyata/ Shreshtheh parimitaani bhuutaani ekam ekam dvidhaa vidhaaya punashcharudhaa kritvaa svastetara dviteeyaamshaih panchadhaa samojya panchhkrita bhutair ananta koti brahmaandaani tad tad andochita chatur dashaa bhuvanaani tad tad bhuvanochita golaka sthuila shareeraani ashrajat/* 'Jagadsrashta' having realised that at the very beginning, there was nothing except 'tamas' or inactivity, inertia and total sluggishness which might be as well be termed as a state of sat-chit-ananda. Then He initiated the srishti of subtle elements which eventually took to forms and the gross elements. Now, dividing each of the gross elements- viz. from Aakasha to Vaayu to Agni to Water to Bhumi which were eventually named as the Pancha Maha Bhutas of 'Prithivi- Aapas- Tejas- Vaayu and Aakaasha' - is termed as **'Pancheekarana'.** The process involves each of the five elements splitting into two halves and one half of each further spilling into four parts. Thus we have space splitting into two and one of the halves further splitting into four parts. Like that each of the elements undergoes divisions. The four of one-eighth parts are now distributed to other elements. Thus air, fire, water and earth each of them get ione eighth of Aakasha. Similarly the other elements get distributed giving again one full for each of the units. Thus Akasha retains half of its own and one -eighth of other Elements. This process is called

Pancheekaranam or grossification of the five of the Elements in their subtle or fundamental nature. In other words, division of each of the Elements by two equal parts and futher into four equal sub parts with each of the other four elements and so on and such 'quintipli -cation process' is known as 'Pancheekarana' or a systematic admixture of all the Pancha Bhutas into a warp-weft process of each formation of weaving a cloth! 8. *Sa pancha bhutaanaam rajomsham chaturtha kritvaa bhaaga trayaat pancha vrityaatmakam praanam asrajat/ Sa tehaam turya bhagena karmendriyaani asrajat/* As the inherently interactive feature of the Panch Bhutas/ Five Universal Elements carry out the five fold actions, the principle of life becomes responsible for organ oriented actions of its existence . Thus the characteristic 'tamas' leads to 'rajas'. On this analogy of 'sthaanutva' or inertia or inactivity which is the characteristic of 'tamas', activity or 'rajasatva' is energised. The Pancha Bhutas on the principle of 'Pancheekarana' turn into four parts. In the process, three parts thereof of the four parts, Pranam or the life energy, gets initiated. This vital energy evolves itself into Panchaendriyas comprising further into 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. Thus the Virat Purusha in the process of Pancheekarana, the fourth part facilitates the appearance of organs and action.

9. *Sa teshaam satvaamsham chaturthva kritvaa bhaaga traya samashthitah pancha kriyaa vrityaatmakam antahkaranam asrajat./ Sa teshaam sattvaa- tureeya- bhaagena jnaanendriyaani asrajat/* As the earlier stanza explains the the mobile feature of the Panch Bhutas, the present stanza signifies the rhythmic propertry of the Pancheekarana process and converts the Five Elements into four parts out of the totality of its three portions and eventually the Inner Consciousness is constituted again with its five fold functio - nality thus the perceptional five organs are generated.

10. *Sattva samishthita indriyapaalakaan asrajat/ Taani srishtaami ande praaschikhipat/ Tad aagjnayaa samashtyandam vyaapya taani athishthan/ Tad aagjnyaahamkaara samanvito viraad sthuulaani arakshat/ Hiranyagarbhas tad aagjnayaa sukshamaani apaalayat/* Now, under the instructions of Hiranyagarbha, the Virat Purusha in the further process of 'pancheekarana', the self consciousness of the Beings is protected by the gross elements. However Hiranyagarbha retains the essence and governance of the subtle elements by Himself.

11. *Andasthaani taani tena vinaa spanditum cheshtitum vaa na shekuh/ Taani chetaneekartum sokaama - yata, Brahmaana Brahmaran dharaani samasta vyashti mastakaan vidaarya tad eva anupraavishat/ Tadaa jadaani apitaani chetanavat svakarmaani chakrire/* Indeed, Hiranyagarbha's volition is essential to Prajapati the Virat Purusha for the interaction of the subtle and gross elements. It is indeed Hiranya - garbha who wills the insentient to get transformed the sentient. In this process alone, the conversional capability gets initiated. In other words, individual consciousness is activised and the cycle of Pancha Bhutas- Panchendriyas- Pancha Koshas and so on gets into place.

12. *Sarvajnesho maayaa lesha samanvito vyashti deham pravishta tayaa mogito jeevatsam agamat; jaagrat-swapna-sushupti-muurchaa-marana dharma yukto ghatee yantravad udvigno jaato mritaa iva kulalaa chakra-nyaayena paribhramateeti/* Paramatma the Avyakta with perhaps but a particle of Illusion or Maya thus rotates the Universe and Its Beings con verts into ACTION and thus the gross- subtle-and causal. Indeed THAT begets THESE- THIS-and THAT again and again. Each of the Beings of Three Forms of Gross and so on , Tri Gunas, Three Stages of Life of Birth- Death- and Birth again, and of

Three 'Avasthas' of Jaagrat- Svapna- Sushupti are subjected to the potter wheel of the Cycle of Time, which keeps whirling-whirling-and whirl again endlessly! In other words, the concept of Maya the Illusion - the hard outer shell of the body hiding the Antaratma the Interior Soul basically anchored to Material Sources. This in turn is based on Tamas or Ignorance, Rajas or Passion, Sathva the Essential Goodness. The examples of firewood, smoke and fire are cited as Brahma the Creator, Vishnu the Sustainer, and Ishvara the negation of Maya. The feature of Tamas is akin to material well being characterised by women, wealth, power and evil. The Rajas is akin to acquisition of knowledge, devotion, yoga and sacrifice and finally the Satva or Dharma and the release of Inner energy to align with the Supreme through the layers of Hiranyagarbha- Maha Purusha- the Body- Pancha Bhutas- Panchendiyas and the futher Pancheekarana!

Chapter II: Gross-Subtle-Causal Body Forms- Pancha Koshas and Tri Avasthas- Death-Release

1-2: *Athaa Paingalo Yaagjnyavalkyam uvaacha, sarvalokaanaam srishti sthiti anta krid Vibhur Ishah katham jeevatvam agamad iti/ Sa hovaacha yagjnyavalkyah, sthuulaa sukshma kaarana dehodbhava puurvaakam jeeveshwara swarupam vivichya kathamaaviti saavadhanena aikaagratyaa shruuyataam/ Ishah panchakrita mahaa bhuta leshaan aadaaya vyashti samashtyaatmaka sthuula shareeraani yathaakramam akarot/ Kapaala charmaantarashthi- maamsa-nakhaani prithivyamshah, rakta muutra laalaa svedaadikam ab amshah, kshut trishnoshna moha maidhunaadyaa agni amshah, prachaarano - ttaarana svbaadaadikaa vaayu amshah,kaama krodhaayo vyomaamshaah etat samghaatam, karmaani sanchitam, tvagaadiyuktam, baalyaadi avastha abhimaanaaspadam, bahudishaashrayam, sthuula shareeram bhavat/* Shishya Paingala enquired of his Guru Yagjnyavalkya Maharshi as to how Paramatma the Omni Present and the cause- effect- termination of Srishti vis a vis the Individual Soul or the reflection of Paramama Himself! Then Maharshi Yagnyavalkya explained in detail and demanded the shishya's close attention and dutiful concentration. The Antaratma or the Individual Soul makes a clear distinction from the body of the ephemeral nature; the body has three distinct variations of gross-subtle-causal nature ie. gross body is composed of Pancha Bhutas or the Five Elements- subtle body with panchendriyas and the praana the vital energy and causal body the Kaarana Shareera is inexplicable, beginingless and in the form of ignorance of the Reality and the cause for the other two bodies, ignorant of one's own real nature, free from duality or division. The Inner Self is not any of the three bodies of gross-subtle- causal but is the 'awareness' or 'consciousness' which is indeed aware of the three bodies termed 'Chit'.

Thus Paramatma having done the pacheekarana of quadrupulating or dividing five into four of the pancha bhutas, created firstly the gross body of the collection of the skull-skin- intestines-bones- nails and flesh as the features of Prithvi. Then the subtle body with hunger- thirst- heat- fainting or loss of conscious - ness, as also the urge for sex impulses as the characteristics of Agni. Vaayu imparts movement, breathing, lifting weights, running , jumping and such activities. Ether of the Five Elements imparts the features of anger, anguish, anxiety and lust. Indeed this combination of these impulses emanate from the gross body. This gross body is as per the 'Karma' and of 'Doshas'; Karma is of three basic nature viz. Sanchita the mix of good and bad deeds of the carry forward of earlier janmas; Prarabdha or the mix of ongoing life's deeds and the Agaami or the forecasts for future janmas in the light of the remote and present calulcations. Vaayu: 3. *Athaa pacheekrita maha bhuta rajomsha bhaaga traya samashthitah praanam asrajat;praanaapaana vyaanodaana samaanaah praanavritthayah/ Naaga Kurma Karkara Devadutta Dhanamjaya upa praanah hridaasana naabhi kantha sarvaangaani sthaanaani; aakaashaadi rajo guna*

tureeya bhaagena karmendriyaam ashrajat; vaak paan padaa paayu upasthaas tad vrittayah; vachaanaadana gamana visarjanandaas tad vishayah/ As per the procedure of 'Pancheekarana', the outcome of tripling the Pancha Bhutas now rests with Vayu the vital part of which constitutes the Pancha Pranas of Praana-Apaana-Vyaana-Udaana- Samaanas with their respective functions . Besides, the Pancha Upa Praanas such as Naaga-Kurma-Karkara-Devadatta- and Dhananjaya have their functions too. The heart, the anus, the navel, the throat and the limbs as seated. A significant portion of Aakaasha activate vocal limb as well as hands, legs and excretion and generation too thus enabling expression, understanding, movement and visarjana and kaama too. [Prana vayu, literally the "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.]

Mind:4. *Evam bhuta satvamsha bhhaga traya samavishtintah karanam asrajat; anrahkarana mano buddhi chittaamhakaaraas tad vritthayah;samkalpa nishchaya smaranaabhimaana ananu samdhaanaas tad vishayah; gala vadaana naabhi hridaya bhru madhyam sthaanam; bhuta satva tureeya bhaagena jnaanendriyam ashrajat; shrotra tvak chakshur jihvaghraanaas tad vrittayah; shabda sparsha ruupa rasa*

gandhaas tad vishayah; dig vaataarkaprachetoshvi vahneenindropendra mrutyukaah; chandro vishnus chaturvaktra shambhuuscha kaaranaadhikpaah/ As the rhythmic pattern of the Pancheekarana is continued , the inner consciousness gets constituted and alongside with mental calibre, thinking capacity, and self sense. Memory, resolve, affection, capacity to sift truth and untruth, decision making and such other judgments are the offshoots.

Pancha koshas: 5. *Atthaannamaya praanamaya-manomaya-vigjnaanamaya-anandamayah panchakoshaha, annaa -rasenaiva bhutvennaa rasenaabhivriddhim praapyaanna rasamaya prithivyaam yad vileeyate sonnamaya koshah; tadeva sthuula shareeram/ Karmendriyaih saha praanaadi panchakam praanamaka koshah; jnaanendriyaih saha manomaya koshah; jnaanendriyaih saha buddhir vigjnaanamaya koshah, etat kosha trayam linga shareeram; svarupa jnaanam aanandamaya koshas tat kaarana shareeram/* Pancha Koshas**:** or Five Sheaths of Human Body are called Annamaya (Physical Energy), Praanamaya (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 vyaana 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 'koshaas' of food-life- and mind lead to discrimination arising from vigjnaana the knowledge. Now the causal body is Bliss which leads to 'Chit or Ananda'.

6. *Atha jnaanendriya panchakam, karmendriya panchakam, praanaadi panchakam,vidyaadi panchakam, antahkarana chatushtayam, kaama karma tamaasmi ashtaaparam/* 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 ahamkaara or self awareness which is loosely named ego. The totality of all these characteristics is called Ashtapura or the Subtle Body.

7. *Ishaajgnyaa viraajo vyashtideham pravishya buddhim adhishthaaya vishvatvam agamat/ Vigjnaana - atmaa chidaabhaaso vcishvo vyaavahaariko jaagrat sthuula dehaabhimaani karmaabhiriti cha vishvasya naama bhavati/ Ishaagjnyaa sutraatmaa vyashti-sukshma shareeram pravishya mana adhishthaaya taijasatvam agamat/ Taijasah praatibhaasikah svapnakalpita iti taijasasya naama bhavati/ Ishaagjnayaa mayopaadhir avyakta samanvito vyasti kaarana shareeram pravishya pragjnatvam agamat/ Pragjno vacchhinnaha paraamarthikah sushupti abhimaaneeti pragjnasya naama bhavati. Avyakta leshaajnanaa- cchita paramaarthika jeevasya tatvamasyaadi vaakyaani brahmanaikataam jaguh netarayor vyaavaahaa - rika praatibhaasikayoh, antahkarana pratimimbita chaitanyam yattad evaavasthaa trayabhaag bhavati/ Sa jaagrat-svapna-sushupti avasthaah praapya ghaatee yantravad udvigno jaato mrita ivaashthito bhavati/ Atha jaajrat-svapna-sushupti moorchaa maranaavastaah 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 envisages 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.

8. *Tad tad Devataagrahaanvitaih shrotraadi jnaanendriyaih shabdaadi arttha vishaya grahana jnaanam jaagrad avasthaa bhavati/ Tatra bhruumadhyam gato jeeva aapaadamastakam vyaapyaa krishi shravana -adi akhila kriyaa kartaa bhavati/ Tad tad phalabhuk cha bhavati/ Lokaantaragatah karmaarjita phalam sa eva bhunkte/ Sa saarvabhoumavad v yavahaaraccraanta antarbhavanam praveshtum maargam graahya graahaka rupa sphuranam svapnaavasthaa bhavati; tatra vishva eva jaagrad vyava -haara lopaan naadee madhyam cxharamstaijasatvam avaapya vaasanaa rupakam jagad vaichitryam svabhaasaa bhaasyan yathepishtam 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 acivities 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.

9. *Chittaikakaaranaa sushupti avasthaa bhavati/ Bhrama vishraanta shakunih pakshou samhritya needaabhimukham yathaa gacchati, tathaa jeevopi jaagrat svapna prapanche vyavahkritya shraanto-jnaanam pravishya 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. Bhagavad Gita viii.18-19 states: *Avyaktaadvyaktayassarvaah prabhavantya hara -agame, raatryaagame praleeyante tatraivaavyakta sangjnake/* All the 'bhutajaalaas' or Beings in Srishti are born of day break and by the close of the day and by night, they get into the lap oif Prakriti! *Bhuta -graamassa evaayam bhutvaa bhutvaa prleeyate, ratryaagame avashah Paarthah! Prabhavatyaharaa game/* Paartha! Bhutajaalaas do always are born in the mornings but die by the evenings as per Lord Brahma's daily routine!

10. *Akasmaan mudgaradandaayais taaditavad bhayaagjnaanaabhyaam indriya samghaataih kampanniva mrita tulya muurchaa bhavati/* The state of death is like that of loss of self consciousness, as caused by the sudden occurence 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.

11. *Jaagrat svapna sushupti moorchaavasthaanaam anyaa brahmaadisthabaparyantam sarva jeeva bhaya pradaa sthuula deha visarjanee maranaavasthaa bhavati/ Karmendriyaani jnaanendriyaani tad tad vishayaan praanaan samhritya kaama karmanvitaa avidyaa bhutaveshtito jeevo dehaantaram praapya lokaantaram gacchati/ Praak karma phala paakenaavartaantara keetavad vishraantim naiva gacchati/ Satkarm paripaakato bahuunaam janmaanaam ante nrinaam mokshecha 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 'jagrat-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'.
Bhagavad Gita asserts vide VII.19 explains: *Bahuunaam janmanaamante jnaanavaanmaam prapadyate, Vaasudevassarvamiti sa mahaatmaa sururlabhah/* After a very very exceptional life only, a Saadhaka gets could assert by the Luminosity of Awakening and declare that 'Sarvam khalvidam Brahma'!

12. *Tadaa sadgurum aashritya chirakaala sevayaa bandham moksham kaschit prayaati/ Avichaara krito bandho vichaaraan moksho bhavati; tasmaat sadaa vichaarayet/ Adhaaropaapavaadatah svaruupam nischayeekartum shakyate/ Tasmaat saaa vichaarayej jagaj jeevaparamaatmano jeeva bhaava jagadbhaava baadhe prtyag abhinnam brahmaivaavashisyata 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 spriritual knowledge, indriya nigrah, and lakshya saadhana. Manu Smriti Aachara Khanda samapti is quoted: *Esha sarveshu buthteshu gudhotmaa naprakaashate, Drushyate tvagraayaa buddhyaa sukshmayaa sukshma darshibhih/ Yacchedvaan manasi pragjnyaastad yacchecchanta 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!)

Chapter III: Introspection and Accomplishment

1-2: *Atha hainam Paingalah prapaccha Yaagjnyavalkyam, maha vaakya vivaranam anubruheeti/ Sa ho vaacha, Yaagjnyavalkyastat tvam asi, tvam brahmaaspadam brahmaasmeeti anusandhaanam kuryaat; tatra parokashya shaabalah sarva jnaanaatvaadi lakshano maayopaadhih sacchidaananda lakshano jagadyonistad pada vaachyo bhavati; sa evaantahkarana sambhinna bodhosmaat pratyaavalamabanas-tvam pada vaachyo bhavati, parajeevopaadhi mayaavidye vihaaya tad tvam pada lakshyam pratyaga - abhinnam brahma;tatvamaaseeti aham brahmaasmiti vaak yaartha vichaarah shravanam bhavati; shravana manana nirvichikiserthe vastunni ekataanavattayaa chetah sthaapanam nidhidhyaasanam bhavati;dhyaatardhyaane vihaaya nivaastasthitaa deepavad dhyeyaika gocharam chittam samaadhir bhavati; tadaaneem atma gocharaavrittayah samutthitaa agjnaataa bhavanti; taah smaranaad anumeeni - yante; ihaanaadi samsaare samchitaah karma- kotayonenaiva vilayam yaanti; tatobhyaasapaatvaat sahasrashah sadaa amrita dhaaraa varshati; tato yogvittamaah samaadhim dharma megham praahuh; vaasanaa jaale nihishesham amunaa pravilaapite karma sanchaye punya paape samuulonmulite praak paroksham api karatalaamalakavad vaakyam apratibaddhaa paroksha saakshaatkaaram prasuuyate; tadaa jeevaanmukto bhavati/* Maharshi Paingala asked his Guru Yagjnyavalkya to present the essence of outstanding texts of the yore and the Guru initiated with his narration of 'Aham Brahmaasmi' or ' I am

the Supreme Myself'. Indeed this enigma continues till one does not realise that the Self is Brahman himself and that one has to realise from within. This fundamental and simpleTruth is what Brahma Vidya all about. True knowledge is not to confuse but to eardicate ignorance. The essential tool is introspection, devotion and meditation based on dharma to ascertain this Absolute Truth of 'Thou art Thou'. The perceptible pull of Maya is so powerful that it envelops this imperceptible Reality and the great high wall of opaqueness vs. transparency. The Sat-Chit- Ananda or the Truthful-Ever Dynamic- Ever lasting Bliss is not cognisable except my constant introspection, which sets the engine of motivation, acquisition of the right learning, action, intensification of practice by way of lighting a small lamp to destroy darkness of ignorance and then ushering in with increased lighting by further and further introspection and practice eventually opening the flood gates of unending radiance. This is why the key to open the successive gates to success is Saadhana. Control and cleanliness of body limbs and of surroundings-food intake- and most significantly transparent mind and thoughts are rudimantary essentials. As the lighting of the lamps, the power of practice yields drops of nectar which eventuallly the streams of nectar flow in different directions. That is Brahmananda.

[Reference Bhagavad Gita's Jnaana Yoga Chapter VII- on Atma Sanyama - Stanzas: 12-32

Tattaikaagram manah kritvaa yatachittendriya kriyah, upavishvaasane yujjyaat yogamaatmna vishuddaye/ Namam kaaya shirogreevam dhaarayannacharam shtirah, samprekshya naasikaagram svam dishaashchaavalokayan/ Prashaantaatmaa vigatabheeh brahmachaari vrate sthirah, manssamyamyama - cchinto yukta aaseetamatparah/ Yugjnaannevam sadaatmaanam yogee niyata maanasah, shaatim nirvaana paramaam matsamsthaamadhigacchati/ Naatyashnatastu yogosti nachaikaantamanashnatah, na chaatissvapna sheelasya jaagratonaivachaarjuna/ Yuktaahaara vihaarasya yukta cheshtasya karmasu, yukta svapnaava bodhasya yogo bhavati duhkhahaa/ Yadaa viniyatam chittam aatmanyevaapatishthate, nispruhassarva kaamebhyo yukta ityuchyate tadaa./ Yathaa deepo nivaatastho negjnate sopamaa smritaa, yogino yatachittasya yugjnyato yogamaatmanah/ Yatropara mate chittam niruddham yogasevayaa, yatra chaivaatmanaatmaanam pashyaannaatmani tushyati/Sukhamaatyantikam yattat buddhigraahyamateetindriyam,vetti yatra na chaivaayam sthitashchalati tattvatah/ Yam labdhvaachaa - aparam laabham manyate naadhikam tatah, yasmin sthito na duhkhena gurunaapi vichaalyate/ Tam vidyaaddhukha samyoga viyogam yogasangjnitam, na nishchayena yoktavyo yogorvinna chetasaa/ Sankalpa prabhavaan kaamaan tyaktvaa sarvaanasheshatah, manasaindriyagraamam viniyamya samastatah/ Shanyaisshanyairuparamet budhyaa dhriti griheetayaa, aatma samstham manah kritvaa na kinchidapi chintayet/ Yato yato nisparati manaschanchalamashiram, tatasto niyamaityanyeva vasham nayet/ Prashaanta manasam hyenam yoginam sukhamuttamam, upaitishaantarajasam brahmabhutam - akalmasham/ Yugjnyaannevam sadaatmaanam yogee vigata kalmashah, sukhena brahma samsparsham atyantam sukha mashnute/ Sarva bhutasthaatmaanam sarva bhutaanichaatmani, eekshate yoga yukta - atmaa sarvatra samadarshanah/ Yomaam pashyati sarvatra sarvam cha mayi pashyati, tasyaaham na pranashyaami na cha me na pranashyati/ Sarvabhutastham yomaam bhajatyekatvamaashitah, sarvathaa vartamaanopi na yogee mayivartate/ Aatmoupamyena sarvatra samam pashyati yorguna, sukham vaa yadivaa duhkhamn na yogee paramomatah/ Indeed it is possible to accomplish everlasting 'Atma Shanti' or Self Fullfillment. A 'jitendriya' or the controller of Panchendriyas or Sensory Organs of Realisation and Action is certainly able to do so. The 'karma bandhas' or of cylical nature of 'Arishdvargas' or the proverbial Six Enemies of Desire-Anger- Jealousy - Intolerance - Arrogance- Possesion, each of which impacting another. Every human being is subject to desires; if the desires are not fulfilled, there would be disappointment and eventual frustration; this further shapes up as anger which results in lack of the mental poise and imbalance. If one is able to control desires and dislikes, then there can be regulation of mind and least disturbance of peace. This Individual Self is denoted as the Master of the Chariot, body is the chariot, charioteer is the 'buddhi' or the Intellect / Mind the bridle. The Pancha Indriyas are the horses viz. the Pancha Karmendriyas ie.the eyes-ears- mouth-nose-reproductive cum excretionary organs and Pancha Jnenendriyas of seeing-hearing-eating- breathing and the concerned of the last afore said. Besides, material objects are the roads as countless. Those who understand these details are called the Self and the

latter has the body adjuncts and the mind. Further, the 'nava dwaaraas' or the nine gates / gates viz. two eyes, two nostrils, two ears, one mouth, the anus and the genital condition the living entities and are responsible for the actions as motivated by the mind need not at all deter the latter and keep the self composed; after all these are as good as the nine outlets of a body which be even considered as a sacred Devalaya or a Temple. After all, the Almighty does not entrust the duty either of karma or karma kartrutva or karma phala to a human being. It is the 'prakriti svabhaava' or a natural tendency. Why do the humans adopt that is merely the act of Nature by virtue of Maya or Illusion which the Self is not able to resist; that cover of Maya be gradually lifted up by SAADHANA. Indeed again, Paramatma never ever incites nor encourages ' punya paapa karma' but leaves the fruits to the individual alone and it is the drama enacted by Prakriti alone and makes a toy of the Beings. Now, since one is helpless against the play of Prakriti, the singular way out is by 'saadhana' alone. Again, Paramatma neither accepts nor rejects one's deeds and is totally immune; the ignorant human beings get dragged into controversies due again owing to the shroud of Maya and it is only after the Light of Awareness is lit, that could lead to 'samyak drishti'. The deeds of ommission and commission are earned totally and ought to reap the fruits doubtless. As the clouds of 'Agjnaana' are cleared only, would not the radiance Sun rays shine! It is then that the Luster of 'Jnaana' would gradually reveal the 'vastu tatva' or of Nature and Naturalities! 'Mamo buddhi' or the Mental Energy of a human thus directed and applied to Parameshvara with the serious and sharp tool of 'saadhana' that the 'agjnaana kalmasha' and take steps forward to 'Punaraavritti' or a break to the cycle of 'Punarjanma'. A true Jnaani with applied practice of 'vidyaa vinayata' or of mature knowledge and behavioral pattern would earn 'samyak drishti' or of equanimous vision would treat a brahmana of traditionality versus a low class human even consuming dog meat, or a cow or even another animal visions that composure, poise and mental stability. One might wonder that such 'sama drishti' is rather not possible of 'samaanatva' regardless of the objectivity of tradition, caste, creed, sex, nature ! This type of typical 'Advaita Drishti' and Absolute Vision would revert and swing back to the original of 'Aham Brahmaasmi' or 'Thou art Thou'; then only the 'bhoutika' or the physical impulses get totally cleared, and indeed that type of 'saadhana' could reach the goal of 'Janma raahitya'. Lighting of Lamps is a continous Effort of Saadhana to reach that kind of Utopia which envelopes the strategy to destroy the oppossing forces- build-explore-cogitate and power plan. That what Saadhana is all about!]

3. *Ishah pancheekrita bhutaanaan apancheekaranam kartum shokaamayata; brahmaanda tadgata lokaan kaarya ruupaamscha kaaranatvam praapayitvaa, tatah, suukshmaangam armanendriyaani praanaams - cha jnaanendriyaanyantah- kaarana chatushtayam chaikeekrityaa, sarvaani bhoutikaani kaarane bhuta panchake samyojya bhuumim jale, jalam vahnau, vahnim vaayau, vaayum aakaashe, chaakaasham ahamkaare, chaahamkaaram mahati,mahad avyakte, avyaktam purushe kramena vileeyate;viraaddirnaya garbheshvaraa upaadhi vilayat paramaatmani leeyante; pancheekrita mahaabhuta sambhava karma sanchita sthula deha karmakshyaat sadkarma paripaakato paancheekaranam praapya sukshmen aikee-bhutvaa kaarana rupatvamaa -sadya tat kaaranam kuutasthe pratyag aatmaani leenam bhavati; tato braahmanah samaahito bhutvaa tat tvam padaikyameva sadaa kuryaat; tato meghaapaayaim shumaan ivaatvaavir -bhavati; dhyaatvaa madyastam aatmaanam kalashaantara deepavad; Angushtha maatram aatmaanam adhuuma rupakam/* Ishwara gets desirous of pancheekarana in a turn around manner. From the very original niraakaara- nirguna-nirnayaateeta- or with no shape-no trait- non descriptive Paraatpara, Prakriti as the 'alter ego' disappears, the causal form of the Universe gets dissolved, the pancha bhutas are wound up in the reverse chain to Earth to Water to Fire to Air to Ether and then the Ahamkaara or the Self Sense. The Virat Swarupa and Hiranyagarbha too become casualities in the reverse retreat.The causal body/ gross body as the facsimiles vanish, and so does the human body, the charaachara jagat, kaalamaaa, the concept of kaarya-kaarama-karma is dissolved too. The subtle body merges into the unchanging Inner Self which indeed is a reflection of the 'Sthaanu' itself. The three states of vishva-taijasa-pragjna are dissolved too on account of the fact that the adjuncts of the Inner Conscience and thus the Inner Self gets merged in to the the Ultimate Effulgence remains as 'Thou Art Thou'as the thumb sized mid part of one's heart.

4-6: *Prakaashamantam anthastham dhyaayet keetastham avyayam, dhyaayan naaste munims -chaiva chaasupter aamritestu yah/ Jeevanmuktas savigjneeyah sa dhanyah kritakrityavaan, jeevaan mukta padam tyaktvaa svasede kaalasaatkrite, vishatya deha muktaavam pavanospanda -taam iva/ Ashabdam asparsham avyayam tathaa rasam nityam agandharvacchayat, anaadi anantam mahatahaparam, dhruvam, tadeva shisyati amalam niraamayam/* Indeed, a person of dharma has always to aim at the nirvikaara-nirnaashaka-antaryaami Paramatma who nodoubt makes endless manifestations yet being Singular and Indwelling. Sages engaged in constant and uninterrupted stance tend to either into trance or are surpass death. Even as they are alive with vital energies, such Mahatmas are termed 'jeevan mrityus'; they are as known as the liberated even while alive in their own body and its instincts and once physically dead, the absorb into the Supreme and that stage is aptly known as disembodied Liberation. Subsequently on physical termination, the Mahatma accomplishes the Supreme is totally devoid of vikaras such as sound-form-taste and waste- but is Everlasting-Unending-and indeed Singular.

References: 1. Kashmiri Shaivism of 'Paramaadha Saara'- 2. Narada Parivraajaka Upanishad

Stanzas 82-83: *Iti janma naasha viheenam paramaartha mahesharaakhyaam upalabhya, upalabdhiritaa prakaashaat krita krityaastishthati yatheshtam/ / Vyaapinam abhihitam itthyam sarvaatmaanam vidhuta naanaatwam yo vetti sa tanmayo bhavati/* Thus having accomplished the Maha Tatwa Maheshwara and his own self- awareness , the jnaani would become totally fulfilled with Pure Consciousness which is the symbol of the Paramatma bypassing the path of jnaana and tearing off he shackles of 'tamasa', the veil of ignorance and darkness. He as an expert of Spirituality following this route to be able to discover the process of avoiding the inevitable cycle of deaths and rebirths again and again. Thus Parameshwara would fulfill the wish of the Spiritual Being even while the latter continues in his human frame to attain absolute freedom. Viewed in another stand point, this human being who drinks his own 'pith' of the body or the material experiences from his skull by way austerities would now be able to drink nectar instead! This nectar is what flows from the pure consciouness of Bhirava Mahadeva's feet and eventually experiences and relishes the sense of merger finally with the abstract! In other words the Maha Tatwa Maheshwara by the Being's awareness should cross then this bank of the river of 'agjnyaanaatrutwa' to the other bank of 'jnaanaatrutwa' to when this human discovers bliss.To a query as to who could become Parameshwara Shiva! The reply is that he who could realise the true import of Shiva as the omnipresent,omni scient and omni potent energy of fathomlessness as also the destroyer of muliplicity to replace with Unity or Singularity and the spring of ever manifested bliss; that phenomenon is what Shiva! The way that the original question is asked , the high spiritualist would indeed define what Shivatwa is all out then that Spiritual Expert ought to know the reply. This outstanding awareness flows out from the great seas of Agamas, coupled with his 'jnaana paripakwata' or to sift the 'mithya and satya' or the illusion of materialism and the everlasting Truth of one's existence. This paripakvata or the fruition of manasa-vaachaa- karmana or the fullness of what is thought-stated and acted upon would shape up somewhat empirically and from out of the grist of the mills of the realisation would actually land on one's lap; that invaluable gift is the awareness of Shiva! The Ultimate Secret is that this analyist of jnaana-samskaara- kriya would open up his windows and with that enormous light flowing all over find himself as a mirror image of Shiva Himself! *Teerthe s wapacha grihe vaa nashta smritirapi parityajan deham, jnaana samakaala muktah kaivalyam yaati hathashokah/* 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 , whether he leaves his mortal body in a punya kshetra like Prayaga, Pushkara or Kurukhetra or in a rotten outcasts's hut ! The phrase 'mukta kaivalyam' signifies the end result! Indeed that Mahatma liberates himself into Shiva. It may be that in several cases, the 'Jnaana Purusha' concerned might lose his memory of his earlier life on account of the forsaking his body memory pusruant to the termination of the three vital inputs viz. vaayu, pitta or bile and slesha or phlegm and as the body gets inert like dead wood or stone and loses consciousness rather involantarily. 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!]

Ref.2: Narada Parivrajaka Upanishad: *Jivanmukti* is the state of existence as one of liberation and freedom reached within one's life as in contrast to life lessness or videha mukti or moksha after death. Jivanmukti is a state that transforms one's nature, attributes and behaviors. Naradaparivrajaka Upanishad explains the liberated individual shows attributes such as that the person concerned could endure else's treatment; returns rebukes with softness; even under duress or physical torture sustains tolerance with unmitigated truthfulness; never craves else's praise or blessings; truly follows the dictum of Ahimsaa paramo dharmah; keeps ever composed in the presence of others; never detests e bowl to eat with, cover nakedness even with a torn cloth or a tree bark; never detest the company of mendicant; unbothered about a tuft, or holy thread but nothing else except vigjnaana and awareness of the Self yet never self - conscious; neutral to Gods and Goddesses or even Pitru Devatas, Matru Pitru Aacharyas except Atma Jnaana; and is humble, non possessive, honest, compassionate, indifferent, yet amiable and courageous.

Chapter IV: Maharshi Yagjnyavalkya teaches Paingala about 'Atma Jnaana' - The Essence of Truth

1. *Atha hainam Paingalah prapaccha Yagjnyavalkyam, jnaaninah kim karma ka cha sthirir iti/ Sa hovaacha Yagjnyavalkyah; amaanitvaadi sampanoo mumukshur eka vimshati kukam taarayati: aatmaanam rathinam viddhi shareeram ratham eva cha buddhim tu saarathim viddhi manah pragraham eva cha/* As Paingala Muni queried his guru Maharshi Yagjnyavalkya as to what type of action would be the best to ascertain of a Knower and what would by the methololgy to be prescribed! The reply was that whose really wish to learn the methology to be detailed ought to truly followed literally would benefit the Seeker as also his next twenty generations there after him to cross the bridge across the ocean of samsaara! In fact, if only the Seeker were to succeed the accomplish his mission of Brahmatva, then the next hundred and one generations would be blessed with enlightment! The simili of a chariot, charioteer and the horses would be very apt and appropriate in this context.

2.*Indriyaani hayaan aahur vishayaamsteshu gocharaaran, jangamani vimaanaani hridayaani maneeshanah/* The sensory organs viz. 'jnaanendriyaas and karmendriyaas' are compared to horses but Brahman is indeed aware of the movements, ways and destinations aimed at of all such 'wind chariots'.

[Brihadaranyaka Upanishad is aptly relevant: vide III.xii.23 futher states: *adrushto drashtaa, ashrutah shrotaa, amato mantaa, avigjnaato vigjnaataa; naanyotosti drashtaa, nanyotosti shrotaa, naanyotosti mantaa, aanyotosti vigjnaataa, esha ta atmaantaryamamritah, atonyadaartam, tato hoddaalaka aarunikpuraraam/ iti saptamam Brahmanam/* (He occupies the organ of generation and is within it even without the organ of generation realising so, its full form is within and controls from within as the Internal Ruler while even is the Ultimate! He is never seen but s the witness; he is never heard but is the Hearer; he is never thought of but is the Thinker; he is never known but is the Knower; there is no other witness but the Self and none else knows of him; he is the Internal Sovereign and indeed is the Immortal Self. Everything else but Him is mortal indeed. Then Uddalaka, the son of Aruna, kept quiet thinking aloud of what all Maharshi had been discussing in detail! Thus it is well established that either with reference to the supporting Deities or the Inner-Conciousness or the Self and of course the linked in Paramatma, every thing else, be it the body, its 'jnanendriyas 'and 'karmendriyas' are subject to change, repetitive transformation and death. Yet the Inner Self 'per se' and of course the Almighty continue to be the Unknown, complex, everlasting, omni present, endless, Unborn, and Unspent!]

3. *Armendriya mano yuktam bhokteti aahur maharshayah, tato Naaraayanah saakshaat hridaye supratishthitah/* As the physique, senses and mentality are - as asserted by Maharshis- well known by Narayana in the Conscience of each and every Being which is right inside that heart of that Being and that is how, Sages deduce that after realisig the Almighty, the self consciousness is Bhagavan Himself!

4. *Praarabdha karma paryanram ahinirmokavad vyavaharati, chandravaccharate dehee sa muktaschaakinetanah/* As long as Praadabha Karma- be it *Ichha* (personally desired), *Anichha* (without desire) and *Parechha* (due to others' desire) - inclusive of sanchita and aagaami- needs to be cleared and then only could be the reference of Liberation. Uptill then, the Praani like a serpent would have to quagmire on in and out of a body till final relief just as the Moon on the sky wanders home less on the sky!

[Brihadaranyaka Upanishad vide IV.iv.7 is relevant: *Yadaa sarve pramuchyhante kaamaa yeshya hridi shritaah, atha martyoramrito bhavatyatra Brahma samushnuta iti,tad yathaahinirvlayanti valmike mritaa pratyasaa shayeeta,evam eveedam shareera shete athaayam ashareeromritah praano brahmaiva, teja eva soham bhagavate sahasram dadaami/* or when all the desires conentra-ted in mind are totally destroyed and when 'maranaa dharma' or the natural order to die gets replaced by immortality, then thi Self is stated to have attained 'Amritava' or Brahma prapti. Just as a serpent discords its outer skin and becomes far more alert and energetic as earlier, then the Self too is stated to overcome desires such as 'putreshana', 'vitteshana', lokaishana or of children, wealth, worldly and material pull and lure and then the weapon of knowledge would accomplish liberation, even living in one's own body! Indeed , liberation does not always necessarily mean termination of the on going life! The organs of a person having achieved the real purpose do not depart but are merged in thei own cause viz. the Self as they are!]

5. *Teerthe shvapacha grihe vaa tanum vihaaya yaati kaivalyam praanaan avikeerya yaati aivalya/ Tam pashchaad dig balim kuryaad athavaa khaananam charet, pumsah pravarjanam proktam netaraaya kadaachana/* Indeed any human being either in a sacred tirtha pradesha on pilgrimage place or in the hut of the lowest human used to consume dog's meat is alike. It is only when the pancha praanaas are scattered or as of such time of death that the 'praani' attains loneliness, unless the praani opts out to 'sanyaasa' to gain aloofness and loneliness. Vyasa Maharshi states: *Mokshaashramam yascharate yathoktam Shuchissusankalpit buddhiyuktah anindhanam jyotiriva prashaantamsabrahma bhaavam vrajet dvijaatah/* (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!) Yagnyavalkya describes: *Dhyaanam shoucham tathaabhiksaa niytamekaanta sheelataa, Bhikshaschatvaari karmaani panhamam nopapadyate/* To a bhikshu, there are four objectives of existence viz. Dhyana, Shoucha, Bhikshatana and Loneliness; there is no other fifth feaure except meditation to Paramatma.

6. *Naashoucham naagni kaaryam na cha pindam nodakakriyaa, na kurtaat paarvanadhheeni, brahma bhutaaya bhikshava/* Neither 'ashoucha' nor 'agni kaaryas', rituals related to funerals, nor the observance of 'pitru pinda pradaana', pournami- Amavasya duties expected of 'grihasthis and vaanaprasthaas'and not even the duties observed at the solar- lunar eclipses are ecpected of a true sanyasi, except manan-dhyaana-nidhidhyaasa addeseed to the Unknown as the latter is right within the Self. Manu Smriti is quoted: *Sanyasya sarvakarmaani karmadoshaan paanudan, niyato vedamabhyasya putraishvarye sukham vaset/ Evam samnyasya karmaani svakaarya paramosprihah, sanyaasenaapahatyainah praapnoti paramam gatim/* or abandoning all the rites and duties of the erstwhile 'varnaashramas', then totally concentrate on the sole and singular target of accomplishning Brahmatwa as a fulfledged ascetic of total renunciation!

7. *Dagdhasya dahanam naasti pakvasya pachanam yatha,jnaanaagni dagdha hehasya na cha shraaddham na cha kriya/* As the food is already cooked, there is hardly any need for recooking, just as a body once burnt is not reburn worthy. Similarly the person under reference if already surfiet with his austerities in his earlier 'ashramas' of brahmachaari-vivaahika-vaanaprasthaa stages of earlier like, a sanyaasi loses his relevance to the the duties done meticulously earliar. In his case, observance of austerities seems to be redundant and hence the fire of knowledge and awareness of Brahman then shraaddhas, agni karyaas, tarpanas and so on be discarded as 'charvita charvanam'!

8.*Yaavaacchopaadhi paryantam taavahchhushruushayed gurum, guruvaad gurubhaaryaanaam tat putreshu cha vartanam/* As long as the gap of knowledge prevails, the teacher and the taught need to stay together and the guru's wife and son be venerated too.

9. *Shuddha maanasah suddha chidrupah sahimshnuh sohamasmeeti praapte jnaanena vigjnaane jnyeye paramaatmaani hridi samsthite dehe labdha shaanti padam gate tadaa prabhaa mano buddhi shuunyam bhavati; amritena triptasya payasaa kim prayojanam; evam svaatmaanam jnaatvaa vedaih prayojanam kim bhavati; jnaanaamrita triptaa yogino na kim chit kartavyam asti, tad asti chen na, satatvaa vid bhavati/ Duurasthopi na duurasthah pindavarjitah pindavastopi pratyagaatmaa sarvavyaapee bhavati, hridayam nirmalam kritvaa chintayitvaapi anaamayam ahameva sarvamiti pashyet param sukham/* As one transforms and accomplishes pure consciouness, then arrives at the the stage of 'Aham Brahmaasmi'. That awareness fills in the achiver's heart and accordingly the body and its panchendriyas and the 'mano bhaava' too get saturated with that awareness. Thus the inner knowledge impacts on the disutility of the physical actions and the mind too gets filled up with that awareness.For a true yogi, there arrives 'samyak drishti' of equanimity and tranquility ; then the yogi gets saturated as there is nothing else to achieve. Then the Truth and the climatic consciousness prevails. That indeed is the state of jeevan mukti and then the vision of bliss.

10. *Yathaa jale jalam kshiptam, ksheere kseeram, ghrite ghritam, avishesho bhavet tadvad jeevaatma paramamano/* Just as transparent water turns into similar water again, and pure milk merges with the main stream of similar pure milk even as pure ghee flow rushes into the pure ghee river, the Individual of Mortality gets readily absorbed into Immortality. Thus the Individual Self attains ready identity with the Supreme Self! Mundaka Upanishad aptly describes vide III.ii-8: III.ii.8) *Yathaa nadyah syandamaanaah Samudrostam gacchanti naama rupe vihaaya, tathaa vidvaan naama rupaad vimuktah paraatparam purushamupaiti divyam/* (Just as rivers merge with Seas, totally losing their names, origins and their courses, so do the Individual Selves merge completely in 'Paraatparam Purusham Divyam' as these rivers become 'naamarupa vihaya' and 'naama rupat vimuktah'; the 'Param' is the Supreme while 'Paraat' as stated as the fleeting flashes of Maya the forces of Illusion. Indeed, Maya is no doubt of 'Paratah' nature as it is uncontrollable by the mortal beings normally but in the context of the merger of the Self and the Supreme, Maya is pushed down and overcome as Truth gets vindicated and Reality prevails in the context of emancipation! Prashnopanishad vide IV.v. explains further: *Sa yathema nadyah syandamaanaah Samudraayanaah Samudram praapyastam gacchanti bhidyete taasaam naamarupe samudra ityeva prochyate/ Evame –vaasya paridrishtirimaah shodasha kalaah purushaayanaah purusha ityevam prochyate sa eshokalom- ruto bhavati/* or as the rivers merge with the Seas they lose their identity and are merely called as the Seas and similarly the body constituents disappear as they see the Parama Purusha. In the next Stanza, the Upanishad states: *Araa iva ratha naabhou kalaa yasmin pratishthitaah, ta vedyam Purusham veda yathaa maa vo mrityuh parivyathaa/* or just as the spokes of a chariot wheel are fixed to hub, the body limbs are aligned to the axis named mind but collapse of the wheel or death of the Being is unaffected by the driving force of the Unknown Purusha!)

Mundaka Upanishad also states vide III.3: 'As one worships Him so he becomes'! *Naayamaatmaa pravachena lahyo na medhaaana bahunaa shrutena, Yamevaishavrinite tena labhastasyaisha aatmaa vivrunute tanum svaama/* All kinds of desires could be fulfilled, not only through knowledge, study or intellect but the Self is attainable by seeking and bydestroying ignorance that envelops the Reality. The Self as coupled with the highest abstinence strengthened by the spiritual disciplines of fortitude, and selflessness, becomes revealed. On the other hand, the great Six Enemies within viz. desire, anger, narrow mindedness, attachments, arrogance and jealousy- need to be suppressed. Indeed it is that person who is seen in Sun too. That indeed is the Truth: 'Tat twam asi' or That is the Self! That is the Truth; Thou art thou!)

11. *Dehe jnaanena deepite buddhir akhandaakaara rupaa yadaa bhavati, tadaa vidwaan brahma jnaanaagana sarva bandham nirdhahet, tatah pavitram parameshvaraakhyam, advaita rupam vimalambaraabham yathodake toyam anupravishtam, tathaatma rupo nirupaadhi samsthitah/* As the Parama Yogi realises the Truth by opening the flood gate of vigjnaana, then the Inner Self merges with the truly devoid of impurities like one flow of water which is of 'angushta maatra' or of a tiny water shed gushes into the oceanic proportion thus merging to attain complete identity.

12. *Akaashavat sukshma shareera atmaa na drishyate vaayuvad antaraatma sa baahyaam abhyantara nishchalaatmaa jnaanolakyaa pashyati chaantaraatmaa/* The Inner Self inside the heart of each and every being, be it of human or of charaachata srishti, is invisible as Vayu the Prana itself.

13. *Yatra yatra mrito jnaanee yena vaa kena mrityuna, yathaa sarvagatim vyoma tatra tatra layam gatah/* Any person of Jnaana or of repleted awareness of the Inner Self once closes his current account of life, irrespective of the place and the manner of death, gets merged into Akasha instantly thus merging his Individuality into Eternity.

14. *Ghataakaasham ivaatmaanam vilayam vetti tatvatah, sa gacchati niraalambam jnaanaa- lokam samantatah/* The features of ghataakaasham or the sky of a pot like body is well understood by a Yogi whos is well aware that despite the fact of death the Self never perishes yet attains freedom thereafter by dissolving into the Supreme.

15. *Taped varsha sahasraani eka paada sthito narah, etasya dhyaana yogasya kalaam naarhati shodasheem/* Dharmaacharana and Karmaacharana denoting austerities, parama dhyana even by standing thousand years single legged is hardly a meagre sixteenth part of tapasya by way of keen and concentrated introspection.

16. *Idam jnaanam, idam jneyam, tat sarvam jnaatumicchati, api varshatisahasryuh, shaastraa -nantam naadhigacchati/* Vidyaapathana by way of intense and constant study of Scriptures for thousand years even is endless and fathomless. Yet the 'jnaana saara'for long long time nodoubt helps but not to reach enlightentment of perishability onto immortality.

17.*Vigjneyokshara tanmaatro jeevitam vaapi chanchalam, vihaaya shaastra jaalaani satyam tad upaasyataam* / Collection of knowledge from various Veda- Vedaanga- Shaasropanishads is doubtless helpful, but the enabling factor of Self Awakenness named 'Atma Jnaana'is the only way to reach- muchless to attain- the TRUTH!

18.*Ananta karmashoucham cha japo yasgjnastathaivacha, tirtha yaatraabhigamanam yaavat tattvam na vidanti/* Indeed, one's own awareness of Atma Jnaana is a manifold spectacle of efforts of austerities, mangala kaaryas like vtaatas, upavaasaas, pigrimages and so on. The means of various 'dharmaacharanas' lead to the Realisation of the Eternal.

19. *Aham Brahmeti niyatam moksha hetur mahaatmaanam, dve pade bandha mokshaaya na mameti mameticha/* Retention of the physical experiences is indeed the negation of objectivity as the emphasis on materialism of right opposite to spiritualism. The sensitive balance of life indicates the two extremes and only the total swing to spiritualism enables Atma Jnaana and the nearness to the Eternal.

20. *Mameti badhyate jantur nirmameti vimutyate, manasohi unmaneebhaave dvaitam naivopa- labhyate/* Till such time the stronghold of physical sense of 'me and mine' and of selfishness as distinct from 'you and yourself' persists, the bondage becomes a negation of the bondage. Like wise one's realisation of the body and Inner Self is the disconeect of the latter and the Supreme too. As long as a sense of duality exists the process of unification appears to be a mirage.

21. *Yadaa yati unmaaneebhavastadaa tat paramam padam, yatra yatra mano yaati tatra tatra param padam/* Beyond that type of a context as described above, when the Seeker of Atma Jnaana in such contexts only- repeat in such contexts alone, human mind might could scale up higher and higher heights.

22. *Tatra tatra param brahma sarvatra samavasthitam, hanyaan mushtthibhir aakaasham kshudaatah khandayet tusham/* The Supreme is gloriously present everywhere. Yet, the husk needs to be cleared of the grain to appease one's hunger even as the latter kicks in to one's stomach with fisticuffs.

23. *Naaham Brahmeti jaanaati tasya muktir na jaayate/ Ya etadupanishadam nityam adheete sogni puuto bhavati,sa vishnu pooto bhavati, sa rudra puuto bhavati, sa sarveshu teertheshu snaato bhavati, sa sarveshu vedesvaadheeto bhavati,sa sarva veda vrata charyaasu charito bhavati, trnetihaasa puraanaanaam rudraanaamshata sahasraani japtaani phalaani bhavanti, pranavaanaam ayutam japtam bhavati, dashaa purvaan dashottaraan punaati, sa pankti paavano bhavati, sa mahaan bhavati, brahma hatyaa suraapaana swarnasteya gurutalpagamana- tat samyogi paatakebhyah puuto bhavati/ Tada Vishnoh paramam padam sadaa pashyanti suurayah diveeva chakshur aatatam/* Phala Shruti*:* Indeed those who are desirous of learning 'Aham Brahmasmi' ought to study intently this specific Upanishad daily as it claims that the reader gets purified by Agni- Vaayu-Surya-Brahma-Vishnu- Rudra- and the accomplishment of sarva tirtha snaanaas, sarva veda pathana-manana, hundred thousand recitals of Itihaasa-Purana- Rudras, Pranavaccharanas myriads of time, sanctification of ten each of the previous and future generations, saha bhojana panti bhojana of saadhakaas, riddance even of pancha maha paatakas and Ultimate Vishnutva with upward celestial vision!

24: *Tad vipraaso upanyavo jaagravaamshah samindhate, Vishnor yat paramam padam, satyam iti upanishat/* Illustrious Saadhakaas sans passions, but with grasping power and clear conveying ability shal indeed be blessed with Vishnutva!

Conclusion: Self Conciousness or the Inner Self often referred to as Antaratma is the quintessence of Vedopa -shad Itihaasa Puraanas. Moola Prakriti is unknown. The Inner Self is surfiet with Mahad Buddhi, and is the total negation of Ahamkaara, Trigunas as the fall out of Pancha Maha Bhutaas, Tenfolded Jnaana- Karma Indriyas- Raaga Dveshas- Suhka Duhkhaas- all such typical characte -ristics which are submerged into the bodies of charaachara jagat. Further the Inner Self and its adhyatmika jnaana lakshanaas embrace certain positive features like durabhimaana raahitya-niraadambarata-ahimsa-nishkapatyata-guru seva- paarisudhya-chitta sthairya-mano nigrah- vishaya sukha vairaagya-nirahamkaarata- jeevita janana marana vyaadhi aadi duhkha kaarana darshanatva- putra bhaaryaa grihaadi mamakaara raahitya-priyaapriya praapta saamya sthitata- ekaagra ekaanta bhakti dhaarana- loukika jaana-vaahana ruchi raahitya and shadvarga kamakrodha moha mada matsarars too. This Antaratma is thus the reflection of Paramama who or what is unknown, everlasting-all pervasive- endless- unborn-and interminable!

18. Kaivalya Upanishad

Introduction: As one assumes the Formless, feature less, and stages less, the Pure Consciousness statationed firmly in the 'daharaakaasha' or the Inner Sky with no reference to Panchendriyas of the mortal body or the remote controlling Basic Elements, Prana the ticking vital energy and indeed the Mind and its ever fluid ramifications of thoughts, then the first person 'I' gets reflected, nay dissolved, into the Unknown! This indeed is the unique teaching of Kaivalyopanishad. Its objective is to study-absorb-practise and seek to the reverse cycle of the mortal body, how does it tick, the wherewith all to tick, the breaks and resumptions again and again till such time that the series of the mortal chains are snapped, if at all! Opening the 'hridaya kamala' by the means of intense introspection backed by 'dharmaacharana' which is again anchored to positive 'karmaachatrana' and pointed yoga practice with willpower, dhyana,

renunciation. Then the flood gates of Maya are thrown open to the unseen, unfelt, and unthinkable luminosity even as the Self submerges ino the Sublime!

Stanzas 1-2 **:** Release from the clutches of Maya the Ignorance and from mortality to Immortality

1. *Athaashvaalayano bhaghavantam parameshtinam parisametyo vaacha/ Adheehi bhagavan brahma vidyaam varishtham sadaa sadbhih sevyamaanaam niguudham, yayaachiraat sarva paapam vyapohya paraatparam purusham upaiti vidvaan/* Along with prostrational venerations, Maharshi Ashvaalayana pleaded to Brahma Deva to teach him the knowledge of Brahman the all knowing, the unknown,the ever present, and the unimaginable eternity. That Brahman the Great Phenomenon is unreachable yet hidden right within, the pure of the purest, and too far away yet too close and clinging to the Self.

2. *Tasmai sa hovaacha pitaa- mahashcha pitaamahascha shraddhaa bhakti dhyaana yogaad avehi, na karmanaa na prajaayaa dhaneva tyaagenaikeya amritatvam aanashuh/* Brahma replied that Brahman might be realised by shradda-bhakti-dhyaana-and yoga or conviction, devotion, contemplation and focussed mental application but not by occupation, progeny, material prosperity . The preparatory grounding needs to be abandonment of samsaara coupled with rejection of desires, backed by deep introspection.

Stanza 3: Intensive Introspection overcomes Arishad Vargas

Parena naakaam nihitam guhaayaam bibhraajad etad yatayo vishaanti/ That kind of Introspection has to be aimed far above the achievement of swargaadi lokaas and even above, but aim into the Self alone in the 'antar guha' deep within the heart and make all out battling encounter against the enemies within as the eight proverbial enemies of Kaama- krodha- lobha-moha-mada- matsaryas or excessive desires - anger- avarice- infatuation- arrogance and jealousy and then enter into the strong fortress right within.

Stanza 4: Renunciation and Vigjnaana guides to Emancipation

Vedaanta vigjnaana sunishchitaarthaha samyaasa yogaad yatayah shuddha sattvaah, te brahma lokesha paraantakaale paraamritaah parimucchyanti sarva/ The Seekers who have somewhat digested the Veda Vigjnaana with purity of body-mind-thoughts and well drenched in the showers of renunciation aiming at Brahman might work out their own mechanism to explore and finally break open 'antaratma' well within.

Stanza 5**:** Renunciation and Yoga

Vivikta deshe cha sukhaasansthaah shuchihi sama greeva shiraah shareeraah/ Antyaashramasthah sakalendriyaani nirudhya bhaktya svagurum pranamyah/ Being seated erect with head, neck and body, the yogi with clean heart and thoughts cleared totally needs to concentrate unilaterally with 'nyaasa' or unison with the 'antaratma' and that precisely is the objective of a Sanyaasi in search of the Eternal Truth.

Stanza 6: Hridaya Kamala awakens Antaratma

Hrit pundareekam virajam vishuddham vichinyta madhye vishaadam vishokam, achintyam avyaktam ananta rupam, Shivam prashaantam, amritam, brahma yonim/ A 'parama saadhaka' needs to meditate pointedly at the 'hridaya kamala' with its thousand petals as described in the Scripts of the yore. Mind is the essence of any Being and so is its root in the lotus heart. Upanishads symbolise the heart as a lotus which alone could point at what Paramatma is all about who indeed is virajam-vishuddham-vichintya madhye vishaadam , vishokam, and so on or impassioned, pure, deviod of wordly worries, unknown, unmanifested, endless, ever blissful and tranquil and immortal

Stanza 7: Essence of Parama Shiva

Tam aadimadhyanta viheenam ekam vibhum chidaanandam aruupam adbhutam Umasahaayam parameshwaram prabhum trilochanam neela kantham prashaantam dhyaatvaa munir gacchati bhuta-yonim samasta saakshim tamasah parastaat/

Parama Shiva Paramatma has neither beginning nor mdidle nor end. He is Unique being Singular and all by Himself, ever blissful, and of Trinetra representing Tri Murtis for Srishthi Sthiti Samharas- Trishaktis- Tri Gunas of Satva-Raajasa-Tamas-Tri Karanas of Mano vaacha karmanas- Tri Kaalas of Past-Present and Future- Tri Sandhyas of morning, midday and evening- Tri Margas for Moksha of Jnaana, Karma and Upasana- Taapatriyas of Adhi Bhoutika, Adhyaatmika and Aadhi Daivikas- Ishana Traya of Praana- Daaraa Putra Dhanas and Sukheshanas- Tri Kalpa kaala maana of Padaardha (Matter) and Parithi (Space); and Paramaanu Samaya (atomic time) thus the Matter, Space and Time- and finally AUM the Tisra Mantra truly representative of jaagrat-swapna-sushuptas which indeed is the Reality- Midhya amd Nirvaana! Further the Tri Shula Paani Parama Shiva is the Shakti as Ardha Naareswara Maha Purusha and Prakriti. He is the re emphasised Immeasurable Unknown but even as 'sthaanu' is ever activising by Paraashakti.

Stanza 8: Parama Shiva is the total Representation of all the Deities and Devatva

Sa Brahmaa sa Shivaa sendrah soahsharah paramah svaraat, sa eva vishnuh sa praanaah sakaalognih sa chantrama/.

Parameshwara is the totality of divinity, be He Brahma the creator, Shiva the 'karma nirnaya karta' or of the pluses and minuses of every pranis as well as the Divinities of all classifications, He is Indra the Head of Devas; He is Vishnu the preserver and the sustainer of law and order in Srishti too. He is life and vitality the Praana; He is Kaala maana of the the eternal blinks of eyes to shad rithus or seasons, years, yugas, kalpas and so on till eternity. He is Pancha Bhutas and the fall out of Panchen -driyas, and the coolness of Chandra in the nights vis a vis the radiance of the day of Surya.

Stanza 9: Parama Shiva is Mrityunjaya to His Bhaktas- Mrityunjaya Mantr

Sa eva sarvam yad bhutam yaccha bhavyam sanaatanam, jnaatvaa tam mrityum atyeti naanya panthaa vimuktate/

Paramashiva is and was always present submerging the past and the future and is indestrucible and far beyond the ephemeral Universe and is eternal. There is no other short cut path excepting strong faith and devotion to Him.

Stanzas 10 **:** Self Awareness is the Realisation of the Supreme

Sarva bhutastham aatmaanam sarva bhutaani chaatmani, sampashyan brahma param yaati naanyena hetunaa/

Deep and concentrated inward vision ought to terminate that all the Beings in the Universe - be they the 'charaachara praanis' inclusive of human beings of all the varnas, ages, and stages- possess similar features and instincts- are possessive of the similar inner conciousness individually and that Self indeed is the Supreme Unknown.

Stanza 11**:** Genuine Seekers surrender own body as lower wooden stick and upper as Om to burn off ignorance

Atmaanam aranim kritvaa pranavamchottaraaraneem, jnaana nirmatanaabhyaasaat paasham dahati panditaah/

Atma jnaana of the 'vigjnaana vetta panditaas' or of erudite seekers the Self Awarenes tend to arrange two sticks in their homa karyas as the lower stick as their entire body while the upper stick with the 'pranava naada' OM and kindle the flame of their spiritual knowledge to burn off the 'Agjnaaa' the Ignorance and the weight of snachita and prarabhdha karmaas or the sins and good deeds as accumulated in previus lives nd the ongoing.

Stanza 12**:** Role of Maya the Make Believe as during one's normal life

Sa eva maayaa parimohitaatmaa shareeram aashtaaya katoti sarvam/ Stree-anna-praanaadi vichitra bhogais sa eva jaagrat paritriptim eti/

Once a Being is born and thereafter through out the stages of like such as 'baalya- vidyartha- youvana- vivaahika- vaarthakyaas' or the childhood-studentship- youth- married life-and old age respectively, the play and sway of 'Maya' gets more and more intense stagewise and so does the desire for food-drink- sex and kaleiodoscopic charms and attractions.

Stanza 13: Svapna or the Dream stage as the impact of Maya the Make-belief generates 'vikaaras' like joy-sorrow-fear-hatred and so on

Svapne tu jeevas sukha-duhkha-bhoktaa svamaayayaa kalpita vishva loke, sushupti kaale sakale vileene tamobhibhutaas sukha rupameti/

By the impact of Maya the illusion, one's dream state creates happiness or disappointment arising of mishaps, missed opportunities, fear, hatred, jealousy, greed, desires, ambitions, arrogance or sheer indifference. But, as one returns from the so called real and routine life, the sense of relief or disappointments get recovered.

Stanza 14: Even as a Human Being subject to Actuality- Dreams- Sushupti the impact is as per body alone but not- repeat not on the Antaratma the Self which is the Supreme

Punashcha janmaantara karma yogaat sa eve jeevah svapiti prabuddhah/ utra traye kreedati yashcha tatastu jaalam sakalam vichitram/ Aadhaaram annandam akhanda bidham yasmi layam yaat puratrayam cha/ The three types of bodies are termed gross, the subtle and the causal. As per one's past deeds, one goes through the three kinds of consciousness of jaagrat-swapna-sushupti or awakeness-dream and the dreamlessness. And the three bodies merge into what one realises as the totality of the Self or the reflection of the bliss.

Stanza 15: The Pancha Bhutas or the Basic Elements that impact on Panchendiyas of Mortal Bodies

Ertasmaaj jaayate prano manas sasrvendriyaanicha, kham vaayur jyotir aapah prithvee vishvasya dhaarini/

The Individal Self- apparently with the collaboration with Prakriti or Maya- that Life or Prana the vital energy, the Mind and all the Pancha Bhutas to which are rooted to the Panchendriyas which support one's existence.

Reference Chhandogya Upanishad_ vide V.xviii.2: *Tasya ha vaa etasyatmano vaishvaanarasya muurdhaiva sutejah, chakshur vishva rupaah, praanaah prithagvartam -aatmaa samdeho buhulah, bastireva rayih, prithivyeva paadaav uraeva vedih, lomani barhih, hridayam garhapatyah, manon - vaahaarya pachanah, aasyam aahavaneeyah/* or Vaishvanara's Self has his head as heaven, Surya as his eyes, Vaauyu as his praana, Sky as the middle segment of the body, Water as his bladder, Earth as the feet, sacrificial altar as his chest, kusha grass as his hair, Gaarhatya Agni as his heart, Aavaahaarya

Pachana Agni as the mind, and his mouth as the oblation of food into Ahavaneeya Agni.Having thus explained the 'prathama maatra' or the first letter of AUM being the status of awakenness, Vaishvanara is stated to attain all desirable things : *sarvaan kaamaan aapnotih* as he is ready to make fulfillment a possibility. Now, Vaishvanara is the Self in the individual context while He is so in the cosmic connotation or the Universal context. Simiarly Taijasa is identified with Hirayagarbha, Prajna with the Unmanifested Substance.

Stanza 16: 'Tat Tvam Asi- 'Thou Art Thou'

Yat param brahma sarvatmaa vishvassyaayatanam mahat, suukshmaat suukshmataram nityam tat tvam eva tat/

Brahman is the Supreme doubtless. He is the In-dweller as the Antararma, the fundamental foundation of the Universe. He is subtler than the subtle as the super and invisible over shadow of the body of Universe and its fall out of Life activised by praana and the Pancha Bhutas futher impacting the panchendriyas of individual bodies. Once awareness of this mystery is revealed by analysis, introspection and practice of reflective inward looking then the Truth in essence is revealed that 'Aham Brahmaasmi'!

Stanzas 17- 18- 19: The Three States of Consciousness from Jaagrat-Svapna- Sushuptis lead to 'Ananda' of varied levels and these all directed to the Ocean of Bliss and to Sada Siva!

Jaagrat Svapna Sushupti aadi prapancham yat prakaashate, tad brahmaaham iti jnaatvaa sarvabandhaih pramuchyate// Trishu dhaamasu yad bhogyam bhaktaa bhogyascha yad bhavet, tebhyo vilakshanah saakshi chinmaatroham Sadaa Shiva// Mayyeva sakalam jaatam, mayi sarvam pratishtthitam, mayi sarvam layam yaati, tad brahmaadavyayam asmi aham//

As the Universe and its Charaachara Jagat, especially the human beings seek to happiness in their own ways and means; they pass through gradations of happines and contentment. These levels of flows vary in the three states of one's own consciousness while being awaken or dreams or dreamlessness of sub consciousness. Even birds, animals or fish might perhaps go into trances of such a stage of senselessness! These stages might be of drops to flows of streams- rivers and so on but finally submerge into oceans and the individual selves most ultimately onto Pure Consciousness and thus to Parama Shiva the Eternal! Thus the Singular Paramatma is the Ultimate from whom the Universe containing one and all from grass pieces to Devas-Trimurtis and their in born abilities is manifested or de-manifested as the Supreme with his better half or the Prakriti!

Stanzas 20-21-22- 23: Ultimate assertion by Paramatma

Anor aneeyaan ahameva tadvan mahaa aham vishvam idam vichitram/Puraatanoham, Purushoham eeshohiran mayoham, Shiva rupamashmi// Apaani paadoham achintya shaktih pashyaami achakshush sa shrunomi akaaranah, aham vijaanaami vivikta rupo na chaasti vetta, mama chit sadaaham// Vedair anekair ahameva vedyah vedaanta krid veda vid eva chaaham: na punya paape mama naashti naashah, na janma dehendriya buddhirasti// Na bhumir aapo mama vahnir asti, nachaanilo mesti na na cha ambaram cha, evam viditvaa paramaatma rupam,guhaashayaam nishkalam adviteeyam, samasta saakshim sad asad viheenam prayaati shuddham paramaatma rupam//

Paramatma Parama Shiva is subtle and inexplicable than even by far than the subtler- and incompre - hensive Universe. He asserts that He is the Purana Purusha defying the Eternal 'Kaala Maana' itself. He is the incarnation of golden luminosity 'par excellence'as indeed Shiva the Symbol of Auspicousness! He asserts and declares that is limbless with unimaginable powers with no eyes to see, no ears to hear, and so senses to feel with neither shape or form; yet He is omni scient, all pervading, and far more powerful than Shakti yet formless, feature less, fearless, yet the Supreme Energy and the Pure Consciousness Incarnate. He is the Singular whose fringes are aware by Vedas. He is the Creator of Veda Vedantas as

being far beyond compehension; He is indestrucible, body less, originless defying senses and awareness! He is beyond 'Pancha Bhutas' and Karta- Karma- Kriyas yet right in the cave of the hearts of the Beings and as a Super Viginant, ever alert, watchful and observant of the actions of ommission and commision of each and every Being from Tri Murtis down to grass! He is there, not there but everywhere! He Vidya-Avidya, Jnaana and Agjnana. He or She or It- is existent yet non existent and as the Sole Obtainer and Clear Reflection of the phenomenal Parama Shiva !

Stanzas 24-25 **:** Phala Shruti-

Yah Shatarudreeyam adheetesogni puuto bhavati, sa vaayu puuto bhavati, sa aatma puuto bhavati sa suraapaanaat puuto bhavati, sa brahma hatyaayaah, sa suvarna steyaat puuto bhavati, sa krityaakritya puuto bhavati, tasmaad avimuktam aashrito bhavati, atyaashramee sarvadaa sakrud vaa japet/

'Pathana- aacharana-manana' or the study-practice-absorption of 'Shata Rudreeyam'(as detailed in the Essence of Jaabaala Upanishad vide the website of kamakoti. org/ articles and books) ought to purify the air surrounding a Saadhaka. Even 'Pancha Maha Paatakas', let alone the lesser sins, are washed out and cleansed out as fire destroys dry grass and wood. So does the inner meaning and context of the contens of Kaivalya Upanishad which indeed is the concentrate of 'Atma Jnaana' and the methodology of accomplishing it. One that Outstanding Awareness arrives, human beings should break open into the barriers of 'Agjnaana' the Darkness to Pure Radiance: 'Asatomaa jyotirgamaya'. This is the singular key to unlock the Treasure of KAIVALYA the Unique Redemption!

Chapter Four from Other Relevant Upanishads on Pranava- without Sanskrit base

1) Naarada Parivraajaka Upanishad

VIII-1. Then Narada asked the god Brahma: 'Be pleased to expound the saviour mantra for ending the course of worldly life'. Agreeing to it the Brahma Deva commenced to expound it. The Om (is) Brahman in the mode of viewing it as made up of many separate bodies (vyashti) and as made up of parts each of which is cosubstantially the same with the whole (samashti). Which is the vyashti? Which is the samashti? The samhara Pranava and srishti Pranava are of three kinds: the inner Pranava (Antah-Pranava), the outer Pranava (Bahya-Pranava) and the combined inner and outer Pranava (Ubhayatmaka-Pranava). The (one) Brahma-Pranava is (sometimes) the inner Pranava (consisting of eight matras) and the practical Pranava (Vyaharika-Pranava). The outer Pranava and the Pranava of the sages (Arsha-Pranava). The combined inner and outer Pranava is the Virat-Pranava. The Samhara-Pranava, the Brahma-Pranava and the Ardhamatra-Pranava. (Thus the Brahma-Pranava is of eight kinds: Samhara-Pranava, Srishti-Pranava, Antah-Pranava, Bahya-Pranava, Vyavaharika-Pranava, Arsa-Pranava, Virat-Pranava and Ardhamatra-Pranava).

VIII-2. The Om is Brahman. Know that the Om consisting of one syllable is the Antah-Pranava. 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 four (as its chief matras have 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. The Virat-Pranava is possessed of attributes (Saguna) and the Samhara-Pranava is free of attributes (Nirguna), the Utpatti-Pranava consists of both (Saguna and Nirguna). The Virat-Pranava is overflowed . The Samhara-Pranava is 'pluta-pluta' / inundated

VIII-3. The Virat-Pranava consists of sixteen matras and is beyond the thirty-six primary substances. How has it sixteen matras. They are enumerated: the vowel 'a' is the first, the vowel 'u' is the second, the letter 'm' is the third, the ardhamatra is the fourth, the bindu is the fifth, the nada the sixth, the kala the seventh, the kalatita the eighth, shanti the ninth, the santyatita the tenth, the unmani the eleventh, the manonmani the twelfth, the puri the thirteenth, the madhyama the fourteenth, the pashyanti the fifteenth, and the para the sixteenth. Again the Brahma-Pranava though only one attains the state of possessing or not possessing attributes (Saguna and Nirguna), having attained the state of possessing 128 matras, due to the twofold character of Prakriti and Purusha, when it has sixty-four matras each.

VIII-4. This (Brahma-Pranava) is the prop of all, the supreme effulgence and the lord of all -thus (the sages with true vision) look upon it. It consists of all gods and the prop of all universe (the Lord) is in it.

VIII-5. It consists of all the syllables; it is the Time; it is composed of all the scripture and is the auspicious one (Shiva). It is the most excellent of all the Vedas and consists of (the essence) of all the Upanishads; this (Om, the Atman) should be sought.

VIII-6. Past, present and future constitute the three periods - the indestructible syllable Om (pervades and transcends) these; know that it is the beginning (of everything) and the bestower of final beatitude.

VIII-7. The same (Om) which is the Atman has been described by the word Brahman. Similarly experiencing it as the one (without a second), the ageless, the immortal, the Om and super-imposing the Om along with the body (on Brahman) it becomes one with it. Know it for certain then that the triple-bodied Atman is the supreme Brahman.

VIII-8. One should deeply meditate on the supreme Brahman in the due order of Vishva, etc., (the Vishva, the Viraj, the Otir / whipped up as churned and the Turya).

VIII-9-11. This Atman is fourfold - as experiencing the gross aspect (as the Vishva) when it is an individual in the gross aspect, as enjoying (the world) in the dreaming state in a subtle form when it has assumed the subtle form (of the Taijasa), as (enjoying bliss) in the state of identity (of the Prajna and the Ishvara), and as enjoying bliss (in the Turya state). The Atman is of four padas (quarters). The Vishva consisting of four stages (Vishva-Vishva, Vishva-Taijasa, Vishva-Prajna and Vishva-Turya) is the Purusha Vaishvanara. It functions in the waking state. It perceives gross forms (of the phenomenal world) and experiences them. It possesses nineteen faces (the five organs of perception, the five organs of action, the five vital airs and the four inner senses of manas, buddhi, ahamkara and chitta), has eight limbs (the sky as the head, the sun and the moon the two eyes, the directions the ears, the sea the lower part of the abdomen, the earth the feet), moves everywhere and is the master (Prabhu).

VIII-12-13. This Vishva (jit) is the first pada (of the Atman).

[The Vishva (the Vishvapada of the Atman) has four aspects in the four states of waking, dreaming, deep sleep and the Turya. In the waking state it functions through the senses and experiences the sight, etc., of objects. This is the waking within the waking state (jagrat-jagrana). Its experiencer in the individual aspect is the Vishva-Vishva (the Vishva subdivision of the Vishvapada of the Atman); it is Virat-Viraj in

the collective aspect. It is Otir-Otir in the individual and collective aspects. When the mind grasps objects without the functioning of the senses it is dreaming within the waking state (jagrat-svapna); its experiencer is Vishva-Taijasa (the Taijasa subdivision of the Vishva). When one is not conscious of anything but remains as if unconscious then it is sleep within the waking state (jagrat-susupti); its experiencer is the Vishva-Prajna (the Prajna subdivision of the Vishva). When one is in equanimity due to the grace of the Guru or the fruition of one's good deeds (punya), as if one were in Samadhi, and behaves like an onlooker (sakshin) it is the Turya in the waking state (jagrat-turya). Its experiencer is the Vishva-Turya (the Turya subdivision of the Vishva)].

The second pada (of the Atman the Taijasa, too, has four aspects (the Taijasa-Vishva, the Taijasa-Taijasa, the Taijasa-Prajna and the Taijasa-Turya) and is the lord of beings, the Hiranyagarbha. It functions as the master in the dreaming state. It perceives subtle forms (of the phenomenal world) and experiences them. Though possessing eight limbs it is one and not different, Oh Narada (lit. the tormentor of foes).

VIII-14-16. [When in the dreaming state the Atman experiences the sight, etc., of objects with dream-eyes, etc., without the active functioning of the mind then there is the waking within the dreaming state (svapna-jagarana) and its experiencer is the Taijasa-Vishva (the Vishva subdivision of the Taijasa). Its experiencer is the Sutra-Viraj in the collective aspect of the experiences of the svapna-jagarana state; it is the Otir subdivision of the Anujnatir in the individual and collective aspects. When in the dreaming state the Atman enjoys the objects by the mind alone without the functioning of the dream-eyes, etc., and the svapna-jagarana state, it is the state of svapna-svapna (dreaming within the dreaming state). Its experiencer is the Taijasa-taijasa (the Taijasa subdivision of the Taijasa pada of the Atman). When there is no experience of the svapna-jagarana and the svapna-svapna states and there is no perception either by the dream-eyes, etc., or by the mind and there is a total forgetfulness of external objects and of oneself, that state of insensibility is the svapna-susupti (the state of deep sleep within the dreaming state). The Atman who experiences this state is the Taijasa-Prajna (the Prajna subdivision of the Taijasa pada of the Atman). When due to the fruition of one's good deeds there are no perceptions of the three previous states of the dreaming state and the Atman remains in the Turya state of the dreaming state, when there shines a neutral state (the state of a witness) of generic and particular experiences of the external world and of the inner senses, that state is svapna-turya (the Turya subdivision of dreaming state) and the Atman who experiences this is the Taijasa-Turya (the Turya subdivision of the Taijasa pada of the fourfold Atman].

When one is asleep and neither hankers after desire nor sees any dream, that is clearly deep sleep. In this state functions the four-fold Prajna (as Prajna-Vishva, Prajna-Taijasa, Prajna-Prajna and Prajna-Turya), which is termed the third pada of the Atman. This Atman is one, remains in the state of deep sleep, possesses the fullness of wisdom, enjoys happiness, consists of everlasting bliss and remains in the heart of all beings; yet he enjoys bliss, has the mind for his face, is omnipresent and indestructible and is the Ishvara.

VIII-17. He is the lord of all, omniscient and subtle in conception. He permeates all beings; he is the prime source, the origin and the destruction of all.

VIII-18. All these three stages (of waking, dreaming and deep sleep) are a hindrance to the annihilation of all activities to beings (i.e. for self-realization); hence they are akin to the state of deep sleep; it is really

dream-stuff and has been said to be an illusion alone. [In the state of deep sleep when the person remaining in either of the two states of waking or dreaming desires to move to the state of deep sleep and experiences the false notion of form, etc., of objects with the eyes, etc., then it is the state of waking within deep sleep (susupti-jagrat); its experiencer in the individual aspect is the Vishva subdivision of the Prajna; in its collective aspect it is the Viraj subdivision of the Bijatman; in the combined individual and collective aspect it is the Anujnaikarasotir. In the state of deep sleep when the Atman is free of the false notion of form, etc., of external objects and occupying a position in either of the waking or dreaming states experiences the false notions of form, etc., of objects, it is the state of dreaming with in deep sleep (svapna-svapna). The experiencing Atman then is the Prajna-Taijasa (the Taijasa subdivision of the Prajna). Again in deep sleep when the Atman, though experiencing the false notion of form, etc., of objects with the false activities (of seeing, etc.), which pervade one's consciousness (Chaitanya), is yet not experiencing them as if stagnant, then it is the state of deep sleep within deep sleep. The experiencing Atman then is the Prajna-Prajna (the Prajna subdivision immanent in the Prajna). Again in the state of deep sleep when the Atman enjoys bliss, remaining as the witness of the experiences of the three previous stages in deep sleep, then it is the Turya state of deep sleep and the experiencing Atman is the Prajna-Turya (the Turya subdivision of the Prajna)].

VIII-19-20. The fourth (pada, the Turya) though fourfold (as Turya-Vishva, Turya-Taijasa, Turya-Prajna and Turya-Turya) is indeed the one essence of pure consciousness, for the reason that each one of these (Vishva, etc.,) culminates in the Turya state. (The Turya state) forms the basis for the differentiation (of the Atman) as Otir, Anujnatir and Anujnana (i.e. Anujnanaikarasa). These three different states are (really) susupta (as they merely constitute a veil of the Turya-Turya which is supreme bliss) and consists of an inward dream-stuff. Knowing that (anything other than the Turya-Turya) is mere illusion, there remains the next moment the one essence of pure consciousness.

VIII-21. [As the Turya-Turya, being the one state of bliss, is incapable of subdivisions in the individual, collective, and partly individual and partly collective aspects, the Turya by itself is not of a fourfold nature, but only three (excluding the Turya-Turya). This threefold nature of the Turya may be explained thus: As there are distinctions in external objects, the knower of Brahman perceives them with his senses, but without distinction; this state is the turya-jagarana; the Atman who experiences this state individually is the Turya-Vishva, collectively it is the Turya-Viraj, partly individual partly collective it is the Avikalpa-Otir. When the knower of Brahman, with all sense-activities abated, perceives the oneness of the Self with Brahman by his mind alone it is the state of turya-svapna; the Atman who experiences this is the Turya-Taijasa. When the person is in distinctionless deep meditation (Nirvikalpa-samadhi) and remains as if in a state of suspended animation, it is the state of turya-susupti and the experiencing Atman is the Turya-Prajna.]

Here is the distinct precept that the Turya-Turya is not at any time gross wisdom, (as it is not the Otrotir which is the same as Vishva-Vishva and the Viraj-Viraj, experiencing the jagrat-jagarana state), nor indeed the subtle sentience (as it is different from the Taijasa, Sutra and Anujnatir of the Svapna-jagarana state), nor pure consciousness (Prajna), (as it is different from the Otir-Avikalpa, the same as the Vishva, the Viraj and the Turya of the form of consciousness disclosing the presence or absence of the jagrat-jagarana and other states), nor anywhere else, Oh sage.

VIII-22. It is not non-consciousness (Aprajna) (as it is far away from the Anujnatir-Otir, identical with the Taijasa-Vishva and the Sutra-Viraj that are without outward perception in the svapna-jagarana state), nor of both gross and subtle consciousness (as it is outside the scope of Otir-Anujnaikarasa, identified with the Vishva-Prajna and the Viraj-Bija of the jagrat-svapna state which is outside the province of true knowledge), nor exclusive intelligence (as it is not within the scope of Anujnatir-Anujnaikarasa, identified with the Taijasa-Prajna and the Sutra-Bija of the form of exclusive intelligence functioning in the svapna-svapna state) and is never perceptible (as it is beyond the range of the Anujnatir-Anujnatir, identified with the taijasa-Taijasa and the Sutra-Sutra deluded by the vision created by the mind in the svapna-svapna state).

VIII-23. It cannot be defined (as it is different from the Anujnaikarasa-Anujnatir, identified with the Prajna-Taijasa and the Bija-Sutra which can be known only through the ignorance of the Atman in the svapna-svapna state), cannot be grasped (as it is different from the Anujnaikarasa-Otir, identified with the Prajna-Vishva and the Bija-Viraj, which can be grasped through the ignorance of the Atman in the svapna-jagarana state), is incapable of being expressed (as it is different from the Anujnatir-Avikalpa, identified with the Taijasa-Sutra-Turiya, which manifests the presence or absence of the svapna-jagarana and other states in the svapna-turya state), is beyond thought (as it is outside the Anujnaikarasa-Anujnaikarasa, identified with the Prajna-Prajna and the Bija-Bija in the svapa-svapa state, having only the recollection, 'I know not anything of that state'), is incapable of being given a name (as it is untouched by the perception of the Anujnaikarasa-Avikalpa, identified with the Prajna-Bija-Turya, that could be named as the witness of the presence or absence of the svapna-jagarana and similar states in the svapna-turya state), is also the essence of the conviction in the one Atman (as it is different from the perceptions of the Avikalpa-Otir, identified with the Turya-Vishva-Viraj, experiencing the turya-jagarana state), is the annihilation of worldly life (as it cannot bear even the smell of the Avikalpa-Anujnatir, identified with the Turya-Taijasa-Sutra which in some cases does not put an end to worldly life and which experiences the turya-svapna state), is quiescent (as it differs from the experience of the Avikalpa-Anujnaikarasa, identified with the Turya-Prajna-Bija experiencing the turya-svapna state), is the auspicious one (as it is the same as final beatitude - Kaivalya - in the disembodied state) and is the non-dual one (as it is of the form of the supreme non-dual state without a counter-part) - this (the knowers of Brahman) consider as the fourth (the turya-turya); it is the (same as the) Brahma-Pranava. This should be realized and not any other (called) turya. This (turya-turya) is the prop to the seekers after liberation as the sun (to the phenomenal world); it is self-effulgent (as it is the source of lustre to the sun, etc.,); it is the ether of Brahman (as it is without a counter-part); it always shines as it is the transcendent Brahman. Thus (ends the eighth chapter of) the Upanishad.

IX-1. Then Narada inquired: 'How is the real form of Brahman?' The god Brahma answered (expounding) the real form of Brahman. Those who consider that He (the transcendent Brahman) is one and himself (the individual self) as another are beasts, though not beasts in their (true) nature. The wise (sage) having realized thus (that the individual Self and Brahman are identical) is released from the jaws of death (i.e. belief in duality results in death and renunciation-birth; that in non-duality, in immortality). There is no other path known to reach the goal (of final beatitude).

IX-2. Time (is the root-cause of worldly life, say some philosophers), Nature (say the Mimamsakas), chance (say the atheists), the (five) elements (say the Jainas who believe in the eternality of the world),

Matter (Prakriti) (say the Saktas), the Purusha (Hiranyagarbha) (say the Yogins) - thus the speculation (on the cause of worldly life). The combination of these is not (the cause) on account of the existence of the Self. The Self too is incapable (of being the cause) on account of its being subject to happiness and misery.

IX-3. They (the knowers of Brahman) resorting to the Yoga of deep meditation perceived the power (Maya) of the self-luminous Atman, well hidden by its own attributes (of Sattva, etc.,), who, alone, governs all these causes including Time and the individual Self.

IX-4. (Maya, under the guidance of the Saguna-Brahman - Ishvara - created the universe. Brahman itself does not perform any action as it is nishkriya). (They perceived) that (world resembling the wheel of a chariot) in one felly (Maya), covered with three (the gods Brahma, Vishnu and Shiva, possessing the power of creation, sustenance and withdrawal of the world, due to the association with the three gunas), possessing sixteen powers (kalas), having fifty spokes with twenty nails (in the form of the senses and their objects), having six groups of eight (astakas) with one fetter (desire) of many forms, with three kinds of paths, and having delusion which is the cause of the two (goodness and sin, based on love and hatred).

IX-5. We think of that (river) the water of which flows in five ways (currents), which has five fierce mouths due to five causes, the waves of which are the five vital airs, whose source is (the ego) which controls the five senses of perception, which has five whirlpools, whose speed of flow consists of the five miseries, which has fifty divisions and which has five junctures.

IX-6. In this wheel of Brahman which is (the cause of) the life of all, (the substratum of) the dissolution of all and extensive (far vaster than the sky), the Hamsa (the Paramatman in the form of the individual Self) is revolved. Having considered himself as separate (as the individual Self, as the ether in the pot with reference to the all-pervading ether), and Brahman as the controlling Self (he is revolved in the wheel of worldly life); and then becoming beloved by Him (on realizing the truth in 'Thou art That', and 'I am Brahman') (the individual soul) attains immortality.

IX-7. This (described before as different from the Saguna Brahman, or Ishvara) has indeed been sung (in the Upanishads) as the supreme Brahman; on Him (the essence of the Pranava) the triad (is super-imposed) and it is the support (of the phenomenal world) which is in itself; it is imperishable. Knowers of the Veda realizing the difference (between the Self and Brahman to be false) and being completely devoted to Him are absorbed in the transcendent Brahman.

IX-8. The Lord sustains the universe unified (by cause and effect), the perishable (phenomenal world) and the imperishable (Maya), the manifested (Nature) and the un-manifested (cause, Maya). The individual Atman is considered to be powerless due to its nature of being an experiencer (of pleasure and pain); having realized the self-effulgent Being, he becomes free of all bonds.

IX-9. The omniscient and the ignorant are the two uncreated beings; the (former) is the Lord and (the other) the powerless (anisha); there is indeed the one uncreated (Prakriti) which is intended for the things of experience and the experiencer The (transcendent) Atman is unlimited and omnipresent and is not an agent (of actions). When (one) realizes these three (Ishvara, the individual Self and Prakriti) to be

Brahman (one becomes Brahman).

IX-10. Prakriti (Pradhana) is perishable; the Lord (Hara, who dispels ignorance) is immortal and imperishable. The one self-effulgent Being rules over the perishable (Prakriti) and the individual Atman. By repeated deep meditation on Him and concentration of the mind (in Yoga, 'I am He') and by the realization of true reality, (there shall be) the disappearance of the universal illusion (Maya) at the end (of one's ignorance).

IX-11. Having realized the self-effulgent Lord (as identical with the Self) one is released from all bonds; with all miseries destroyed there will be an end to births and deaths. By deeply meditating on that (that he is no other than that reality) and when the difference between the body (and the Self has disappeared) (the sage) realizes the third supreme state (of the Parameshvara) and (therein) final beatitude (kevala), and (thus) has fulfilled himself.

IX-12. This (Brahman) should be realized (as oneself), it is everlasting and present as the individual Atman; for there is nothing other than that that is worthy of realization. Having considered (with illusory vision) the experiencer (individual Atman), the objective world (of experience) and the Ishvara (ruler) (as different), (know) that all this triad has been well declared (by the knowers of the Vedanta) to be Brahman (alone).

IX-13. The means of realizing this Brahman is the Brahma-Vidya (the teaching of the Upanishads) and penance (i.e. deep meditation); it is solely dependent on the Upanishads (for its realization).

IX-14. To one who thus understands and meditates on one's Self alone, 'What delusion is there, what sorrow, to one who beholds oneness?' Hence (the separateness of) Viraj, the past, the present and the future (disappears and they) become of the form of the indestructible (Brahman).

IX-15. Subtler than the atom, greater than the great, the Self is situated in the heart of this (every) creature. One sees this transcendent Lord who is free from passions by the grace of the creator and (thus) becomes freed from sorrow.

IX-16. Having no hands and feet, (the Lord) moves fast and grasps (objects); without eyes He sees; without ears He hears. He knows things to be known (without a mind, as he is omniscient); no one knows Him. (knowers of the Vedanta) speak of Him as the foremost transcendental Purusha (the supreme Consciousness).

IX-17. The wise (Yogin) does not feel sorrow, having realized the Atman who is bodiless, transcendent and all pervading and who is present in (all) bodies which are impermanent.

IX-18. This transcendent (Being) the prop of all (as Vishnu), whose powers are beyond (the reach of) thought, who is to be realized by the esoteric meaning of all the Upanishads, and who is greater than the (indestructible) great, ought to be realized; at the end of everything (phenomenal) the emancipator (lit. the harbinger of death to avidya) ought to be known.

IX-19. The (all-)wise, the (most) ancient, the most exalted of sentient beings, the Lord of all, the one adored by all gods, and devoid of beginning, middle and end, the infinite, the indestructible and the prop (lit. the mountain) to (the gods) Shiva, Vishnu and Brahma (should be realized).

IX-20. All this Universe made up of the five elements and remaining in the five, which becomes endless in variety by their quintuplication is pervaded by him (the Atman as Antaryamin, etc.,); but it is un-encompassable by the parts (thus) quintuplicated; (for) it is the highest of the high and greater than the great, and eternal auspiciousness by the effulgence of its own form. (Thus the seeker after liberation should realize the Self as Brahman).

IX-21. Neither one who has not refrained from bad conduct, nor one who is not peaceful, nor one without concentrated meditation, nor one whose mind is not quiescent can realize him (Brahman) by (mere) knowledge (of the scripture). (By the one gaining true knowledge (Prajnana) by refraining from the evils described above realizes Brahman).

IX-22. The Self (remaining in oneself) reveals itself neither to one (who considers it) as inwardly wise, nor as outwardly wise, nor as gross, nor as subtle, nor as knowledge, nor as ignorance, nor as knowledge of both (external and internal), nor as conceivable, nor as directly connected with worldly activities. He who realizes it thus becomes liberated; he becomes liberated. Thus said the god Brahma.

IX-23. The mendicant monk is a knower of the real nature of the Self. The mendicant monk journeys alone (as duality is foreign to him even in a crowd). Like a deer timid through fear, he remains (without mixing with company). He does not stand in the way (of others' progress). Discarding everything other than his (bare) body, sustaining his life in the manner of a bee (by collecting food from different places) and deeply meditating on his Self and without seeing any difference in all things from his own Self, he becomes liberated. This mendicant monk abstaining from being the agent of all (worldly) actions, freed from (duties of) the preceptor, disciple, scripture, etc., and discarding all bands of the phenomenal world, is untouched by delusions. How can the mendicant monk devoid of wealth be happy? He is rich (as he has the wealth of Brahman), beyond both knowledge and ignorance, beyond pleasure and pain, illumined by self-effulgence, celebrated among all (people), omniscient, the giver of all great powers, the lord of all - thus he considers himself. That is the highest place of Lord Vishnu where the Yogins, having reached it never return (therefrom). The sun shines not there, nor does the moon. He never again returns (to worldly life), he never returns. That is final beatitude (Kaivalya). Thus (ends) the Upanishad. End of the ninth chapter (and the Upanishad).

Here ends the Narada-Parivrajakopanishad, included in the Atharva-Veda.

2. Aksha Maalika Upanishad (on Rosary Bead Garland)

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 Omkàra. 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. 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 Iëkàra, 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 Uëkàra, the giver of strength, the essence of everything, be established in the 5th head!
Om Ùëkàra, One who drives away evil spirits, the intolerable, be established in the 6th head!
Om Äëkàra, One who disturbs the (the dis-order), the moving One, be established in the 7th head!
Om Íëkàra, the deluding one, the effulgent and shining, be established in the 8th head!
Om Îëkàra, the hater, the devourer of everything else (or one who conceals everything), be established in the 9th head!
Om Îëkàra, the deluding one, be established in the 10th head!
Om Eëkàra, One who attracts everyone, Suddha-sattva, be established in the 11th head!
Om Aiëkàra, the Pure and Noble (Suddha-sattvika), attracting human beings, be established in the 12th head!
Om Oëkàra, the (base) of entire speech, eternally pure, be established in the 13th head!
Om Auëkàra, of the nature of speech, capable of attracting the peaceful, be established in the 14th head!
Om Aëkàra, capable of attracting elephants etc., attracting, be established in the 15th head!
Om Aãkàra, capable of destroying death terrible, be established in the 16th head!
Om Kaëkàra, the remover of all poison, giver of auspiciousness, be established in the 17th head!
Om Khaëkàra, the tormentor (or disturber) spreading everywhere, be established in the 18th head!
Om Gaëkàra, He who puts dows all obstacles, the greatest, be established in the 19th head!
Om Ghaëkàra, the giver of ..... (sanbhasya), stupefier, be established in the 20th head!
Om Ñaëkàra, the destroyer of all poisons, the sharp, be established in the 21st head!
Om Caëkàra, the destroyer of ..... (abhichara), cruel, be established in the 22nd head!
Om Chaëkàra, the destroyer of goblins, terrifying, be established in the 23rd head!
Om Jaëkàra, the destroyer of ..... (krityas - abhichara), unstoppable, be established in the 24th head!
Om Jhaëkàra, the destroyer of ..... (bhutas), be established in the 25th head!
Om Ñaëkàra, the churner of ..... (mrityu), be established in the 26th head!
Om Âaëkàra, the remover of all diseases, the good One, be established in the 27th head!
Om Âhaëkàra, of the nature of moon, be established in the 28th head!
Om Áaëkàra, the soul of Garuda, remover of poisons, be established in the 29th head!
Om Áhaëkàra, the giver of all wealth, the good One, be established in the 30th head!
Om Åaëkàra, the giver of all successes (siddhis), the deluder, be established in the 31st head!
Om Taëkàra, the giver of wealth and grains, who pleases one, be established in the 32nd headOm Thaëkàra, One who yokes with dharma, faultless one, be established in the 33rd head!
Om Daëkàra, the developer of growth, with pleasing looks, be established in the 34th head!
Om Dhaëkàra, the destroyer of mundane suffering (visajvara), the expansive One, be established in the 35th head!
Om Naëkàra, the giver of enjoyment and liberation, the peaceful One, be established in the 36th head!
Om Paëkàra, the destroyer of poison and obstructions, the Evolved One, be established in the 37th head!
Om Phaëkàra, the giver of eight siddhis, like atomic form, taking capacity, the effulgent nature etc., be established in the 38th head!
Om Baëkàra, the remover of all defects, the auspicious One, be established in the 39th head!

Om Bhaëkàra, One who quietens the goblins, the terrifying One, be established in the 40th head!
Om Maëkàra, the deluder of haters, be established in the 41st head!
Om Yaëkàra, the Omnipresent, the purifier, be established in the 42nd head!
Om Raëkàra, the burning One, the odd shaped, be established in the 43rd head!
Om Laëkàra, the hearer of the world, the effulgent, be established in the 44th head!
Om Vaëkàra, the all-pervading One, the noblest One, be established in the 45th head!
Om Éaëkàra, the giver of all results, the sanctifier, be established in the 46th head!
Om Çaëkàra, the giver of righteousness, wealth and pleasure, ..., be established in the 47th head!
Om Saëkàra, the cause of everything, the undercurrent of all letters, be established in the 48th head!
Om Haëkàra, the base of all speech, the pure One, be established in the 49th head!
Om Laëkàra, the giver of all power, the Supreme One, be established in the 50th head!
Om Kçaëkàra, 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.

3. Atmabodhitha Upanishad

I-1. 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 will go to Vaikuntha.
I-2-4. The Brahmapura is a lotus, shining like lightning and lamp. The son of Devaki is Brahmanya (a Brahmana with 44 sacraments); so are Madhusudana, Pundarikaksha, Vishnu and Achyuta. Narayana is the one, existing in all creatures, the causal person without a cause.
I-5. 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-6-8. In the middle of the heart-lotus It (Brahman) exists with knowledge as the eye; the world, knowledge are established in Brahman. He, the seeker, departs from this world with this knowledge, getting all desires in the other world becomes immortal. Where there is always light and value, there the person attains immortality - Om Namah.
II-1-10. 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.
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.

I am endless knowledge, auspicious, indivisible, faultless, reality unbounded. I am to be known by Agamas, attractive to all the worlds. I am pure joy; purity, sole, ever shining, beginningless; I have ascertained the highest Truth.
I know myself without a second, with discrimination. Even then Bondage and Liberation are experienced.

The world has gone away that appears to be real like serpent and rope; only Brahman exists as the basis of the world; therefore the world does not exist; like sugar pervaded by the taste of the sugarcane, I am pervaded by Bliss. All the three worlds, from Brahma to the smallest worm are imagined in me.
In the ocean there 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.
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 Kaarana-deha.
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, I do not touch the defects of Inertia. Even a small lamp can remove big darkness; so even a little knowledge destroys big ignorance.
Just as there is no serpent in the rope at any time, there is no world in me.
Even practising this for a muhurta (a short time) one does not return (to this world).
Om! May my speech be based on (i.e. accord with) the mind;
May my mind be based on speech.
O Self-effulgent One, reveal Thyself to me.
May you both (speech and mind) be the carriers of the Veda to me.
May not all that I have heard depart from me.
I shall join together (i.e. obliterate the difference of) day
And night through this study.
I shall utter what is verbally true;
I shall utter what is mentally true.
May that (Brahman) protect me;
May That protect the speaker (i.e. the teacher), may That protect me;
May that protect the speaker - may That protect the speaker.
Om! Let there be Peace in me!
Let there be Peace in my environment!
Let there be Peace in the forces that act on me!

Here ends the Atmabodhopanishad, as contained in the Rig-Veda.

.4. Naada Bindu Upanishad

1. The syllable 'A' is considered to be its (the bird Om's) right wing, 'Upanishad', its left; 'M', its tail; and the Ardha-Matra (half-metre) is said to be its head.
2. The (Rajasic and Tamasic) qualities, its feet upwards (to the loins); Sattva, its (main) body; Dharma is considered to be its right eye, and Adharma, its left.
3. The Bhur-Loka is situated in its feet; the Bhuvar-Loka, in its knees; the Suvar-Loka, in its loins; and the Mahar-Loka, in its navel.
4. In its heart is situate the Janoloka; Tapoloka in its throat and the Satya-Loka in the centre of the forehead between the eyebrows.

5a). Then the Mantras beyond the Sahasrara (thousand-rayed) explained
5(b)-6(a). An adept in Yoga who bestrides the Hamsa (bird) thus (viz., contemplates on Om) is not affected by Karmic influences or by tens of Crores of sins.
6(b)-7. The first Matra has Agni as its Devata (presiding deity); the second, Vayu as its Devata; the next Matra is resplendent like the sphere of the sun and the last, Ardha-Matra the wise know as belonging to Varuna (the presiding deity of water).
8. Each of these Matras has indeed three Kalas (parts). This is called Omkara. Know it by means of the Dharanas, viz., concentration on each of the twelve Kalas (or the variations of the Matras produced by the difference of Svaras or intonation).
9-11. The first Matra is called Ghoshini; the second, Vidyunmali (or Vidyunmatra); the third, Patangini; the fourth, Vayuvegini; the fifth, Namadheya; the sixth, Aindri; the seventh, Vaishnavi; the eighth, Sankari; the ninth, Mahati; the tenth, Dhriti (Dhruva); the eleventh, Nari (Mauni); and the twelfth, Brahmi.
12. If a person happens to die in the first Matra (while contemplating on it), he is born again as a great emperor in Bharatavarsha.
13. If in the second Matra, he becomes an illustrious Yaksha; if in the third Matra, a Vidyadhara; if in the fourth, a Gandharva (these three being the celestial hosts).
14. If he happens to die in the fifth, viz., Ardha-Matra, he lives in the world of the moon, with the rank of a Deva greatly glorified there.
15. If in the sixth, he merges, into Indra; if in the seventh, he reaches the seat of Vishnu; if in the eighth, Rudra, the Lord of all creatures.
16. If in the ninth, in Mahar-Loka; if in the tenth, in Janoloka (Dhruva-Loka --?); if in the eleventh, Tapoloka, and if in the twelfth, he attains the eternal state of Brahma.
17. That which is beyond these, (viz.,) Para-Brahman which is beyond (the above Matras), the pure, the all-pervading, beyond Kalas, the ever resplendent and the source of all Jyotis (light) should be known.
18. 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 his further course of development).
19. That person always engaged in its contemplation and always absorbed in it should gradually leave off his body (or family) following the course of Yoga and avoiding all intercourse with society.
20. Then he, being 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. O intelligent man, spend your life always in the knowing of the supreme bliss, enjoying the whole of your Prarabdha (that portion of past Karma now being enjoyed) without making any complaint (of it).
22-23(a). Even after Atma-Jnana (knowledge of Atman or Self) has awakened (in one), Prarabdha does not leave (him); but he does not feel Prarabdha after the dawning of Tattva-Jnana (knowledge of Tattva or truth) because the body and other things are Asat (unreal), like the things seen in a dream to one on awaking from it.
23(b)-24. That (portion of the) Karma which is done in former births and called Prarabdha does not at all affect the person (Tattva-Jnani), as there is no rebirth to him. As the body that exists in the dreaming state is untrue, so is this body.
25(a). Where then is rebirth to a thing that is illusory? How can a thing have any existence, when there is no birth (to it)?
25(b)-26(a). 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?
26(b)-27. As a person through illusion mistakes a rope for a serpent, so the fool not knowing Satya (the eternal truth) sees the world (to be true). When he knows it to be a piece of rope, the illusory idea of a serpent vanishes.
28-29(a). So when he knows the eternal substratum of everything and all the universe becomes (therefore) void (to him), where then is Prarabdha to him, the body being a part of the world? Therefore the word Prarabdha is accepted to enlighten the ignorant (only).
29(b)-30. Then as Prarabdha has, in course of time, worn out, he who is the sound resulting from the

union of Pranava with Brahman 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 through the right ear.
32. The sound which he thus practises makes him deaf to all external sounds. Having overcome all obstacles, he enters the Turya state within fifteen days.
33. In the beginning of his practice, he 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 Mardala (a musical instrument), bell and horn.
35. At the last stage, those proceeding from tinkling bells, flute, Vina (a musical instrument) and bees. Thus he 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. It (the mind) becoming insensible to the external impressions, becomes one with the sound as milk with water and then becomes rapidly absorbed in Chidakasa (the Akasa where Chit prevails).
40. Being indifferent towards all objects, the Yogin having controlled his passions, should by continual practice concentrate his attention upon the sound which destroys the mind.
41. Having abandoned all thoughts and being freed from all actions, he should always concentrate his attention on the sound and (then) his Chitta becomes absorbed in it.
42-43(a). Just as the bee drinking the honey (alone) does not care for the odour, so the Chitta which is always absorbed in sound, does not long for sensual objects, as it is bound by the sweet smell of Nada and has abandoned its flitting nature.
43(b)-44(a). The serpent Chitta through listening to the Nada is entirely absorbed in it and becoming unconscious of everything concentrates itself on the sound.
44(b)-45(a). The sound serves the purpose of a sharp goad to control the maddened elephant - Chitta which roves in the pleasure-garden of the sensual objects.
45(b)-46(a). 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.
46(b)-47(a). 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.
47(b)-48(a). The sound exists till there is the Akasic conception (Akasa-Sankalpa). Beyond this, is the (Asabda) soundless Para-Brahman which is Paramatman.
48(b). 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(a). This sound is absorbed in the Akshara (indestructible) and the soundless state is the supreme seat.
49(b)-50(a). The mind which along with Prana (Vayu) has (its) Karmic affinities destroyed by the constant concentration upon Nada is absorbed in the unstained One. There is no doubt of it.
50(b)-51(a). Many myriads of Nadas and many more of Bindus - (all) become absorbed in the Brahma-Pranava sound.
51(b)-52(a). Being freed from all states and all thoughts whatever, the Yogin remains like one dead. He is a Mukta. There is no doubt about this.
52(b). After that, he does not at any time hear the sounds of conch or Dundubhi (large kettle drum).
53. The body in the state of Unmani is certainly like a log and does not feel heat or cold, joy or sorrow.
54. The Yogin's Chitta having given up fame or disgrace is in Samadhi above the three states.
55. Being freed from the waking and the sleeping states, he attains to his true state.
56. 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.

Here ends the Nadabindu Upanishad, as contained in the Rig-Veda.

5. Soubhagya Lakshmi Upanishad

I-4: Seated in the spotless lotus Coloured as its pollen heaps Bearing in her lotus palms
Lotus pair and symbolled promise Of fear dispelled and boons bestowed;
With jewelled crown and ornaments diverse Wondrously adorned - Let Sri,
Mother of the world entire, Promote our fortunes ever.
I-5: Her seat: With the goal kept in view, set down in the pericarp the seed-syllable' of Sri; and in the eight-petalled, twelve-petalled, and sixteen-petalled lotuses, the half verses of the Srisukta (hymn on Sri); outside it (the sixteen-petalled lotus), (set down) the verse 'yah sucih', etc., together with the alphabet (from a to la); (and outside, and all around) set down the 'seed-syllable' of Sri. Also, draw the ten limbs of the diagram. Then invoke the Goddess Sri.I-6: With the limbs (e.g. 'SRAN 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 Sri, invocations, etc., (must be made). Sixteen thousand utterances (of the hymn must be made). I-7: Of the monosyllabic incantation of Rama, the Goddess of Prosperity, the seer, metre and deity are Bhrigu, Nicird-Gayatri and Sri. The power of the seed is SAM. The six limbs are SRIM, etc.I-8: 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: 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: 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.
I-11: Sri 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: Adeptship in the science of Sri is reserved for those who are free from desires; never for those who cherish desires. II-1: Then the gods said to Him: Expound the principle indicated by the fourth (i.e. the 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 littleWhen food consumed is digested aright,At ease be seated in a spot secluded,Untroubled by pests, ever free of

desire -Such is 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: Ears, mouth, eyes and nostrils must, perforce,Be by yoga stopped;Clear and flawless then is heard the note In cleansed Susumna's channel.II-5: In Anahata, then, Resonant with strange notes, a sound is heard.Sacred becomes the yogin's body; thusWith splendour filled and odour heavenly
He is ill no longer;II-6: His heart is filled;When heart-space resounds, a Yogin he
Becomes; snapping the second knot, flows At once the breath to middle region.
II-7: Poised in lotus seat and others, too,Firm established must the Yogin be.
The knot of Vishnu, then rent asunder Delight wells up supreme.II-8: Beyond Anahata, 'the unstruck note',Rises the drum's resounding sound;With energy, piercing Rudra's knot
The mridanga's note is heard. II-9: 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 Of sages like Sanaka and the rest. 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: Through unity with Self, prevent contact With others; so too, through Self's being Oppose ought else's self; thus, becoming Truth supreme, of all dualities free,Supreme is one for ever. II-13: Renounce the sense of I; yea, Of this world, of appearance so unlike.Never again is sorrow for the sage,Rooted in Truth transcendent. 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 styled concentration.II-17: Rid of the light of wakefulness,And of the mind that dreams;Rid of sleep that knows none other,Free of all that causes pain;Total void without reflections - Such is concentration.II-18: Through ceaseless concentrated sight When thought of body there is nought;Then un-stirring Self is realized -This, concentration is called.II-19: Whither-soever the mind wanders There, just there, is the prime abode;There, just there, is supreme Brahman That abides alike everywhere.III-1: Next, the gods said to Him: 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.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 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 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 wheel 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 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, 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 Brahman-orifice is the 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 of space. 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.

Om! Speech is rooted in my thought (mind) and my thought is rooted in my speech. Be manifest, patent, to me; be ye two, for me, the lynch-pins of the Veda.Let not Vedic lore desert me.With this mastered lore, I join day with night.I shall speak what is right; I shall speak what is true.Let that protect me; let that protect the speaker.Let that protect me.Let that protect the speaker, protect the speaker! Om!

6. Tripura Upanishad

1. Three cities are there, and pathways three for all. (On the dais of Fortune) are letters a, ka, tha and others.In them there dwells, never-aging, ancient,The exceeding grandeur of the gods. 2. Subject to Her whose sources are nine Shine forth the centres nine and Yogas nine,Nine deities and regents of the planets nine, Gentle healing deities nine and gestures nine.3. The One she was, the Foremost;She was the nine, the nineteen and the twenty-nine;The forty, she; may the radiant energies three,As fond mother's love, encircle me.4. In the beginning was upblazing Light; Gloom and Motion stretched athwart the Ageless; The Moonlight gladness and delights; these spheres Adorn indeed (the knowers of Brahman).
5. Of the three lines, abodes, three worlds and three spheres With triple constituents (She is the prop). This group of three among the sheaths is prime. In diagram drawn with mystic words The God of Love with Fortune's Goddess dwells.6. The Exhilarating and the Proud, The Auspicious, the Lucky and the Lovely,The Perfected, the shy, the Witty One,The Gratified, the chosen and the Full,
The Wealthy, the Forbidden, the Graceful, The Eloquent - (These on Consciousness do wait).
7. Attended thus the Power of Consciousness Is drunk with the drought of Immortality;
Knowing Her and worshiping Her throne (Her devotees) on heaven's great vault do dwell
And enter the supreme Tripuraas.8. Desire, the womb, the Digit of Desire, The Wielder of the Thunderbolt, the Cave, Ha sa, the Wind, the Cloud, the King of Heaven,Yet again the Cave, sa ka la and maya - ha-sa-kala Shreem .Such is the primeval Wisdom, embracing all, Mother of the vast universe.9. Uttering in secret Her three basic letters -The sixth, the seventh and the eighth -Lauding the Lord, the theme of the Upanishads,The Seer, the Fashioner, the Free to Will,(Seekers) achieve the state of Immortality.

Here ends the Tripura Upanishad, included in the Rig-Veda.

7.Tripuraataapiini Upanishad

I-7: Now we shall elucidate the supreme mystery of it (i.e. the mantra given above). The syllable tat of the great mantra is the eternal Brahman, the supreme Lord, indefinable, impeccable, unconditioned, and unconstrained. He thinks, perceives, evolves, desires the status of consciousness. Thus that sole Deity, essentially good, evolves as the visible world. In the ascetics, sacrifices, mystics, He desires and what is desired is born. Being free from desires (in truth) and impeccable, He holds sway. He puts forth (letters like) *a, ka, ca, ta, ta, pa, ya and sa.* Hence is the Lord named Desire. So, technically, (the Lord as) Desire pervades ka. Desire alone is this tat. Thus is karma understood. Hence it is the sense of tat. Whoso knows thus (becomes the Lord).

I-8: *Savitur varenyam.* The root supreme *shu* means 'to give birth to a living thing'. Savitur gives birth to living things; power gives birth.I-9: This primeval power is Tripura,The supreme sovereign, Tripura; Goddess great with ear-rings adorned In sphere of fire abiding. I-10: Whosoever masters (this knowledge) pervades everything. The power of the triangle (the serpent power) creates with (the aid of the) exalted letter e. So only the letter ‘ e’ is taken.I-11: *Varenyam* means the best, the adorable, the imperishable, worthy of obeisance. So varenyam is understood as the letter e. Whoso knows this (becomes the best).

I-12: *Bhargo devasya dhimahi* - this we shall expound: Dha denotes bearing. By thought is the supreme Lord borne. Bharga is the shining one that dwells in the centre; the imperishable fourth (letter), the immediate Fourth, the all, the inmost of everything. The fourth letter i is in the middle of words. Thus is the form of bharga expounded, they say. So the letter i is understood as the equivalent of *bhargo devasya dhi*.I-13: The exposition of *mahi*. The letter in which are present greatness, inertness and hardness is mahi. The letter la is the supreme abode. The letter la denotes the sphere, predominantly hard, comprising the seas, the mountains, the seven islands and the forests, and having a resplendent form. By *mahi* the goddess Earth is denoted.
I-14: *Dhiyo yo nah prachodayat.* May the supreme Self, the primeval, transcendental Sadasiva, inspire (our) thoughts, (our) luminous Self, with the steadfast letter la towards the transcendental, undifferentiated Real, which is beyond the sphere of desire for contemplation. Without verbal utterance, holding this in mind only, should one meditate.

I-15: *Paro rajase savadom.* Finally that (which is other than the Self) becomes the supreme Light, pure consciousness, the divinity dwelling in the heart, whose mark is consciousness, and which is (the same as) hrim, whose abode is the heart. So the group of five letters, Vagbhavakuta, which gives rise to the five elements and consists of five sections, is clarified. Who knows thus (reaps the results).

I-16: Now the next group that has become *Kaamakala is called Kaamakuta,* say the wise. In the utterance of the thirty-two sacred syllables, *tat savitur varenyam, e*tc., tat is the supreme Self, Sadasiva, the imperishable, the pure, the unconditioned. The syllable ‘ ***ha****’,* setting forth the identity (with Siva), has the form of Siva; it is held to be unarticulated, (though) a syllable. Thus, remaining external, it (ha) indicates the PowerI-17: Along the line indicated earlier of tat savituh the moon (whose seed-syllable is ***‘sa’*** must be placed next to the sun (whose seed-syllable is ‘ha’). (The light of the sun) fills the region between the basic circle and the sacred orifice of the crown. The syllable *‘**sa***’ is said to be unique. (He who is meditated on as tat and savitur) is the divine being whose essence is Siva and Sakti. I-18: Siva is the

Supreme God So (Brahman-knowers) say; Sakti is all that is born;Sun and moon united are Hamsa - Brahman attributeless.I-19: From Siva supreme, who creates Desire's objects, wells up desire;
Lord of desires, the choice Light Is described as the letter '**ka**'

I-20: *Tat Savitur varenyam Bhargo devah*. The imperishable milk that wipes out the effects of acts and their agents is worth imbibing. That imperishable (milk) is won through the union of the supreme Self and the individual self. That is the clear third syllable ha. It is indeed Sadasiva, the flawless, the shining divinity. The last syllable is thus expounded as the supreme abode.

I-21: *Dhi* denotes upholding; the upholding of inert matter is associated with mahi, denoted by the syllable, la. The sense of la coming after ha denoting Siva is clearly (Brahman). The last syllable is the Supreme Spirit. May it inspire our thoughts!

I-22: *Paro rajase savadom:* This group is the abode of Kamakala (i.e. the Vagbhava group). He who treads the six paths (such as the path of letters) reaches the seat of Vishnu. Whoso knows thus (reaches that seat). Nothing besides this (exists), says the Lord.

I-23: After this the other, the third group, *Shaktikuta*, attains (accord) with the Gayatri of thirty-two syllables.

I-24: *Tat Savitur varenyam.* From the Self (comes) the sky; from the sky the air stirs forth. What comes into being in dependence on It is adorable. Befitting Savitur is the coming together of the individual self and the Supreme Self. The syllable denoting the individual self, (sa), clearly attains the form of the luminous Power.

I-25: *Bhargo devasya dh*i. With these words is counted the syllable (*ka*) denoting Siva who contains (all). With mahi, etc. (*la* is in accord). With the desirable, lovely, visible remainder (i.e. *dhiyo yo nah, etc.*), the desirable, lovely (*hrillekha* is in accord). Thus is *Shaktikuta* elucidated.

I-26: Whoso repeats thus the fifteen-syllabled mantra of Tripura attains all desires; he attains all enjoyments; he conquers all worlds; he causes all words to bloom; he attains the status of Rudra; breaking through the abode of Vishnu (the veil of Maya), he reaches the supreme Brahman.

I-27: Having set forth the primeval vidya (incantation), the Shakti group ***(sa ka la hrim***) and Power and Siva (denoted by sa ka) (must be contemplated in the first abode, the wakeful state). The Lopamudra incarntation (*ha sa ka la hrim) (*must be contemplated) in the second abode, (the dream state).

I-28: In the third abode (or the collective sleep state) must be contemplated the previous incantation, the Power, hrillekha, without the nasal sound (*sa ka la hri)*, the incantation on which Durvasas, the wrathful sage, meditated.

I-29: The Vagbhava group of the previous incantation is described as pertaining to Manu, Chandra and Kubera.

I-30: After Madana (or klim) comes the auspicious Vagbhava; next is the Kamakala (ka, etc.); next is the Sakti group, sa, etc. This grouping, in this order, was adored by Manu, and must be contemplated in the fourth abode (the Visva state).

I-31: (First) that which is styled Siva and Sakti (namely ha, etc.); then Vagbhava; again the Siva and Sakti group; and the third (sa, etc.) - this incantation, adored of Chandra, is to be contemplated in the fifth abode (the Taijasa state).

I-32: The incantation of Shiva, etc., added to that of Chandra is the incantation of Kubera; it must be contemplated in the sixth abode (the Prajna state). Whoso knows this (attains Kubera's wealth).

I-33: Leaving out the fourth vowel i, and placing the sun and the moon (represented by ha and sa) in the beginning of all (groups), there results the vidya (incantation) promoting power over desires; it is named after Agastya and must be meditated on in the seventh abode (the Viraj state).

I-34: In the incantation (of Agastya) given above, set in twofold manner, ha ha, representing the incantations beginning with Kama and Madana; then sa, the seed-syllable of Sakti, and ka, the beginning of Vagbhava. Of sa and ka, let the vowels be shortened into half-syllables. This is the incantation of Nandi (to be contemplates) in the eighth abode (the Sutratman state).

I-35: The Vagbhava group; the incantation of Agastya, consisting of words and meanings styled Kamakala; (then) all the power of Maya (the Sakti group) - (these, integrated, were adored by the sun and so) this is called the incantation of Prabhakara. (It must be meditated on) in the mind abode (the state of the causal abode).

I-36: Again the incantation of Agastya; (then) Vagbhava; the seed-letter of Sakti (hrim); the seed-letter of Kama (klim); the seed-letters of Siva and Sakti (hamsa); (again) the seed-letter of Kama (klim); the seed-letter of the earth (lam); that of Maya (hrim); the abode of Kamakala (the six syllables beginning with ha); the seed-letters of the moon and the sun (so'ham); the seed-letter of Kama (klim); that of Siva (ham); that of Mahiman (sa); the third (i.e. hamsa, so'ham and hamsa) - (integrated), this incantation, adored by Shanmukha must be meditated on in the tenth abode.

I-37: Repeating the incantation of Agastya after that of Shanmukha, one gets the incantation of the supreme Siva who rules over the last region. It must be meditated on in the eleventh abode (in the spirit of Anujnatir).

I-38: Repeating the incantation of Agastya with Vagbhava, the incantation of Kubera, the abode of Kamakala and the sovereign group of Sakti derived from the incantation of Lopamudra, one gets the incantation of Vishnu. It must be meditated on in the twelfth abode (in the spirit of pure Anujna). He who knows thus (becomes Vishnu).

I-39: The Lord (Sadasiva) said to all the gods: Having listened to the incantation (set forth by Me) and made it clear to yourself ('I am Brahman'), know (there is nothing other than Brahman) and reduce (whatever appears besides) to Brahman. Enthrone the supreme vidya, the Divinity in the heart - the

Divinity styled Kama, the Primeval One; whose form is the Fourth; who transcends the Fourth, who exceeds all; who occupies all seats consecrated with holy spells; who is surrounded on all sides by deities seated on the main and subordinate seats; who pervades all parts (from Prana, vital breath, to naman, name); the deity who is replete with delight; who is in union with the supreme Spirit; who is in the heart; whose gift is immortality; who is complete and who is possessed of senses; who, forever, is up risen; who comprises three groups; has three abodes, and is the supreme and most excellent Maya; who is the supreme power of Vishnu. Enthrone in the pericarp of the heart's lotus the supreme, sacred Lakshmi, the Maya ever up risen; who controls the senses of Her devotees; who overwhelms the god of love; who is armed with bow and arrow; who inspires eloquence; who abides in the centre of the moon's sphere, is adorned with the crescent, and assumes the guise of the seventeen Prajapatis. She is the great one, eternally present. Her hands holding a noose and a goad are charming. She, the three-eyed one, shines like the rising sun. In the heart meditate on the goddess Maha Lakshmi, comprehending all glories and possessed of all auspicious marks. Her own nature is Spirit. She is flawless. Her name is Trikuta. She has a smiling face, is beautiful, is the great Maya, and is extremely fascinating. She is adorned with great ear-rings. She rests on the threefold seat and abides in the nameless sacred abode, Sripitha. She is the great Bhairavi, the power of Spirit, the great Tripura. Meditate on Her through the great yoga of meditation. Whoso knows Her thus (fulfils his life). This is the great Upanishad.

II-1: Then, therefore, having uttered the verse, 'Let us for all-knowing Fire the soma press', etc., one achieves the realization of Tripura.
II-2: The seers said: Explain the form of the extensive seed-letters latent in the beginning, middle and end of the glorificatory verse, 'Let us for all-knowing fire ....'
II-3: The Lord said to them: Utter the verse, 'Let us for all-knowing Fire the soma press', etc. Repeat backwards the last group of the Adividya (i.e. sa ka la hrim). Lengthen the first syllable of the first group (as ka) and that of the second group (as ha). (Together we get ka ha). 'Let us press the soma'. They say that (this verse refers to the state in which) cosmic ignorance vanishes; it is competent (to extinguish all that has been imagined as other than Brahman); it is the most excellent and blissful; it is the great glory.
II-4: The first group (called Vagbhava), the same as all prosperity, causes the sublation (of the world of objects); the second group (named after Kama) supports (the world of objects); the third (named after Sakti) brings it into being. Thus meditating on the three groups and purifying the mind, and elucidating the incantation of Tripura, one utters the mantra 'Let us for all-knowing Fire the soma press', etc.; then (there dawns) the wisdom called the incantation of Maha Vidyeshvari.
II-5: (Relying on) the incantation of Tripureshvari, having uttered the word jatavedase ['for all-knowing Fire'] and associating the dot denoting the divine principle of Siva with the vowels a, etc., of the Pranava, one gets the serpent-power that has become one with immortality and has assumed the triangular form (at the base of the spinal column).
II-6: Thus, of the chief principle of Adividya, the first group (beginning with ka) is Vagbhava; the second (beginning with ha) is the Kamakala. With the utterance of the syllables jata, the supreme Self is clearly expressed.
II-7: By the syllables jata, etc., the supreme (undifferentiated) Self, Siva, is denoted.
II-8: From birth onwards given to desires, one desires (Lordship). (When desires are renounced) perfection (of one's nature results). (So the knowers of Brahman) declare.
II-9: That very thing (the perfect spirit of Siva), we declare aright as installed in the three la-s, the seed-

letters of the earth. Clarifying the letters of the mantras in the light of the significance of the three la-s (which denote existence-knowledge-bliss absolute), each in the midst (of the three groups), the word gotra must be understood. The principle of Siva is said to have been installed in this gotra. Thus has it been elucidated. Then follows the Kamakala (the second group beginning with ha). The rest may be elucidated as before with reference to vamam (competent). The incantation thus explained is styled Sarvarakshakari, the All-protecting one.

II-10: Thus having clarified this incantation of Tripureshi by means of the verse jatavedase, etc., there remains but the one supreme Divinity, the Light. Or (this results from) the incantation (consisting of the three groups). Grant the boon of the Fourth (i.e. meditate on the fact that the three groups do not exist independently of Siva). Fully identify the 'I' - sense with the nature of the Lord. Relate each of the three groups with the incantation styled the All-protecting one. Also clarify the incantation of the Atmasana form. Repeat the verse jatavedase, etc., and (once more) recall to mind the All-protecting incantation. Assign the form of Siva and Sakti to the initial and final positions (of the All-protecting incantation). Know that the syllable sa in the verse jatavedase, etc., has Sakti as its quintessence and that the word soma represents the prowess whose quintessence is Siva. Whoso knows this becomes great.

II-11: Thus elucidate this incantation which abides in Tripura and which is set forth in the circular seat. Repeat the verse jatavedase, etc., and also the incantation of Tripureshvari which is ever ascendant and whose quintessence is Siva and Sakti, as already set forth. Jatavedas symbolizes Siva, and sa has the imperishable Sakti as its essence. Elucidate Tripura, the ever-ascendant Maha Lakshmi, resting on the seat of mantras (symbolized by ha and sa), denoting the sun and the moon, pervading the three groups and subsisting in between Siva and the primeval Power. Repeat the verse jatavedase sunavama somam, etc., and call to mind the previous incantation associated with the seat of the real Self. With the words veda, etc., (in the verse), essentially the same as the sun denoted by ha, is indicated the universal Power of the Spirit (cicchakti) ever-ascendant. Put over it the dot (denoting the Siva principle). Elucidate the incantation of Tripura, garlanded, abiding in the seat of the Adept. Repeat the verse jatavedase sunavama somam, etc. Relying on the enchanting Tripura, contemplate (Her) in the syllables ka la. Elucidate the embodied incantation of Tripura, the sovereign over all incantations. Repeat jatavedase, etc., and relying on Tripura, the Lakshmi, one consumes fire.

II-12: Elucidate the incantation of Tripura, the Mother, the sovereign threefold Light, knowing that she consumes with a mouth of fire.

II-13: Thus with the words sa mah parsad ati durgani visva, She illuminates the supreme, She who is the inner Self. Her incantation, here, having become an effect, is utilized in the act of hailing. She is deemed competent in every way.

II-14: Thus these eight incantations, the very limbs of the divine Mahamaya are elucidated.

II-15: The gods verily said to the blessed Lord: Tell us about the foremost of the wheels, which promotes all desires, is adored of all, takes all forms, faces all quarters, and is the gateway to Liberation, by adoring which the Yogins cut through (the knot of differences) into the un-differenced bliss of supreme Brahman.

II-16: To them the blessed Lord said: We shall elucidate the concept of Sri Chakra.

II-17: Make a triangle with three vertices. In it take as a measure a line, lengthen it, and make a triangle farther in front of it. Parallel to the base of the first triangle, but over all, make another triangle. The first triangle is the wheel, the second is the intermediary region, and the third has, marking it, the eight triangles.

II-18: Then, moving the line beyond the intermediary quarters, on the extremities of the eight spoked

wheel move the line for soliciting the Sadhyas etc. Have the upper part marked with triangles. Draw four lines going up from the closed regions. In due order, with the two measuring lines, the wheel comes to be marked with ten triangles.
II-19: In the same manner, again, the wheel with ten spokes takes shape.
II-20: The wheel with fourteen spokes takes shape by joining the measuring line brought up to the parts of the ten spokes, after having joined the four vertices of the central triangles with the triangles at the extremities of the four lines.
II-21: Then take shape respectively the wheels enveloped in the eight lotuses, the sixteen lotuses, and the earth-wheel with four gates.
II-22: Thus has the wheel been elucidated by the process of construction.
II-23: I enumerate in the reverse order (the elements of) the wheel consisting of the nine selves. The first wheel enchants the three worlds; has the eight powers such as the power to assume the atomic size etc.; has the eight mothers; has the decade beginning with the All-agitating force; etc.; is manifest, is occupied by Tripura, and is characterized by the mystic mark of the All-agitating force.
II-24: The second wheel fulfils all expectations, is conjoined with the sixteen attractive powers beginning with sakama. It is well protected, occupied by the sovereign Tripura, and is characterized by the mystic mark of the All-scattering force.
II-25: The third wheel agitates all and is adorned with the eight flowers of Cupid. It is better secured, occupied by the beautiful Tripura, and characterized by the mystic mark of the All-fascinating force.
II-26: The fourth wheel grants excellence to all; has fourteen forces like the All-agitating force; is associated with a tradition; is occupied by the Dweller in the three cities, and is marked by the mystic mark of the All-subduing force.
II-27: The fifth wheel, beyond the fourth, accomplishes all ends; has the ten forces such as the power to yield all perfections; has the fullness of the Kaula; is occupied by Maha Lakshmi who is Tripura, and is marked by the mystic mark of the greatly exciting force.
II-28: The sixth wheel protects all; has ten traits such as omniscience; is devoid of interspaces; is occupied by the garlanded Tripura; and has the mark of the great goad.
II-29: The seventh wheel cures all diseases; has eight forces such as the force to subdue; has its mysteries; and bears the mystic mark of the khechari.
II-30: The eighth wheel grants all perfections; is characterized by four weapons, and the mysteries, higher and lower. It is occupied by the mother, Tripura, and has the mystic mark of the seed.
II-31: The ninth master-wheel is replete with all delight and is associated with the triad such as Kameshvari. It is exceedingly mysterious, occupied by the great Tripura, the beautiful, and has the mystic mark of the triangle.
II-32: All the metres indeed have passed over as spokes into the wheel. **This wheel is the Srichakr**a.
II-33: In its hub, in the sphere of fire, are the sun and the moon. Worship the seat of the syllable Om there. There is the Imperishable in the form of the point. Call to mind the supreme Incantation, sky-like, and immanent in it. Bring thither the great Tripura, the beautiful. Petition Her with the single verse:
Goddess! In milk bathed, with sandal paste Besmeared! Goddess! With bilva leaves worshipped!
Durga! I seek refuge in Thee.Adore Her with the mantra of Maya Lakshmi. Thus spoke the blessed Lord.
II-34: With these mantras adore the blessed Goddess. Then She becomes pleased and manifests Herself. So whoever worships with these mantras sees Brahman. He sees all things and achieves immortality - whosoever knows thus. This is the great Upanishad.

III-1: The gods said to the blessed Lord: We would fashion the mystic marks. The blessed Lord told them: Seated in the lotus posture with the region of the knees touching the earth, make the mystic marks.
III-2: He who knows the mystic mark of the triangle attracts all; he knows all; enjoys all fruits; he breaks up all and immobilizes the foe. Keeping the middle fingers over the ring fingers, he (brings together) the little fingers and the thumbs, the forefingers being left free like rods pointing downward. Thus is the first mark made (the triangle).
III-3: The same with the middle fingers joined is the second (the seed).
III-4: The third has the shape of the goad.
III-5: Rubbing the palms in the reverse order, bringing together the thumbs and the forefingers, the fourth is formed (the great goad).
III-6: The fifth (the great Deluder) is made when the thumbs are joined to the nails of the middle fingers, after rubbing with the forefinger on the little finger and the ring fingers held straight with the middle fingers.
III-7: The same shaped at the tip like a goad is the sixth (the All-subduing).
III-8: Keeping the left hand in the right resting posture, the ring fingers in the middle of the little fingers, and the middle fingers with the forefingers crossed over them, the thumbs straight, one gets the seventh, the khechari (the All-attracting).
III-9: In the all-upright, all-retracting posture, keeping each little finger in the space between its middle finger and the ring finger, and at the sides the forefingers in the shape of the goad, and the thumbs and palms in contact, the eighth is formed (the All-scattering).
III-10: The ring fingers rest on the back of the middle fingers; the thumbs holding the middle fingers on which rest the forefingers remain in the middle - thus is the ninth formed (the All-agitating).
III-11: Keeping the little fingers equally in and the thumbs, too, equally in, the mystic mark comes to have three sections. The five arrows, the mystic marks such as the five, are clear.
III-12: Krom is the seed of the goad; (ha, sa are those of Siva and Sakti; kha, of killing; prem, of enchantment); ha, sa, kha, prem, of khechari; ha (of the sun); straum (of desire); (ka) the first seed of Vagbhava is the ninth. (Ha, the first seed of Kamakuta) is the tenth. Whoso knows thus (becomes an adept in mantra).
III-13: Now, therefore, we shall expound the wheel that has become the Kaamakala. *Hrim, klim, aim, blum, straum* - these five desires pervade the whole wheel. Wrap up the middle desire, aim, in the past (desire), straum, (i.e. aim, straum, aim). Let this group be put within blum. Bind up twice the end sought with the two medial aim-s and worship (setting them) in the birch-bark. Whoso knows this wheel knows all; he attracts all the worlds; he immobilizes everything. The wheel dyed in indigo slays foes, arrests all movements. Smearing it with lac, one controls all worlds. Uttering the formula nine lakhs of times, one attains the status of Rudra. Wrapping up (the wheel) in the inscribed diagram, one becomes victorious. Offering oblation in the fire built in a triangular fire-place, one wins over women. Doing so in a fire-place shaped like a rod or a circle one acquires unrivalled wealth. Doing so in a square fire-place one gets rain. If one offers oblations in a triangular fire-place, foes are killed, movements are immobilized Offering flowers, one becomes victorious. Offering substances having great tastes, one becomes surcharged with supreme joy. The great tastes are the six tastes.IV-1: The gods, verily, said to the blessed Lord: Lord! The heart of the most excellent Gayatri pertaining to Tripura has been expounded to us.

Here ends the Tripura-Tapini Upanishad, included in the Atharva-Veda.

8. Kundalika Upanishad

18. Thus provided with the means of living, he shall, with the senses subdued, always mutter the (philosophical) mantras. The wise (ascetic) shall realize in his mind (the identity of the individual self with the universal Self) which is the meaning of Om. 19. (From Brahman arose ether); from ether air; from air fire; from fire water; from water the earth. To (the prime cause of all) these primary elements. Brahman, I resort (in reverence); I resort to the ageless, immortal and indestructible Brahman.
20. In me, the ocean of unalloyed bliss, many a time arise and fall waves of the universe due to the winds of the fanciful sport of illusion (Maya).21. I am not attached to my body just as the sky is not attached to the clouds. Hence how can I have its (i.e. the body's) characteristics during (the stages of) waking, dreaming and deep sleep?22. I am always far beyond imagination like ether; I am different from it (the body) as the sun is from the objects of illumination; I am ever changeless just like the unchangeable (i.e. the Meru mountain) and, like the ocean am I limitless.23. I am Narayana, I am the destroyer of the (demon) Naraka, I am (Siva), the destroyer of the three (aerial) cities, I am the Purusha, I am the supreme Lord; I am the indivisible consciousness, the witness of all; I am without a superior, I am devoid of 'I-ness' (egotism) and 'mine-ness' (possessiveness). 24-25. (The ascetic) shall, by the practice (of Yoga) bring together the Prana and Apana vital airs in the body. He shall place the (palms of the) two hands at the perineum, gently biting the (tip of the) tongue thrust out to the extent of a grain of barley. Similarly directing the eyes open to the extent of a black-gram seed, towards the (ether of the) ear (and the feet firmly resting) on the ground, he shall not allow the ear (to function) and the nose to smell (i.e. the five senses shall be controlled). (Thus he accomplishes the union of the Prana and Apana vital airs).
26. (Therefore the vital air passing through the Kundalini and the Susumna gets dissolved in the Sahasrarachakra at the top of the head. Then the vision, the mind, vital air and the 'fire' of the body reach) the seat of Siva (and get dissolved); that is Brahman; that is the transcendent Brahman. That (Brahman) will be realized by the practice (of Yoga), which is facilitated by the acquisition of practice in previous births.27. With the (help of the) external and internal organs (the knowledge of the qualified Brahman) called effulgence, reaching the heart and supported by the vital air's capability (to proceed upwards, goes through the Susumna Nadi) and piercing the skull at the top of the body, one realizes the indestructible (qualified Brahman).28. Those (sages) who attain the transcendent state (through the passage) in the skull at the top of their body, do never return (to the worldly life) for they realize the lower as well as the higher (Brahman).29. The attributes of objects seen do not affect the onlooker who is different from them. The attributes of a householder do not affect him who remains non-aligned without any mental modification, just as a lamp (which suffers no change by the objects revealed by it).30. Let (me) the non-aligned (sage) roll in water or on the ground; I am untouched by their characteristics just as the ether (in the pot) is not affected by the attributes of the pot.31-32. I am free (from the effect) of activities, and changes, devoid of parts and form, I am without fancies, I am eternal , I am without a support and I am devoid of duality. I am the form of all (beings), I am the all, I am beyond everything and without a second; I am the one indivisible knowledge and I am the compact bliss of the Self.33. Seeing everywhere the Self, considering the Self as without a second, enjoying the bliss of the Self, I remain without reflections.34. Walking, standing, sitting, lying or otherwise, the wise sage delighting in the Atman shall live as he wishes (fulfilling his duties; and on leaving the world, will attain final liberation). .

Here ends the Kundikopanishad, included in the Sama-Veda.

9. Maha Upanishad

VI-27. I am awake! I am awake!! Here is the wicked thief (who has been pestering me, viz.,) the mind. I shall destroy him; I have long been under his assault. VI-28. Don't be depressed. Seek not to seize what is fit only to be eschewed. Giving up (ideas of both) rejection and seizure, remain rooted in what is neither to be rejected nor seized; be wholly firm.VI-29-30. The Knower rid of things to be rejected or seized has, without latent impressions, qualities (such as): freedom from desire and fear, conation and action; eternity, equality, wisdom, gentleness, certitude, steadfastness, amiability, contentment, charity and soft-spokenness.VI-31-32. With the sharp needle of (penetrating) intelligence, tear up the nest cast by the fisher-woman of Craving in the waters of transmigratory life - a net made of the cords of (variegated) thoughts, even as a strong wind scatters (the vast) net of clouds. Then abide in the vast status (as immutable Brahman).VI-33. Cleaving the mind with the mind itself as one does a tree with an axe, and attaining the holy status, at once, be steadfast.VI-34. Standing or moving, sleeping or walking, dwelling in a place, flying aloft or falling down, inwardly sure that (all) this is but unreal, eschew (all) clinging. VI-35. If you depend on this objective (world), you have a mind and are in bondage. If you reject the objective (world), you have no mind; you are liberated.VI-36. "Neither am I nor is this real" - so thinking remain absolutely immovable, in the intervals of subjective and objective awareness.VI-37. Rid of what enjoys and what is enjoyed, set in the middle ground between the object and its enjoyer, be ever given to the contemplation of your Self as (pure) awareness.VI-38. Dwelling on "the taste", be filled with the supreme Self; resorting to the propless, steady yourself off and on.VI-39. Those who are bound by ropes are released: (but) none in the grip of craving may be released by anyone. Therefore, Nidagha, shed craving by renouncing all mental constructions.VI-40. Cutting through this innate and sinful craving whose essence is egoism with the needle of self-abnegation, be stationed in the border land of the future and the present, entirely quelling all fear whatsoever.VI-41-43. Rejecting the inveterate idea. "I am (the very) life of these objects and these objects are my (very) life!" "without these I am nothing and they are nothing without me" and reflecting, "I do not belong to (any) object and no object belongs to me", the intellect becomes tranquillized and the actions are performed in a sporting spirit. Latent impression (of such an agent) stand renounced. This renunciation, O Brahmin, is extolled as worthy of profound meditation! VI-44. Due to the equilibrium of the intellect, total obliteration of latent impressions is acquired. That (indeed) should be deemed the obliteration of latent impressions, having won which one gives up (even) the body as one is free from all sense of possessions.VI-45. He is called the Jivanmukta (Liberated-in-life) who lives after giving up all conceivable objects; for he has recreatively given up all latent egoistic impressions.VI-46. Having given up all baseless (mental) constructions and the latent impressions, he who has won tranquility is the best among the Knowers of Brahman; he is the liberated. His renunciation may only be deduced.VI-47-48. These two fearless ones, unconcerned about pleasures and pains that occur in the due course of time, have achieved the status as Brahman - the (passive) renouncer and (the active) Yogin, both of whom are self-disciplined and tranquillized. O Lord of sages! For they neither strive for nor reject anything amidst the inner, mental modifications.VI-49-50(a). He is called the Jivanmukta who lives as one in dreamless sleep, who is neither lifted up nor depressed by the emotions of joy, intolerance, fear, anger, lust and helplessness and who is free from all objective pre-occupations.VI-50(b). The craving born of latent impressions, oriented towards external objects, is said to be bound.VI-51-52(a). The same freed from latent impressions bound up with objects, as such, is said to be liberated. Know that the desire culminating in the prayerful thought, "let this be mind", to be a strong chain that spawns suffering, birth and fear.VI-52(b)-53(a). The magnanimous man renounces (this enchaining desire) vis-a-vis objects both real and unreal and wins the status that is sublime.VI-53(b)-54(a). Then outgrowing the attachment both to bondage and liberation and the states of pain and pleasure

- attachment both to the real and unreal - remains unshaken like the unagitated ocean.VI-54(b). Good Sir, man may have a four-fold certitude.
VI-55. Engendered by (my) mother and father, I am (the body) from the foot to the head. This particular certitude, O Brahmin, results from the observation of the worries of bondage!VI-56. Good men have second kind of certitude that promotes liberation - viz.: "I am beyond all objects and beings; I am subtler than the tip of a hair".VI-57. Best of Brahmins, a third kind of certitude has been affirmed promotive of liberation alone (consisting in the thought) " All this objective world, the entire indestructible universe, is but myself".VI-58. Also there is a fourth certitude, yielding liberation (that consists of the assertion) "I and the entire world are empty and sky-like at all times".VI-59. Of these the first is said (to result from) the craving that earns bondage. Those having the last three are sportive, extremely pure and are liberated in this (very) life. Their cravings have been (wholly) purified.VI-60. Great-souled (sage), the mind seized with the certitude "I am everything" is never born again to taste of sorrow!VI-61. That Brahman has been (identified with) emptiness, Prakriti, Maya and also consciousness. It has also been said to be "Shiva, pure Spirit, the Lord, the eternal and the self".VI-62. There flourishes but the non-dual Power that is the supreme Self through and through; it sportively builds up the universe with (factors) born of (both) duality and non-duality.VI-63. He who resorts to the status beyond all objects, who is through and through the Spirit that is perfect, who is neither agitated, nor complacent, never suffers in this empirical life.VI-64. Who performs the actions that fall to his lot, ever viewing foe and friend alike, who is liberated from both likes and dislikes is neither sad nor hopeful.VI-65. Who utters what pleases all; speaks pleasantly when asked; and who is conversant with the thoughts of all beings never suffers in this empirical life.VI-66. Resorting to the primeval vision (of Reality) marked by the renunciation of all objects and Self-established, fearlessly roam the world, as a (veritable) Jivanmukta.VI-67. Inwardly shedding all cravings, free from attachment, rid of a(all) latent impressions, (but) externally conforming to established patterns of conduct, fearlessly roam the world.VI-68. Externally simulating enthusiastic activity, but, at heart, free from it all, apparently an agent (but) really a non-agent, roam the world with a purified understanding.VI-69. Renouncing egoism, with an apparent reason, shining like the sky, untarnished, roam the world with a purified understanding.VI-70. Elevated, clean of conduct, conforming to established norms of conduct, free from all inner clinging, leading, as it were, an empirical life.VI-71. Resorting to the inner Spirit of renunciation, apparently he acts to achieve (some) aim (or other). Only small men discriminate saying: One is a relative; the other is a stranger.VI-72-73(a). For those who live magnanimously the entire world constitutes but a family. Resort to the status free from all considerations of empirical life, beyond old age and death, who are all mental constructions are extinguished and where no attachments finds lodgement.VI-73(b). This is the status of Brahman, absolutely pure, beyond all cravings and sufferings.VI-74(a). Equipped thus and roaming (the earth), one is not vanquished by crisis.
VI-74(b)-75. By the prop of detachment and excellences like magnanimity, lift up your mind yourself perseveringly in order to enjoy the fruit of Brahmic freedom. Through detachment, it achieves perfection along the path of negation (of the object).VI-76-77(a). (The mind, then) is emptied of all cravings as the pure lake is (of water) in the season of autumn. Why is not an intelligent man ashamed of clinging to the same dry routine of insipid actions, day after day?VI-77(b). Bondage is fashioned by consciousness (as subject) and its objects; once free from these, liberation follows.VI-78. "Consciousness (Spirit) is never an object; all is Self" - this is the essence of all Vedantic doctrines. Resorting to this sure doctrine, behold (the world), intellectually and freely.VI-79. "You will independently achieve the Self, the status of bliss (holding): I am the Spirit of AUM, these worlds are Spirit, the directions (in Space) are Spirit; these manifested beings are Spirit".VI-80-81. "I am the glory (mahas), devoid of objects and perceptions,

wholly pure of form, eternally manifest, rid of all appearances, seer, witness, spirit, free from all objects, the full-orbed light in essence, for which no knowables exist, Knowledge pure and simple".VI-82. "King of sages! With all mental constructions wiped out, all yearnings abolished, resort to the status of certitude and be self-established in the Self."VI-83. The Brahmin seeker after Truth who dwells upon the Mahopanishad becomes a well versed Vedic scholar. (If) uninitiated, he becomes initiated; he becomes purified by fire, by air, by the sun, by the moon, by Truth, by all agents of purification. He becomes known to all gods; is cleaned (as if he has dipped) in all sacred waters. He dwells in the thoughts of all gods. He has (as it were) performed all sacrifices. To him accrue the fruits of having repeated the Gayatri sixty thousand times; of having repeated Itihasa and Puranas and Srirudra a Lac of times; of having repeated Omkara ten thousand times. He hollows the rows (of living beings) as far as the eye reaches; and seven generations both in the past and in the future. So declares Hiranyagarbha. 'Through repetition of sacred utterances one wins immortality' - this is the Mahopanishad. Om! Let my limbs and speech, Prana, eyes, ears, vitality and all the senses grow in strength. All existence is the Brahman of the Upanishads. May I never deny Brahman, nor Brahman deny me.Let there be no denial at all:Let there be no denial at least from me.May the virtues that are proclaimed in the Upanishads be in me,Who am devoted to the Atman; may they reside in me.Om! Let there be Peace in me!Let there be Peace in my environment! Let there be Peace in the forces that act on me!

Here ends the Mahopanishad, included in the Sama-Veda.

10. Savitri Upanishad

Om! Let my limbs and speech, Prana, eyes, ears, vitality And all the senses grow in strength.
All existence is the Brahman of the Upanishads.May I never deny Brahman, nor Brahman deny me.
Let there be no denial at all:Let there be no denial at least from me.May the virtues that are proclaimed in the Upanishads be in me,Who am devoted to the Atman; may they reside in me.
1-2. Who is Savitar, who is Savitri? Who is Savitar, who is Savitri? Agni is Savitar, earth is Savitri. Where there is Agni there is earth and where is earth there is Agni. The two are causes forming one pair. Varuna alone is Savitar, water - Savitri. When there is Varuna etc., -- they are the sources, forming a pair. 3-6. (Again) Air alone is Savitar, ether is Savitri. Where there is air there is ether (and vice versa) - they are twin sources, forming a pair. Sacrifice alone is Savitar and metres are Savitri - where there is sacrifice there are metres (and vice versa). Thunder is Savitar and lightning is Savitri; where there is lightning (and vice versa). These two are twin sources.7-8. The moon is Savitar and stars are Savitri. Where there is the moon, there are the stars (and vice versa) - these two are twin sources.9. Man is Savitar, woman is Savitri. Where there is a man there is a woman and vice versa. They form one pair of sources.10. Mind is Savitar and world is Savitri - where there is mind, there is woman (and vice versa) - these two are twin sources. 11. Of Savitri the first foot is Earth. 'Of that Savitar, the admirable; fire indeed is adorable, water and moon are adorable. The second foot is Bhuvar, the mind region; 'we meditate on the radiance of that deity' - the fire is the radiance; sun, moon are radiance.12. The third foot is the firmament - which may inspire our thoughts - this woman and man bring forth. 13. He who knows this Savitri conquers death.
14-15. Of Bala and Atibala Virat Purusha is the seer, Gayatri the metre and deity. A, U, M are seed letters etc. Their application is to the removal of hunger etc., 'klam' etc., are the group of six limbs.
Meditation: I ceaselessly practise these two, fronted by the moon pouring life into all, adept in removing sin, the rays of Vedic wisdom, whose are forms are Aum, whose bodies are solar in form! Om, hsim bala, great goddess; hrim, mighty one; klim, yielder of four-fold human goals, granter of the boon of Savitar;

hrim, adorable light of the deity!O Atibala, embodiment of all mercy, destroyer of hunger and fatigue, we meditate on you who may inspire our thoughts. O essence of inspiration, adorned with the crown of Pranava, Hum, Phat, Svaha.One who knows thus accomplishes his talks and shares his realm with Savitri. This is the Upanishad.Om! Let my limbs and speech, Prana, eyes, ears, vitality And all the senses grow in strength.All existence is the Brahman of the Upanishads.May I never deny Brahman, nor Brahman deny me.Let there be no denial at all:Let there be no denial at least from me.May the virtues that are proclaimed in the Upanishads be in me,Who am devoted to the Atman; may they reside in me.Om! Let there be Peace in me!Let there be Peace in my environment!Let there be Peace in the forces that act on me!

Here ends the Savitri Upanishad, included in the Sama-Veda.

11.Yoga Chudamani Upanishad

The Jeevatma (the soul of the physical individual) is under the control of prana which goes up and down as well as apana. Apana pulls Prana. Prana pulls Apana. He who knows and realizes this mutual pull which is pulling to the top and bottom, understands yoga. It goes outside with the sound "ha" and goes again inside with the sound "sa". The beings keeping on chanting this mantra as "Hamsa", "Hamsa". The beings always keep on chanting this mantra day and night twenty one thousand and one hundred times. This mantra which is called ‘ Ajapa Gayatri’ would give salvation to all yogis. Just a thought of this mantra, would help one get rid of all sins. There are no practices as holy as this, no chanting which is equivalent to this, and no wisdom equivalent to this and in future also this is not likely to be there.
This Ajapa Gayatri which rises from the Kundalani supports the soul. This is the greatest among the sciences of the soul. He who knows this will know the Vedas. The Kundalani power which is above the mooladhara, in its eight studded form would always be covering the mouth of Sushumna which is the gate of Brahman. The Kudalani Parameshwari (goddess of the universe) who should go through the disease less gate of Brahma, closes this gate with her mouth and sleeps. Because of the heat generated by the practice of yoga, because of the speed of wind, and because of her mental power, she stands up and using her needle shaped body, she would go up through the Sushumna Nadi. Similar to opening the doors of the house by using the key, the yogi should open the gate to salvation using Kundalini.
Para Brahman is Om, is that which exists, which is clean, which is full of wisdom, which does not have any draw backs, which is without stains, which cannot be described, which does not have beginning or end, which is one and only one, which is thuriya, which exists in things of past, present and future and which will never get divided at any time. From that Para Brahman emerges Para Shakthi (the female aspect). That is the soul which is self resplendent. From that soul arose the ether. From ether arose wind. From wind arose fire. From fire arose water and from water arose the earth. These five elements are ruled by the five Godheads viz. Sadasiva, Easwara, Rudra, Vishnu and Brahma. Among them Brahma, Vishnu and Rudra would do the job of creation, upkeep and destruction. Brahma is Rajasic, Vishnu Sathvic and Rudra Thamasic. They are thus with three different properties. Among devas Brahma arose first. Among those who arose first, Brahma became the creator, Vishnu the one who upkeeps and Lord Rudra, the destroyer. Among them from Brahma arose worlds, devas, men and those in between them. From him arose those things which do not move. In case of men, the body is the unified form of Pancha Boothas (five elements). The organs of wisdom, (jnanendriyas), the organs of action (karmendriyas), those activities related to wisdom, the five body airs (prana, apana etc) are taught by the macro portion of mind, intellect, decision making power and the feeling of self and are called macro body (Sthoola sareeram).

The organs of wisdom, the organs of action, things related to wisdom, the five body airs and the micro aspect of mind and intellect are called Linga sareera. The body has three types of properties. Thus all people have three bodies. There are four states of the body viz wakeful state, dream, sleep and Thuriya (exalted spiritual state). Those purushas who reside in our body and control these states are Viswa, Thaijasa, Pragna and Atma. Viswa will always have macro experiences. Different from that is Thaijasa who has micro experiences. Pragna has pleasant experiences. Athma is a witness to all these.
The Atma which is of the form of "Om", will be in all beings and at the time of passion, downward looking. At all other times it would be pretty and downward face. In the three letters Aa, Uu and Ma, three Vedas, three worlds, three characteristics, three letters and three sounds shine. Thus Pranava shines. When you are awake, the letter Aa exists in the eyes of all beings, when you are dreaming the letter Uu exists in the neck of all beings and the letter Ma exists in the heart of all beings when they are asleep. The letter Aa exists in the egg state as Viswa and Pinda state as Virat Purusha. The Letter Uu exists as Thaijasa and Hiranya Garbha in the micro state. The letter Ma exists as the causal state and as Pragna. The letter Aa has Rajasa qualities is red and its form is that of Lord Brahma. The letter Uu has Sathvika qualities and its form is that of white Vishnu. The letter Ma has Thamasic qualities and its form is that of black Rudra. Brahma took birth from Pranava. Vishnu also came out of it. Rudra also came out of it. Pranava is the Para Brahma (ultimate god). Brahma merges with the letter Aa. Vishnu merges with letter Uu and Rudra merges with the letter Ma. In people with wisdom, Pranava would be upward looking and among ignorant people Pranava would be looking downward. Pranava exists like this. The one who knows this knows the Vedas. In the anahatha sound form, it grows upwards in case of wise people.
The sound Pranava is continuous like the flow of oil, and like the long sound of the bell. Its peak is Brahman. That peak would be lit so brilliantly, that it cannot be described by words. The great savants find it out using their sharp intellect. The one who knows that, is considered as one who knows Vedas.
The "Hamsa (swan) mantra", shines in the middle of the two eyes. The letter Sa is known as Kechari which means "that which travels in the sky". It has been decided that it is the word "Twam (you)" in the famous Vedic saying, "Tat Tvam Asi (You are That)".It has been decided that the letter "Ha" which is the Lord of all universe is the word "Tat (that)" in the above Vedic saying. We have to meditate that the letter "Sa" as the soul traveling between birth and death and the letter "Ha" as the stable God.The living being is tied up by his organs but Paramatma is not so tied. The living being is egoistic and the soul is not tied by egoism and is independent. The ethereal light which is "om" is that Athma in whose aspects stand the three worlds Bhu, Bhuva and Suva and also the place where three gods moon, Sun and fire reside.
The ethereal light which is "Om", is that Atma in whose aspects stand "work" which is the power of Brahma, "desire" which is the power of Rudra and "wisdom" which is the power of Vishnu.Because Om is the ethereal light, it has to be pronounced by words, practiced by the body and meditated upon by the mind. The one who goes on chanting Pranava whether he is clean or unclean will not be attached to the sins he does, similar to the lotus leaf which never gets wet. Twelve repetitions of "Om" which is called is a pooraka followed by sixteen repetitions of "Om" which is called is the Kumbhaka and then ten repetitions of "Om" which is called Rechaka, is called Pranayama. The basic rule for chanting Pranayama is at least 12 times and is termed as poor, twice that amount (24) is medium and thrice that (36) is Uthama (best).In the lowest, there would be sweating, in the medium there would be trembling and in Uthama there is attainment of the objective. After that control the breath.The Yogi should first salute his teacher and Lord Shiva and sit in the lotus posture, concentrate his sight on the edge of the nose and practice pranayama alone. By posture one avoids diseases, by pranayama one avoids sins and by Pratyahara he controls his mental activity. By beliefs, the mind becomes strong and Samadhi gives the being wonderful

knowledge and he attains salvation after destroying sinful and holy actions. After seeing the Param Jyothi which is spread everywhere, in Samadhi duties and action neither come nor goes. If we stand together with Pranayama, all diseases would be destroyed. All diseases appear only to those who are not able to do Pranayama. Pratyahara is the state where sensory organs like the eye do not concern themselves with things outside but turn themselves inwards. Similar to the Sun taking his rays inwards at the third period of dusk, the yogi who is in the third stage would control his mind.

Here ends the Yoga-Chudamani Upanishad, included in the Sama-Veda.

12.Varahopanishad

V.1. The body is composed of the five elements. It is filled with five Mandalas (spheres). That which is hard is Prithvi (earth), one of them; that which is liquid is Apas;2. That which is bright is Tejas (fire); motion is the property of Vayu; that which pervades everywhere is Akasa. All these should be known by an aspirant after Yoga.3. Through the blowing of Vayu-Mandala in this body, (there are caused) 21,600 breaths every day and night.4. If there is a diminution in the Prithvi-Mandala, there arise folds in the body; if there is diminution in the essence of Apas, there arises gradually greyness of hair;5. If there is diminution in the essence of Tejas, there is loss of hunger and lustre; if there is diminution in the essence of Vayu, there is incessant tremor;6. If there is diminution in the essence of Akasa, one dies. The Jivita (viz., Prana) which possesses these elements having no place to rest (in the body) owing to the diminution of the elements, rises up like birds flying up in the air.7. It is for this reason that is called Udyana (lit., flying up). With reference to this, there is said to be a Bandha (binding, also meaning a posture called Udyana-Bandha, by which this flight can be arrested). This Udyana-Bandha is to (or does away with) death, as a lion to an elephant.8. Its experience is in the body, as also the Bandha. Its binding (in the body) is hurtful. If there is agitation of Agni (fire) within the belly, then there will be caused much of pain.
9. Therefore this (Udyana-Bandha) should not be practiced by one who is hungry or who has urgency to make water or void excrement. He should take many times in small quantities proper and moderate food.
10. He should practise Mantra-Yoga. Laya-Yoga and Hatha-Yoga, through mild, middling and transcendental methods (or periods) respectively. Laya, Mantra and Hatha-Yogas have each (the same) eight subservients.11-12(a). They are Yama, Niyama, Asana, Pranayama, Pratyahara, Dharana, Dhyana and Samadhi.12(b)-13(a). (Of these), Yama is of ten kinds. They are non-injury, truth, non-coveting, continence, compassion, straightforwardness, patience, courage, moderate eating and purity (bodily and mental).13(b)-14. Niyama is of ten kinds. They are Tapas (religious austerities), contentment, belief in the existence of God or Vedas, charity, worship of Ishvara (or God), listening to the expositions of religious doctrines, modesty, a (good) intellect, Japa (muttering of prayers) and Vrata (religious observances).
15-16. They are eleven postures beginning with Chakra. Chakra, Padma, Kurma, Mayura, Kukkuta, Vira, Svastika, Bhadra, Simha, Mukta and Gomukha are the postures enumerated by the knowers of Yoga.
17. Placing the left ankle on the right thigh and the right ankle on the left thigh and keeping the body erect (while sitting) is the posture "Chakra".18. Pranayama should be practised again and again in the following order, viz., inspiration, restraint of breath and expiration. The Pranayama is done through the Nadis (nerves). Hence it is called the Nadis themselves.19. The body of every sentient being is ninety-six digits long. In the middle of the body, two digits above the anus and two digits below the sexual organ, is the centre of the body (called Muladhara or sacral plexus).20-21. Nine digits above the genitals, there is Kanda of Nadis which revolves oval-shaped, four digits high and four digits broad. It is surrounded by fat, flesh, bone and blood.22. In it, is situate a Nadi-Chakra (wheel of nerves) having twelve spokes. Kundali by which this body is supported is there.23. It is covering by its face the Brahmarandhra (viz., Brahma's hole) of Susumna. (By the side) of Susumna dwell the Nadis Alambusa and Kuhuh. 24. In the next two (spokes) are Varuna and Yasasvini. On the spoke south of Susumna is, in regular course, Pingala.25. On the next two spokes, are Pusha and Payasvini. On the spoke west of Susumna is the Nadi called Sarasvati.26. On the next two spokes are Sankhini and Gandhari. To the north of Susumna dwells

Ida;27-28. In the next is Hastijihva; in the next is Visvodara. In these spokes of the wheel, the twelve Nadis carry the twelve Vayus from left to right (to the different parts of the body). The Nadis are like (i.e. woven like the warp and woof of) cloth. They are said to have different colours.29-30. The central portion of the cloth (here the collection of the Nadis) is called the Nabhi Chakra (navel plexus). Jvalanti, Nadarupini, Pararandhra and Susumna are called the (basic) supports of Nada (spiritual sound). These four Nadis are of ruby colour. The central portion of Brahmarandhra is again and again covered by Kundali.31-33(a). Thus ten Vayus move in these Nadis. A wise man who has understood the course of Nadis and Vayus should, after keeping his neck and body erect with his mouth closed, contemplate immovably upon Turyaka (Atman) at the tip of his nose, in the centre of his heart and in the middle of Bindu and should see with a tranquil mind through the (mental) eyes, the nectar flowing from there.
33(b)-34. Having closed the anus and drawn up the Vayu and caused it to rise through (the repetition of) Pranava (Om), he should complete with Sri Bija. He should contemplate upon his Atman as Sri (or Parasakti) and as being bathed by nectar.35. This is Kalavanchana (lit., time illusion). It is said to be the most important of all. Whatever is thought of by the mind is accomplished by the mind itself.
36. (Then) Agni (fire) will flame in Jala (water) and in the flame (of Agni) will arise the branches and blossoms. Then the words uttered and the actions done regarding the universe, are not in vain.
37. By checking the Bindu in the path, by making the fire flame up in the water and by causing the water to dry up, the body is made firm.38. Having contracted simultaneously the anus and Yoni (the womb) united together, he should draw up Apana and unite with it Samana.39. He should contemplate upon his Atman as Shiva and then as being bathed by nectar. In the central part of each spoke, the Yogin should commence to concentrate Bala (will or strength).40. He should try to go up by the union of Prana and Apana. This most important Yoga brightens up in the body the path of Siddhis.41. As dam across the water serves as an obstacle to the floods, so it should ever be known by the Yogins that the Chhaya of the body is to (Jiva).42. This Bandha is said of all Nadis. Through the grace of this Bandha, the Devata (goddess) becomes visible.43. This Bandha of four feet serves as a check to the three paths. This brightens up the path through which the Siddhas obtained (their Siddhis).44. If with Prana is made to rise up soon Udana, this Bandha checking all Nadis goes up.45. This is called Samputa-Yoga or Mula-Bandha. Through the Practising of this Yoga, the three Bandhas are mastered. 46. By practising day and night intermittingly or at any convenient time, the Vayu will come under his control.47. With the control of Vayu, Agni (the gastric fire) in the body will increase daily. With the increase of Agni, food, etc., will be easily digested.48. Should food be properly digested, there is increase of Rasa (essence of food). With the daily increase of Rasa, there is the increase of Dhatus (spiritual substances).49. With the increase of Dhatus, there is the increase of wisdom in the body. Thus all the sins collected together during many Crores of births are burnt up.50. In the centre of the anus and the genitals, there is the triangular Muladhara. It illumines the seat of Shiva of the form of Bindu.51. There is located the Parasakti named Kundalini. From that seat, Vayu arises. From that seat, Agni becomes increased.52. From that seat, Bindu originates and Nada becomes increased. From that seat, Hamsa is born. From that seat, Manas is born.
53. The six Chakras beginning with Muladhara are said to be the seat of Sakti (Goddess). From the neck to the top of the head is said to be the seat of Sambhu (Shiva).54. To the Nadis, the body is the support (or vehicle); to Prana, the Nadis are the support; to Jiva, Prana is the dwelling place; to Hamsa, Jiva is the support;55. To Sakti, Hamsa is the seat and the locomotive and fixed universe. Being without distraction and of a calm mind, one should practice Pranayama.56. Even a person who is well-skilled in the practice of the three Bandhas should try always to cognise with a true heart that Principle which should be known and is the cause of all objects and their attributes.57. Both expiration and inspiration should (be stopped and made to) rest in restraint of breath (alone). He should depend solely on Brahman which is the highest aim of all visibles.58. (The giving out of) all external objects is said to be Rechaka (expiration). The (taking in of the) spiritual knowledge of the Shastras is said to be Puraka (inspiration) and (the keeping to oneself of) such knowledge is said to be Kumbhaka (or restraint of breath).59. He is an emancipated person who practices thus such a Chitta. There is no doubt about it. Through Kumbhaka, it (the mind) should be always taken up and through Kumbhaka alone it should be filled up within.60. It is only through Kumbhaka that Kumbhaka should be firmly mastered. Within it is Parama-Shiva. That (Vayu)

which is non-motionless should be shaken again through Kantha-Mudra (throat-posture). 61-62. Having checked the course of Vayu, having become perfect in the practice of expiration and restraint of breath and having planted evenly on the ground the two hands and the two feet, one should pierce the four seats through Vayu through the three Yogas. He should shake Mahameru with the (aid of) Prakotis (forces) at the mouth of Vayu. 63. The two Putas (cavities) being drawn, Vayu throbs quickly. The union of moon, sun and Agni should be known on account of nectar. 64. Through the motion of Meru, the Devatas who stay in the centre of Meru move. At first in his Brahma-Granthi, there is produced soon a hole (or passage).65. Then having pierced Brahma-Granthi, he pierces Vishnu-Granthi; then he pierces Rudra-Granthi.66-67(a). Then to the Yogin comes Vedha (piercing) through his liberation from the impurities of delusion, through the religious ceremonies (performed) in various births, through the grace of Gurus and Devatas and through the practice of Yoga.67(b)-68. In the Mandala (sphere or region) of Susumna (situated between Ida and Pingala), Vayu should be made to rise up through the feature known as Mudra-Bandha. The short pronunciation (of Pranava) frees (one) from sins; its long pronunciation confers (on one) Moksha.69-70. So also its pronunciation in Apyayana or Pluta Svara (tone). He is a knower of Veda, who through the above-mentioned three ways of pronunciation knows the end of Pranava which is beyond the power of speech, like the never ceasing flow of oil or the long-drawn bell-sound. The short Svara goes to Bindu. The long Svara goes to Brahmarandhra; the Pluta to Dvadasanta (twelfth centre). The Mantras should be uttered on account of getting Mantra Siddhis.71-72(a). This Pranava (OM) will remove all obstacles. It will remove all sins. Of this, are four Bhumikas (states) predicated, viz., Arambha, Ghata, Parichaya and Nishpatti.72(b)-73(a). Arambha is that state in which one having abandoned external Karmas performed by the three organs (mind, speech and body), is always engaged in mental Karma only.73(b)-74(a). It is said by the wise that the Ghata state is that in which Vayu having forced an opening on the western side and being full, is firmly fixed there.74(b). Parichaya state is that in which Vayu is firmly fixed to Akasa, neither associated with Jiva nor not, while the body is immovable. 75. It is said that Nishpatti state is that in which there take place creation and dissolution through Atman or that state in which a Yogin having become a Jivanmukta performs Yoga without effort.

Whoever recites this Upanishad becomes immaculate like Agni. Like Vayu, he becomes pure. He becomes freed from the sin of drinking alcohol. He becomes freed from the sins of the theft of gold. He becomes a Jivanmukta. This is what is said by the Rig-Veda. Like the eye pervading the Akasa (seeing without effort everything above), a wise man sees (always) the supreme seat of Vishnu. The Brahmanas who have always their spiritual eyes wide open praise and illuminate in diverse ways the spiritual seat of Vishnu. OM, thus is the Upanishad of Krishna Yajur Veda.

13.Shuka Rahasya Upanishad

Vyasa said: Be it as it may; in the Upanayana, when Brahman is imparted, may my son Shuka become omniscient very quickly and get the four kinds of Moksha.Then Shiva, hearing this sat in a divine seat to give instruction. Shuka, the fortunate, came there with devotion and getting the Pranava, spoke again to Shiva.Shuka aid, 'First among gods, all-knowing, be pleased. The supreme Brahman, inherent in Om, has been imparted; the special sense 'That Thou Art' etc., with the six limbs, I desire to hear'.
Shiva said, 'Well said, O treasure of knowledge, you have asked for the desirable, the mystery of the Vedic texts, named Rahasyopanishad with the six parts, knowing which one shall be directly released. The texts without the six parts one should not teach. Just as Upanishads are the crown of the Vedas, so is the Rahasya of Upanishads. For the wise man who meditates upon Brahman, holy spots, Vedic rites and mantras are useless. One wins a hundred years of life, meditating the sense of major texts. The same is won, uttering this once.

20. 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. Bow to the thumbs, 'Eternal joy is Brahman' - Svaha to the index fingers. 'Brahman is eternal joy, mostly' - Vasat to the middle fingers. 'That which is plenitude' - Hum to the ring fingers. 'The lord of plenitude' - Vasat 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 - Vasat to the braid of hair. 'That which is plenitude' - Hum to armour - Vausat 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.
21-22. Meditation: I bow to the noble teacher, beyond becoming and the three Gunas, one, eternal, holy, witness of all knowledge, giver of bliss, beyond the world, sky-like, purpose of major texts.
The four major passages:(1) Consciousness is Brahman (2) I am Brahman
(3) That Thou Art and (4) This self is Brahman.Those who recite the statement of identity become liberated in Sayujya (identity).
23-24. 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'ham is the pin; application is the meditation for my liberation. Bow to the thumbs, to that aspirant Svaha to Isana, the index fingers, Vasat to Aghora the middle fingers, to Sadyojata, the ring fingers, hum; to Vamadeva, the little fingers Vausat; to that spirit, Isana, Aghora etc. Phat.Meditation: Meditate on that shining light as knowledge and its objects and what is beyond them both, taintless, awake, free and imperishable.
25-26. Of the chant of 'Tvam' Vishnu is the seer, Gayatri is the metre, supreme self the deity, 'aim' the seed, 'klim' the power, 'sauh' the pin, application is to the repetition for my liberation.
Bow to Vasudeva, to the thumbs: Svaha to Samkarsana, the index-fingers; Vasat to Pradyumna, the middle fingers; Hum to Aniruddha, the ring fingers; Vausat to Vasudeva, the little finger; Phat to Vasudeva and others.Meditation: I adore the word 'Thou' the Jiva state, in all living things, everywhere, impartite form, controller of mind and egoism.
27. For 'Asi', the seer is Manah, metre Gayatri, deity Ardhanarishvara, seed is Avyaktadi, 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.
28-29. 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.
30-38. Now according to the classification of the mystic teachings are set forth the verses on the purport. Prajnana is that whereby one sees, hears, smells and makes clear all objects here, pleasant and unpleasant, by which one knows. In the four-faced Brahman, Indra and Devas, men, horses, cows, etc., spirit is one Brahman - so, in me too Prajnana is Brahman. In this body being remains witness to the intellect and is called I. The Being full in itself is described as Brahman, referred to with Asmi. So, I am Brahman. The being, one without a second, without name and form before creation and even now is called That. The being called Thou here beyond the senses understood as one. Let this unity be experienced. The inner self, from ego to the body, is called this (ayam) because it is self-luminous and realizes intimately. The truth of

the universe is stated of all that is seen by the word Brahman.
39. 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.
40-42. Senses has two ways: expressed and implied. 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.
43-45. 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.
46-53. Ishvara said, 'O Suka, thus being instructed by me as requested by Vyasa, you will become Jivanmukta'.The Svara which is uttered at the start of Veda is Parameshvara. Suka 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 Shuka Rahasya Upanishad of Krishna Yajur Veda.

14. Atharvanopanishad

Om! The sages Pippalada, Aangiras and Sanath Kumara approached the great God like sage, Atharva Maharshi and asked him, "Oh, God like sage, what is the chief aspect of meditation? What is the mantra (holy syllable) on which to meditate? Who can meditate? Who is the God of meditation?" 1.1
The sage Atharva replied to them," Mainly meditation has to be done on the single letter Om. It itself is the mantra for meditation. The four legs of that mantra are the four devas and the four Vedas. The letter has to be recognized as the Para Brahman (Ultimate reality) and meditated upon.

1.2. The first syllable Aa, indicates earth, the Rig Veda along with its holy chants, Brahma the creator, Ashta Vasus among devas, "Gayathri" among meters, and Garhapthya (the fire of the household) among fires.

1.3.The second syllable Uu denotes the ether, the Yajur Veda, Rudra who is the God of destruction, the eleven Rudras among devas, "Trishgup" among meters and dakshinagni (fire of the south - funeral pyre) among the fires.

1.4.The third syllable Ma indicates the heavens, Sama Veda with its musical sounds of Sama, Vishnu who looks after the worlds, the twelve Adithyas (suns) among devas, "jagathichanda" among meters and Ahavagni (the fire used in fire sacrifice) among the fires.

1.5. That half fourth syllable which is the hidden Ma, is the magical chants of Atharva Veda, Samvarthaka (the fire of exchange) fire among fires, marud Ganas among devas. It is the self glittering Brahman which shines alone and sees everything. 1.6.The first is the red Brahma (creative aspect) , the second the holy white Rudra (destructive aspect), the third the black Lord Vishnu (the administrative aspect) and the fourth which is like lightning is the multi coloured Purushothama (best among males).

1.7.This Omkara has four legs and four heads (fires). The fourth is the half syllable sound of "Ma" which is hidden. That is pronounced in a small short form, slightly extended form (pluthyaga) and much extended form. It is pronounced as Om with one mathra, Om in two mathras and Om in the extended three mathras (mathra is the unit of pronunciation).

1.8.The fourth peaceful half syllable is hidden in the long ended pronunciation. It is the incomparable glitter of the soul. It is that sound which was never there and which will be never there. If not pronounced earlier but pronounced for the first time it, takes one via the Sushumna Nadi to the lotus with thousand petals (Sahasrara).

1.9.The pranava (the sound of Om) makes all the souls to bow before it. It is the one and only one which has to be meditated upon as the four Vedas and the birth place of all devas. One who meditates like that goes away from all sorrows and fears and gets the power to protect all others who approach him.

2.It is because of this meditation only that Lord Vishnu who is spread every where, wins over all others. It is because Lord Brahma controlled all his organs and meditated upon it, he attained the position of the creator. Even Lord Vishnu , parks his mind in the sound (Om) of the place of Paramathma (ultimate soul) and meditates upon Eeshana, who is most proper to be worshipped. All this is only proper in case of Eeshana.

2.1. Brahma, Vishnu, Rudra and Indra are creating all beings, all organs and all karanas. They are also capable of controlling them. But Lord Shiva exists in between them like sky and is permanently stable.

2.2.It is advised that the five gods Brahma, Vishnu, Rudra, Ishwara and Shiva should be worshipped in the form of pranava [Aa + Uu + Ma + sound + Bindu (full stop)].

2.3.Even if for one second, if one can stay and meditate on these, he gets more results than that of performing one hundred fire sacrifices. With the full understanding and knowledge, one should only meditate on paramashiva, which would give rise to all benefits. It is definite that, by sacrificing all other things, the twice born, should learn and understand this and he would get rid of the suffering of living in the womb and attain salvation.

15. Dattaatreya Upanishad

Once Brahma the creator asked Lord Narayana about the efficacy of the Taraka-Mantra to which the latter replied: "Always think of Me and My glory, and be in commune with Me in the attitude 'I am Datta, the great Lord.' Such ones who meditate thus do not swirl in the recurring course of worldly existence." Accordingly, after meditating on Lord Vishnu (Dattatreya), Brahma said: "Yes. The Brahman that is the infinite and peerless alone remains as the residuum after negation of everything else."
The one-, six-, eight-, twelve-, and sixteen-syllable mantras of Dattaatreya:
The Taraka monosyllable is 'Daam'. He is the Hamsa established in all beings. 'Daam' in the lengthened

form is the Paramatman. The six syllable one is ' OM, Shreem, Hreem, Kleem, Glaum, Draam.'
The eight-syllable one is 'Dram' or 'Draam' and then adding to it the syllables 'Da, tta, tre, ya, ya, Na, mah.' The portion 'Dattatreya' is of the character of knowledge, existence, and bliss, and that of Namah is of full- blown bliss.The twelve-syllable formula is 'Om, Aam, Hreem, Krom, Ehi Dattatreya svaha.' The sixteen-syllable formula is Om, Aim, Krom, Kleem, Klaum, Hram, Hreem, Hraum, Sauh (nine) and the five syllables constituting Dattatreyaya, and the twin syllable Svaha. The whole formula is 'Om, Aim, Krom, Kleem, Klaum, Hram, Hreem Hraum, Sauh Dattatreyaya Svaha.'. The Anushtubh-mantra of Dattaatreya
All the portions of the mantra are said to be in the vocative forms right through as 'Dattatreya Hare Krishna Unmatananda-dayaka, Digambara, Mune, Bala, Pishacha, Jnana Sagara.'

The Moola-Mantra of Dattaatreya. -This is then given as:
'Om Namo Bhagavate Dattatreyaya, Smarana-Matra-Samtushtaya!'
OM salutations unto Lord Dattatreya who is propitiated by remembrance (devotion),
Maha-Bhaya-Nirvanaya, Maha-Jnana-Pradaya, Chidanandatmane - That is the dispeller of great fears, who bestows the highest character of sentience and bliss.*Balonmatta-Pishacha-Veshaya* - Who is in the guise of a child, a mad-man, a devil. Thus:*Maha Yogine Avadhutaya, Anasuyananda-Vardhanayatri-Putraya* - A great yogin, is the enhancer of the bliss of Anasuya (His mother), is the son of the sage Atri. Sarva-Kama-Phala-Pradaya, Bhava-Bandha-Mochanaya - Who bestows the fruits of all the desires of the devotee's heart, the redeemer of the bonds of worldly existence.
Sakala-Vibhuti-Daya Sadhyakarshanaya Sarva-Manah-Kshobhanaya, Chiram-Jivane Vashi-Kuru, Vashi-Kuru, Akarshaya-Akarshaya, Vidveshaya, Vidveshaya, Uchataya-Uchataya, Stambhaya-Stambhaya, Maraya-Maraya Namah, Sampannaya, Namah Sampannaya, Svaha Poshaya, Poshaya, Para-Mantra Para-Yantra Para-Tantramsh Chindhi, Chindhi!Grahan Nivaraya; Nivaraya; Vyadhiin Nivaraya, Nivaraya; Dukham Haraya, Haraya; Daridriyam Vidravaya, Deham Poshaya, Poshaya; Citttam Toshhaya, Toshhaya!
Do thou counteract the malignant influences of the planets, cure the ailments, drive off anguish, melt away all penury, fill the mind with joy.
Sarva Mantra Sarva Yantra Sarva Tantra Sarva Pallava Svaruupaya Iti Om Namah Shivaya Om!
Unto Thee of the real form of incantations, all mystic symbols and powers, etc. Om salutations!
Om salutations unto Lord Dattatreya who is propitiated by remembrance (devotion), that is the dispeller of great fears, who bestows the highest character of sentience and bliss and who is in the guise of a child, a mad- man, a devil, a great yogin, is the enhancer of the bliss of Anasuya (His mother), is the son of the sage Atri, who bestows the fruits of all the desires of the devotee's heart, the redeemer of the bonds of worldly existence. Do thou nourish my body, counteract the malignant influences of the planets, cure the ailments, drive off anguish, melt away all penury, fill the mind with joy ... unto Thee of the real form of incantations, all mystic symbols and powers, etc. Om Salutations!He who knows all about this Vidya and practices this becomes holy, and he attains the fruits of having muttered the Gayatri, the Maha Rudra, and the Pranava innumerable times, and he is absolved of all his sins.

16. Shandalya Upanishad

1. Sandilya questioned Atharvan thus: "Please tell me about the eight Angas (parts) of Yoga which is the means of attaining to Atman". Atharvan replied: "The eight Angas of Yoga are Yama, Niyama, Asana, Pranayama, Pratyahara, Dharana, Dhyana and Samadhi. Of these, Yama is of ten kinds; and so is Niyama.

There are eight Asanas. Pranayama is of three kinds; Pratyahara is of five kinds; so also is Dharana. Dhyana is of two kinds and Samadhi is of one kind only. Under Yama (forbearance) are ten: Ahimsa, Satya, Asteya, Brahmacharya, Daya, Arjava, Kshama, Dhriti, Mitahara and Saucha. Of these, Ahimsa is the not causing of any pain to any living being at any time through the actions of one's mind, speech, or body. Satya is the speaking of the truth that conduces to the well-being of creatures, through the actions of one's mind, speech, or body. Asteya is not coveting of another's property through the actions of one's mind, speech, or body. Brahmacharya is the refraining from sexual inter-course in all places and in all states in mind, speech or body. Daya is kindliness towards all creatures in all places. Arjava is the preserving of equanimity of mind, speech, or body in the performance or non-performance of the actions ordained or forbidden to be done. Kshama is the bearing patiently of all pleasant or unpleasant things, such as praise or blow. Dhriti is the preserving of firmness of mind during the period of gain or loss of wealth or relatives. Mitahara is the taking of oily and sweet food, leaving one-fourth of the stomach empty. Saucha is of two kinds, external and internal. Of these, the external is the cleansing of the body by earth and water; the internal is the cleansing of the mind. This (the latter) is to be obtained by means of the Adhyatma-Vidya (Science of Self).

2. Under Niyama (religious observances), are ten, viz., Tapas, Santosha Astikya, Dana, Ishvarapujana, Siddhanta-Sravana, Hrih, Mati, Japa and Vrata. Of these Tapas, is the emancipation of the body through the observances of such penances as Krichchhra, Chandrayana, etc., according to rules. Santosha is being satisfied with whatever comes to us of its own accord. Astikya is the belief in the merits or demerits of actions as stated in the Vedas. Dana is the giving with faith to deserving persons, money, grains, etc., earned lawfully. Ishvara pujana is the worshipping of Vishnu, Rudra, etc., with pure mind according to one's power. Siddhanta-Sravana is the inquiry into the significance of Vedanta. Hrih is the shame felt in the performance of things contrary to the rules of the Vedas and of Society. Mati is the faith in the paths laid down by the Vedas. Japa is the practicing of the Mantras into which one is duly initiated by his spiritual instructor and which is not against (the rules of) the Vedas. It is of two kinds - the spoken and the mental. The mental is associated with contemplation by the mind. The spoken is of two kinds - the loud and the low. The loud pronunciation gives the reward as stated (in the Vedas): (while) the low one (gives) a reward thousand times (that). The mental (gives) a reward a Crore (of times that). Vrata is the regular observance of or the refraining from the actions enjoined or prohibited by the Vedas.

3. Asanas (the postures) are (chiefly) eight, viz., Svastika, Gomukha, Padma, Vira, Simha, Bhadra, Mukta and Mayura. Svastika is the sitting at ease with the body erect, placing each foot between the thighs and knees of the other.

4. Gomukha is (the sitting at ease with the body erect) placing the hollow of the left foot under the side of the right posteriors and the hollow of the right foot under the side of the left posteriors, resembling Gomukha (cow's face)

5. Padma is (the sitting at ease with the body erect) placing the back of each foot in the thigh of the other, the right hand grasping the right toe and the left hand to left toe. This, O Sandilya, is praised by all.

6. Vira is the sitting at ease (with the body erect), placing one foot on the thigh of the other and the other foot underneath the corresponding (opposite thigh).7-8. Simha is (the sitting at ease with the body erect) pressing the right side (of the thigh) with the hollow of left heel and vice versa. Rest your hands on the knees, spread out the fingers, open your mouth and carefully fix your gaze on the tip of your nose. This is always praised by the Yogins.

9. Siddha is (the sitting at ease with the body erect) pressing the perineum with the left heel and placing the heel of the right foot above the genital organ, concentrating the mind between the two eyebrows.

10. Bhadra is (the sitting at ease with the body erect) pressing the two ankles of the two feet firmly together against the Sivini (viz., lower part of the seed) and binding the knees firmly with the hands. This is the Bhadra which destroys all diseases and poisons.
11. Mukta is (the sitting at ease with the body erect) pressing with the left heel the right side of the tender part of the Sivini and with the right heel the lest side of the tender part of the Sivini.
12-13. Mayura (lit., peacock): Rest your body upon the ground with both palms and place your elbows on the sides of the navel, lift up the head and feet and remain like a stick in the air, (like the plant balance in gymnastics). This is the Mayura posture which destroys all sins.
14. By these, all the diseases within the body are destroyed and poisons are digested. Let the person who is unable to practice all these postures betake himself to any one (of these) which he may find easy and pleasant. He who masteres over the postures - he conquers the three worlds. A person who has the practice of Yama and Niyama should practise Pranayama; by that the Nadis become purified."
15. Then Sandilya questioned Atharvan thus: "By what means are the Nadis purified? How many are they in number? How do they arise? What Vayus (vital airs) are located in them? What are their seats? What are their functions? Whatever is worthy of being known in the body, please tell me". To that Atharvan replied (thus): "This body is ninety-six digits in length. Prana extends twelve digits beyond the body. He who through the practice of Yoga reduces his Prana within his body to make it equal to or not less than the fire in it becomes the greatest of the Yogins. In men, the region of fire which is triangular in form anbrilliant as the molten gold is situated in the middle of the body. In four-footed animals, it (fire) is quadrangular. In birds, it is round. In its (the region of life's) centre, the purifying, beneficial and subtle flame is situate. Two digits above the anus and two digits below the sexual organ is the centre of the body for men. For four-footed animals, it is the middle of the heart. For birds, it is the middle of the body. Nine digits from (or above) the centre of the body and four digits in length and breadth is situated an oval form. In its midst is the navel. In it, is situated the Chakra (viz., wheel) with twelve spokes. In the middle of the Chakra, the Jiva (Atman) wanders, driven by its good and bad deeds. As a spider flies to and fro within a web of fine threads, so Prana moves about here. In this body, the Jiva rides upon Prana. Lying in the middle of the navel and above it, is the seat of Kundalini. The Kundalini Sakti is of the form of eight Prakritis (matter) and coils itself eight ways or (times). The movement of Vayus (vital airs) checks duly the food and drink all round by the side of Skandha. It closes by its head (the opening of) the Brahmarandhra and during the time of (the practice of) Yoga is awakened by the fire (in the Apana); then it shines with great brilliancy in the Akasa of the heart in the shape of wisdom. Depending upon Kundalini which is situated in the centre, there are fourteen principal Nadis (viz.,) Ida, Pingala, Susumna, Sarasvati, Varuni, Pusha, Hastijihva, Yasasvini, Visvodhari, Kuhuh, Sankhini, Payasvini, Alambusa and Gandhari. Of them, Susumna is said to be the sustainer of the universe and the path of salvation. Situated at the back of the anus, it is attached to the spinal column and extends to the Brahmarandhra of the head and is invisible and subtle and is Vaishnavi (or has the Sakti force of Vishnu). On the left of Susumna is situated Ida and on the right is Pingala. The moon moves in Ida and the sun in Pingala. The moon is of the nature of Tamas and the sun of Rajas. The poison share is of the sun and the nectar of the moon. They both direct (or indicate) time and Susumna is the enjoyer (or consumer) of time. To the back and on the side of Susumna are situate Sarasvati and Kuhuh respectively. Between Yasasvini and Kuhuh stands Varuni. Between Pusha and Sarasvati lies Payasvini. Between Gandhari and Sarasvati is situated Yasasvini. In the centre of the navel is Alambusa. In front of Susumna there is Kuhuh, which proceeds as far as the genital organ. Above and below Kundalini is situated Varuni, which proceeds everywhere. Yasasvini which is beautiful (or belonging to the moon), proceeds to the great toes. Pingala goes upwards

to the right nostril. Payasvini goes to right ear. Sarasvati goes to the upper part or the tongue and Sankhini to the left ear, (while) Gandhari goes from the back of Ida to the left eye. Alambusa goes upwards and downwards from the root of the anus. From these fourteen Nadis, other (minor) Nadis spring; from them springing others and from them springing others; so it should be known. As the leaf of the Asvattha tree (ficus religiosa) etc., is covered with minute fibres so also is this body permeated with Nadis.

"Prana, Apana, Samana, Udana, Vyana, Naga, Kurma, Krikara, Devadatta and Dhananjaya these ten Vayus (vital airs) move in all the Nadis. Prana moves in the nostrils, the throat, the navel, the two great toes and the lower and the upper parts of Kundalini. Vyana moves in the ear, the eye, the loins, the ankles, the nose, the throat and the buttocks. Apana moves in the anus, the genitals, the thighs, the knees, the stomach, the seeds, the lions, the calves, the navel and the seat of the anus of fire. Udana lives in all the joints and also in the hands and legs. Samana lives, permeating in all parts of the body. Along with the fire in the body, it causes the food and drink taken in, to spread in the body. It moves in the seventy-two thousand Nadis and pervades all over the body along with the fire. The fire Vayus beginning with Naga go towards the skin, the bones, etc. The Prana which is in the navel separates the food and drink which is there and brings about the Rasas (juices) and others. Placing the water above the fire and the food above (or in) the water, it goes to the Apana and along with it, fans up the fire in the centre of the body. The fire thus fanned up by the Apana gradually increases in brightness in the middle of the body. Then it causes through its flames the water which is brought in the bowels by the Prana to grow hot. The fire with the water causes the food and conditions, which are placed above, to be boiled to a proper degree. Then Prana separates these into sweat, urine, water, blood, semen, the faeces and the like. And along with the Samana, it takes the juice (or essence) to all the Nadis and moves in the body in the shape of breath. The Vayus excrete the urine, the faeces, etc., through the nine openings in the body which are connected with the outside air. The functions of Prana are inspiration, expiration and cough. Those of Apana are the excretion of the faeces and the urine. Those of Vyana are (such actions as) giving and taking. Those of Udana are keeping the body straight, etc. Those of Samana are nourishing the body. Those of Naga are vomiting, etc.; of Kurma, the movement of the eyelids; of Krikara, the causing of hunger, etc., of Devadatta, idleness, etc., and Dhananjaya phlegm.

Having thus acquired a thorough knowledge of the seat of the Naadaas and of the Vayus with their functions, one should begin with the purification of the Naadaas.

16. A person possessed of Yama and Niyama, avoiding all company, having finished his course of study, delighting in truth and virtue, having conquered (his) anger, being engaged in the service of his spiritual instructor and having been obedient to his parents and well instructed in all the religious practices and the knowledge of his order of life, should go to a sacred grove abounding in fruits, roots and water. There he should select a pleasant spot always resounding with the chanting of the Vedas, frequented by the knowers of Brahman that persevere in the duties of their orders of life and filled with fruits, roots, flowers and water. (Else) either in a temple or on the banks of a river or in a village or in a town, he should build a beautiful monastery. It should be neither too long nor too high, should have a small door, should be besmeared well with cow-dung and should have every sort of protection. There listening to the exposition of Vedanta, he should begin to practice Yoga. In the beginning having worshipped Vinayaka (Ganesha), he should salute his Ishta-Devata (tutelary deity) and sitting in any of the above-mentioned postures on a soft seat, facing either the east or the north and having conquered them, the learned man keeping his head and neck erect and fixing his gaze on the tip of his nose, should see the sphere of the moon between his eyebrows and drink the nectar (flowing there from through his eyes). Inhaling the air through Ida for the

space of twelve matras, he should contemplate on the sphere of fire situated in the belly as surrounded with flames and having as its seed 'ra'; then he should exhale it through Pingala. Again inhaling it through Pingala and retaining it (within), he should exhale it through Ida. For the period of twenty-eight months, he should practice six times at every sitting through the three Sandhyas (morning, noon and evening) and during the intervals. By this, the Nadis becomes purified. Then the body becomes light and bright, the (gastric) fire is increased (within) and there is the manifestation of Naadaa (internal sound).

17. Pranayama is said to be the union of Prana and Apana. It is of three kinds - expiration, inspiration and cessation. They are associated with the letters of the (Sanskrit) alphabet (for the right performance of Pranayama). Therefore Pranava (OM) only is said to be Pranayama. Sitting in the Padma posture, the person should meditate that there is at the tip of his nose Gayatri, a girl of red complexion surrounded by the numberless rays of the image of the moon and mounted on a Hamsa (swan) and having a mace in her hand. She is the visible symbol of the letter 'A'. The letter 'U' has as its visible symbol Savitri, a young woman of white colour having a disk in her hand and riding on a Garuda (eagle). The letter 'M' has as its visible symbol Sarasvati, an aged woman of black colour riding on a bull, having a trident in her hand. He should meditate that the single letter - the supreme light - the Pranava (OM) - is the origin or source of these three letters 'A', 'U' and 'M'. Drawing up the air through Ida for the space of sixteen matras, he should meditate on the letter 'A' during that time; retaining the inspired air for the space of sixty-four matras, he should meditate on the letter 'U' during the time; he should then exhale the inspired air for the space of thirty-two matras, meditating on the letter 'M' during that time. He should practice this in the above order over and over again.

18. Then having become firm in the posture and preserved perfect self-control, the Yogin should, in order to clear away the impurities of the Sushumna, sit in the Padmasana (Padma posture) and having inhaled the air through the left nostril, should retain it as long as he can and should exhale it through the right. Then drawing it again through the right and having retained it, he should exhale it through the left in the order that he should draw it through the same nostril by which he exhaled it before and retained it. In this context, occur (to memory) the following verses: ‘In the beginning having inhaled the breath (Prana) through the left nostril, according to the rule, he should exhale it through the other; then having inhaled the air through the right nostril should retain it and exhale it through the other. To those who practice according to these rules through the right and left nostrils, the nadis become purified within three months.

19. He should practise cessation of breath at sunrise, in the midday, at sunset and at midnight slowly till eighty (times a day) for four weeks.

20. In the early stages, perspiration is produced; in the middle stage the tremor of the body and in the last stage levitation in the air. These (results) ensure out of the repression of the breath, while sitting in the Padma posture.

21. When perspiration arises with effort, he should rub his body as the body becomes firm and light.

22. In the early course of his practice, food with milk and ghee is excellent. One sticking to this rule becomes firm in his practice and gets no Tapa (or burning sensation in the body).

23. As lions, elephants and tigers are gradually tamed, so also the breath when rightly managed (comes under control); else it kills the practitioner.

24. He should (as far as is consistent with his health and safety) properly exhale it, properly inhale it or retain it properly. Thus (only) will he attain success.

25. By thus retaining the breath in an approved manner and by the purification of the Nadis, the brightening of the (gastric) fire, the hearing distinctly of (spiritual) sounds and (good) health result.

26-30. When the nervous centres have become purified through the regular practice of Pranayama, the air

easily forces its way up through the mouth of the Susumna which is in the middle. By the contraction of the muscles of the neck and by the contraction of the one below (viz.,) Apana, the Prana (breath) goes into the Susumna which is in the middle from the west Nadi. Drawing up the Apana and forcing down the Prana from the throat, the Yogin free from old age becomes a youth of sixteen.
31. Seated in a pleasant posture and drawing up the air through the right nostril and retaining it inside from the top of the hair to the toe nails, he should exhale it through the same nostril. Through it, the brain becomes purified and the diseases in the air Nadis are destroyed. Drawing up the air through the nostrils with noise (so as to fill the space) from the heart to the neck and having retained it (within) as long as possible, he should exhale it through the nose. Through this hunger, thirst, idleness and sleep do not arise. Taking in the air through the mouth (wide open) and having retained it as long as possible, he should expel it through the nose. Through this, (such diseases as) Gulma; Pleeha (both being splenetic diseases), bile and fever as also hunger, etc., are destroyed. Now we shall proceed to Kumbhaka (restraint of breath). It is of two kinds - Sahita and Kevala. That which is coupled with expiration and inspiration is called Sahita. That which is devoid of these is called Kevala (alone). Until you become perfect in Kevala, practice Sahita. To one who has mastered Kevala, there is nothing unattainable in the three worlds. By Kevala-restraint of breath, the knowledge of Kundalini arises. Then he becomes lean in body, serene in face and clear eyed, hears the (spiritual) sounds distinctly, becomes free from all diseases and conquers his (Bindu) seminal fluid, his gastric fire being increased. Centering one's mind on an inward object whilst his eyes are looking outside without shutting and opening of his eyelids, has been called Vaishnavi-mudra. This is kept hidden in all the Tantric works.
32. With his mind and breath absorbed in an internal object, the Yogin, though he does not really see the objects outside and under him, still (appears to) see them with eyes in which the pupils are motionless. This is called Khechari-mudra. It has as its sphere of extension one object and is very beneficial. (Then) the real seat of Vishnu, which is void and non-void, dawns on him.
33. With eyes half closed and with a firm mind, fixing his eyes on the tip of his nose and becoming absorbed in the sun and moon, he after remaining thus unshaken (becomes conscious of) the thing which is resplendent, which is the supreme truth and which is beyond. O Sandilya, know this to be Tat (That).
34. Merging the sound in the light and elevating the brows a little, this is of the way of (or is a part of) the former practice. This brings about the state of Unmani which causes the destruction of the mind.
35. Therefore he should practice the Khechari-mudra. Then he attains to the state of Unmani and falls into the Yoga sleep (trance). To one who obtains this Yoga sleep, time does not exist. Placing the mind in the midst of Shakti and Shakti in the midst of the mind and looking on the mind with the mind, O Sandilya be happy.
36. Place the Atman in the midst of Akasa and Akasa in the midst of Atman and having reduced everything to Akasa, do not think of anything else.
37. You should not (then) entertain thoughts, either external or internal. Abandoning all thoughts, become abstract thought itself.
38. As camphor in fire and salt in water become absorbed, so also the mind becomes absorbed in the Tattva (Truth).
39. What is termed Manas (mind) is the knowledge of everything that is known and its clear apprehension. When the knowledge and the object cognised are lost alike, there is no second path (or that is the only path).
40. By its giving up all cognition of objects, it (the mind) is absorbed and when the mind is absorbed, Kaivalya (isolation) alone remains.

41. For the destruction of the Chitta, there are two ways - Yoga and Jnana. O prince of sages, Yoga is the (forcible) repression of the modifications of the mind and Jnana is the thorough inquiry into them.
42-45. When the modifications of the mind are repressed, it (the mind) verily obtains peace. Just as the actions of the people cease with the stopping of the fluctuations of the sun (viz., with sunset), so when the fluctuations of the mind cease, this cycle of births and deaths comes to an end. (Then) the fluctuations of Prana are prevented, when one has no longing for this mundane existence or when he has gratified his desires therein - through the study of religious books, the company of good men, indifference (to enjoyments), practice and Yoga or long contemplation with intentness on any desired (higher) object or through practicing one truth firmly.
46. By the repression of the breath through inhalation, etc., by continual practice therein which does not cause fatigue and by meditating in a secluded place, the fluctuations of the mind are arrested. Through the right realisation of the true nature of the sound which is at the extreme end of the pronunciation of the syllable OM (viz., Ardhamatra) and when Sushupti (dreamless sleeping state) is rightly cognised through consciousness, the fluctuations of Prana are repressed.
47. When the passage at the root of the palate which is like the bell, viz., Uvula, is closed by the tongue with effort and when the breath goes up through (the upper hole), then the fluctuations of Prana are stopped.
48-50. When the consciousness (Samvit) is merged in Prana and when through practice the Prana goes through the upper hole into the Dvaadashanta (the twelfth centre) above the palate, then the fluctuations of Prana are stopped. When the eye of consciousness (viz., the spiritual or third eye) becomes calm and clear so as to be able to distinctly see in the transparent Akasa at a distance of twelve digits from the tip of his nose, then the fluctuations of Prana are stopped. When the thoughts arising in the mind are bound up in the calm contemplation of the world of Taraka (star or eye) between one's eyebrows and are (thus) destroyed, then the fluctuations cease.
51. When the knowledge which is of the form of the knowable, which is beneficent and which is untouched by any modifications arises in one and is known as OM only and no other, then the fluctuations of Prana cease.
52. By the contemplation for a long time of the Akasa which is in the heart and by the contemplation of the mind free from Vasanas, then the fluctuations of Prana cease.

53. By these methods and various others suggested by (one's) thought and by means of the contact of the many (spiritual) guides, the fluctuations cease.
54. Having by contraction opened the door of Kundalini, one should force open the door of Moksha. Closing with her mouth the door through which one ought to go, the Kundalini sleeps spiral in form and coiled up like a serpent. He who causes this Kundalini to move - he is an emancipated person. If this Kundalini were to sleep in the upper part of the neck of any Yogin, it goes towards his emancipation. (If it were to sleep) in the lower part (of the body), it is for the bondage of the ignorant. Leaving the two Nadis, Ida and the other (Paingala), it (Prana) should move in the Susumna. That is the supreme seat of Vishnu. One should practice control of breath with the concentration of the mind. The mind should not be allowed by a clever man to rest on any other thing.
55. One should not worship Vishnu during the day alone. One should not worship Vishnu during the night alone; but should always worship Him and should not worship Him merely during day and night.
56. The wisdom-producing opening (near Uvula) has five passages. O Sandilya, this is the Khechari-mudra; practice it.

57. With one who sits in the Khechari-mudra, the Vayu which was flowing before through the left and right Nadis now flows through the middle one (Susumna. There is no doubt about it.
58. You should swallow the air through the void (Susumna) between Ida and Pingala. In that place is Khechari-mudra situated and that is the seat of Truth.
59. Again that is Khechari-mudra which is situated in the Akasa-Chakra (in the head) in the Niralamba (supportless) seat between the sun and moon (viz., Ida and Pingala).
60-61. When the tongue has been lengthened to the length of a Kala (digit) by the incision (of the fraenum lingum) and by rubbing and milking it (viz., the tongue), fix the gaze between the two eyebrows and close the hole in the skull with the tongue reversed. This is Khechari-mudra. With the tongue and the Chitta (mind) both move in the Akasa (Khechari), then the person with his tongue raised up becomes immortal. Firmly pressing the Yoni (perineum) by the left heel, stretching out the right leg, grasping the feet with both hands and inhaling the air through the nostrils, practice Kantha-Bandha, retaining the air upwards. By that, all afflictions are destroyed; then poison is digested as if it were nectar. Asthma, splenetic disease, the turning up of the anus and the numbness of the skin are removed. This is the means of conquering Prana and destroying death. Pressing the Yoni by the left heel, place the other foot over the left thigh: inhale the air, rest the chin on the chest, contract the Yoni and contemplate, (as far as possible), your Atman as situated within your mind. Thus is the direct perception (of truth) attained. Inhaling the Prana from outside and filling the stomach with it, centre the Prana with the mind in the middle of the navel at the tip of the nose and at the toes during the Sandhyas (sunset and sunrise) or at all times. (Thus) the Yogin is freed from all diseases and fatigue.
62. By centering his Prana at the tip of his nose, he obtains mastery over the element of air; by centering it at the middle of his navel, all diseases are destroyed; by centering it at the toes, his body becomes light. He who drinks the air (drawn) through the tongue destroys fatigue, thirst and diseases.
63. He who drinks the air with his mouth during the two Sandhyas and the last two hours of the night, within three months the auspicious Sarasvati (goddess of speech) is present in his Vak (speech) (viz., he becomes eloquent and learned in his speech).
64. In six months, he is free from all diseases. Drawing the air by the tongue, retain the air at the root of the tongue. The wise man thus drinking nectar enjoys all prosperity.
65. Fixing the Atman in the Atman itself in the middle of the eyebrows, (having inhaled) through Ida and breaking through that (centre) thirty times, even a sick man is freed from disease.
66. He who draws the air through the Nadis and retains it for twenty-four minutes in the navel and in the sides of the stomach becomes freed from disease.
67-69(a). He who for the space of a month during the three Sandhyas (sunset, sunrise and midnight or noon) draws the air through the tongue, pierces thirty times and retains his breath in the middle of his navel, becomes freed from all fevers and poisons. He who retains the Prana together with the mind at the tip of his nose even for the space of a Muhurta (forty-eight minutes), destroys all sins that were committed by him during one hundred births.
69(b). Through the Samyama of Tara (Om), he knows all things. By retaining the mind at the tip of his nose, he acquires a knowledge of Indra-world; below that, he acquires a knowledge of Agni (fire) world. Through the Samyama of Chitta in the eye, he gets a knowledge of all worlds; in the ear, a knowledge of Yama (the god of death) world); in the sides of the ear, a knowledge of Nrriti-world; in the back of it (the ear), a knowledge of Varuna-world; in the left ear, a knowledge of Vayu-world; in the throat, a knowledge of Soma (moon) world; in the left eye, a knowledge of Shiva-world; in the head, a knowledge of Atala world; in the feet, a knowledge of Vitala world; in the ankles, a knowledge of Nitala (rather

Sutala) world; in the calves, a knowledge of Sutala (rather Talatala) world; in the knees, a knowledge of Mahatala world; in the thighs, a knowledge of Rasatala world; in the loins, a knowledge of Talatala (rather Patala) world; in the navel, a knowledge of Bhur (earth) world; in the stomach, a knowledge of Bhuvar world; in the heart, a knowledge of Suvar world; in the place above the heart, a knowledge of Mahar world; in the throat, a knowledge of Jana world; in the middle of the brows, a knowledge of Tapa world; in the head, a knowledge of Satya world. By conquering Dharma and Adharma, one knows the past and the future. By centering it on the sound of every creature, a knowledge of the cry (or language) of the animal is produced. By centering it on the Sanchita-Karma (past Karma yet to be enjoyed), a knowledge of one's previous births arises in him. By centering it on the mind of another, a knowledge of the mind (or thoughts) of others is induced. By centering it on the Kaya-Rupa (or form of the body), other forms are seen. By fixing it on the Bala (strength). The strength of persons like Hanuman is obtained. By fixing it on the sun, a knowledge of the worlds arises. By fixing it on the moon, a knowledge of the constellation is produced. By fixing it on the Dhruva (Polar star) a perception of its motion is induced. By fixing it on his own (Self), one acquires the knowledge of Purusha; on the navel, he attains a knowledge of the Kaya-Vyuha (mystical arrangement of all the particles of the body so as to enable a person to wear out his whole Karma in one life); on the well of the throat, freedom from hunger and thirst arises; on the Kurma Nadi (which is situated in the well of the throat), a firmness (of concentration) takes place. By fixing it on the Tara (pupil of the eye), he obtains the sight of the Siddhas (spiritual personages). By conquering the Akasa in the body, he is able to soar in the Akasa; (in short) by centering the mind in any place, he conquers the Siddhis appertaining to that place. Then comes Pratyahara, which is of five kinds. It is the drawing away of the organs from attaching themselves to the objects of senses. Contemplating upon everything that one sees as Atman is Pratyahara. Renouncing the fruits of one's daily actions is Pratyahara. Turning away from all objects of sense is Pratyahara. Dharana in the eighteen important places (mentioned below) is Pratyahara, (viz.,) the feet, the toes, the ankles, the calves, the knees, the thighs, the anus, the penis, the navel, the heart, the well of the throat, the palate, the nose, the eyes, the middle of the brows, the forehead and the head in ascending and descending orders.
70. Then (comes) Dharana. It is of three kinds, (viz.,) fixing the mind in the Atman, bringing the external Akasa into the Akasa of the heart and contemplating the five Murtis (forms of Devatas) in the five elements - earth, Apas, fire, Vayu and Akasa.
71. Then comes Dhyana. It is of two kinds, Saguna (with Gunas or quality) and Nirguna (without quality). Saguna is the meditation of a Murti. Nirguna is on the reality of Self.
72. Samadhi is the union of the Jivatma (individual self) and the Paramatman (higher Self) without the threefold state (viz., the knower, the known and the knowledge). It is of the nature of extreme bliss and pure consciousness.

Then the Brahma-Rishi Shandilya not obtaining the knowledge of Brahman in the four Vedas, approached the Lord Atharvan and asked him: "What is it? Teach me the science of Brahman by which I shall obtain that which is most excellent."Atharvan replied: "O Shandilya, Brahman is Satya, Vijnana and Ananta in which all this (world) is interwoven, warp-wise and woof-wise, from which all originated and into which all are absorbed and which being known

17. Dhyana Bindu Upanishad

1. Even if sin should accumulate to a mountain extending over many Yojanas (distance), it is destroyed by Dhyana-Yoga. At no time has been found a destroyer of sins like this.

2. Bijakshara (seed-letter) is the supreme Bindu. Nada (spiritual sound) is above it. When that Nada ceases along with letter, then the Nada-less is supreme state.
3. The Yogin who considers as the highest that which is above Nada, which is Anahata, has all his doubts destroyed.
4. 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.
5-6. 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.
7. Again just as the 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.
8. The tree is with parts and its shadow is without parts but with and without parts, Atman exists everywhere.
9(a). The one Akshara (letter OM) should be contemplated upon as Brahman by all who aspire for emancipation.
9(b)-10(a). Prithvi, Agni, Rig-Veda, Bhuh and Brahma -- all these (are absorbed) when Akara (A), the first Amsa (part) of Pranava (OM) becomes absorbed.
10(b)-11(a). Antariksha, Yajur-Veda, Vayu, Bhuvah and Vishnu, the Janardana - all these (are absorbed) when Ukara (U), the second Amsa of Pranava becomes absorbed.
11(b)-12(a). Dyur, sun, Sama-Veda, Suvah and Maheshvara - all these (are absorbed) when Makara (M), the third Amsa of Pranava becomes absorbed.
12(b)-13(a). Akara is of (Pita) yellow colour and is said to be of Rajo-Guna; Ukara is of white colour and of Sattva-Guna; Makara is of dark colour and of Tamo-Guna.
13(b)-14(a). He who does not know Omkara as having eight Angas (parts), four Padas (feet), three Sthanas (seats) and five Devatas (presiding deities) is not a Brahmana.
14(b)-15. Pranava is the bow. Atman is the arrow and Brahman is said to be the aim. One should aim at it with great care and then he, like the arrow, becomes one with It. When that Highest is cognised, all Karmas return (from him, viz., do not affect him).
16. The Vedas have Omkara as their cause. The Swaras (sounds) have Omkara as their cause. The three worlds with (all) the locomotive and the fixed (ones in them) 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 (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 / recited) as uninterrupted as the flow of oil (resounding) as long as the sound of a bell.
19. 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.
20. 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.
21. 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. Having made Atman as the (lower) Arani (sacrificial wood) and Pranava as the upper Arani, one should see the God in secret through the practice of churning which is Dhyana.
23. 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.

24. Those who look upon OM as of the form of Hamsa staying in all, shining like Crores of suns, being alone, staying in Gamagama (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 (viz.,) creation, preservation and destruction of the three worlds, is (then) absorbed (in the supreme One). That is the highest state of Vishnu.
26. The lotus of the heart has eight petals and thirty-two filaments. The sun is in its midst; the moon is in the middle of the sun.
27. Agni is in the middle of the moon; the Prabha (spiritual light) is in the middle of Agni. Pitha (seat or centre) is in the midst of Prabha, being set in diverse gems.
28-29. One should meditate upon the stainless Lord Vasudeva as being (seated) upon the centre of Pitha, as having Srivatsa (black mark) and Kaustubha (garland of gems) on his chest and as adorned with gems and pearls resembling pure crystal in lustre and as resembling Crores of moons in brightness. He should meditate upon Maha-Vishnu as above or in the following manner.
30-31. (That is) he should meditate with inspiration (of breath) upon Maha-Vishnu as resembling the Atasi flower and as staying in the seat of navel with four hands; then with restraint of breath, he should meditate in the heart upon Brahma, the Grandfather as being on the lotus with the Gaura (pale-red) colour of gems and having four faces;
32-34(a). Then through expiration, he 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.34(b)-35. There he should meditate upon the sun, the moon and the Agni, one above another. Passing above through the lotus which has the brightness of the sun, moon and Agni and taking its Hrim Bija (letter), one leads his Atman firmly.
36. He is the knower of Vedas who knows the three seats, the three Matras, the three Brahmas, the three Aksharas (letters) and the three Matras associated with the Ardha-Matra.
37. He who knows that which is above Bindu, Nada and Kala as uninterrupted as the flow of oil and (resounding) as long as the sound of a bell - that man is a knower of the Vedas.
38. Just as a man would draw up (with his mouth) the water through the (pores of the) lotus-stalk, so the Yogin treading the path of Yoga should draw up the breath.
39. Having made the lotus-sheath of the form of Ardha-Matra, one should draw up the breath through the stalk (of the Nadis Susumna, Ida and Pingala) and absorb it in the middle of the eyebrows.
40. He should know that 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.
41. Postures, restraint of breath, subjugation of the senses, Dharana, Dhyana and Samadhi are the six parts of Yoga.
42. There are as many postures as there are living creatures; and Maheshvara (the great Lord) knows their distinguishing features.
43. Siddha, Bhadra, Simha and Padma are the four (chief) postures. Muladhara is the first Chakra. Svadhisthana is the second.
44. Between these two is said to be the seat of Yoni (perineum), having the form of Kama (God of love). In the Adhara of the anus, there is the lotus of four petals.
45-46. 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, knows 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 (own) sound, having Svadhisthana as its Adhisthana (seat), (or since Sva or Prana arises from it).
8. The Chakra Svadhisthana 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 (gems) by string.
49-50(a). The Jiva (ego) urged to actions by its past virtuous and sinful Karmas whirls about in this great Chakra of twelve spokes, so long as it does not grasp the truth.
50(b). 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 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(a). 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.55(b)-56(a). 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.
56(b)-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 (or producing) life. Jiva which is under the influence of Prana and Apana goes up and down.
59-60(a). 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. 60(b)-61(a). 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).61(b)-63. 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(a). 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.66(b)-68. 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. 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.70. 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 Sakti, 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.74-75(a). 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.75(b)-76. 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.77. This Uddiyana Bandha is a lion to the elephant of death, since it binds the water (or nectar) of the Akasa which arises in the head and flows down.
78-79(a). 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.79(b)-80(a). When the tongue enters backwards into the hole of the skull, then there is the Mudra of vision latent in the eyebrow called Khechari.80(b)-81(a). He who knows the Mudra Khechari has not disease, death, sleep, hunger, thirst, or swoon.81(b)-83(a). 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 (Akasa) 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.83(b)-84. 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 (virility) stays in the body.85-86(a). 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.86(b)-87. 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.88. The Bindu stays in the seat of the genital organs. The union of these two is very rare. Bindu is Shiva and Rajas is Sakti. Bindu is the moon and Rajas is the sun.89-90(a). 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.90(b)-92. 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 (essences), this is called Maha-Mudra.93. 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 men.
94. Now I shall give a description of Atman. In the seat of the heart is a lotus of eight petals. In its centre is Jivatma of the form of Jyotis and atomic in size, moving in a circular line. In it is located everything. In knows everything. It does everything. It does all these actions attributing everything to its own power, (thinking) I do, I enjoy, I am happy, I am miserable, I am blind, I am lame, I am deaf, I am mute, I am lean, I am stout, etc. When it rests on the eastern petal which is of Sveta (white) colour, then it has a mind (or is inclined) to Dharma with Bhakti (devotion). When it rests on the south-eastern petal, which is of Rakta (blood colour), then it is inclined to sleep and laziness. When it rests on the southern petal, which is of Krishna (black) colour, then it is inclined to hate and anger. When it rests on the south-western petal which is of Nila (blue) colour, then it gets 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 (yellow) colour, then it is inclined to be happy and to be loving. When it rests on the north-eastern petal which is of Vaidurya (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 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 (Bassia). Then is the state of sleep. In the middle of the state of sleep is the state of

dream. In the middle of the state of dream, it experiences the ideas of perception, Vedas, inference, possibility, (sacred) words, etc. 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 (the highest Lord) alone. This state is of the nature of eternal wisdom. Afterwards it attains the nature of the highest Lord (Parameshvara). Then it makes a round of the third circle and sinks in the middle. The third circle is of the colour of Padmaraga (ruby). Then comes the state of Turya (the fourth). In Turya, 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, he concentrates his aim upon the whole universe being of the nature of Atman. Then comes the state of Turiyatita (viz., that state beyond the fourth). Then everything appears as bliss. He is beyond the pairs (of happiness and pains, etc.,). He stays here as long as he should wear his body. Then he attains the nature of Paramatman and attains emancipation through this means. This alone is the means of knowing Atman.When Vayu (breath) which 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) seen.95. Above the aforesaid triangle, one should meditate on the five Bija (seed) letters of (the elements) Prithvi, etc., as also on the five Pranas, the colour of the Bijas and their position. 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.96. 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.97-99(a). 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.99(b)-101(a). 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.101(b)-102. From the Muladhara (to the head) is the Susumna resembling the shining thread of the lotus. The Nada is located in the Vinadanda (spinal column); that sound from its middle resembles (that of) the conch, etc.103-104(a). 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.104(b)-105. Between the two bows in the Brahma-hole, one should see Purusha with Sakti as his own Atman. Then his Manas is absorbed there. That man attains Kaivalya who understands the gems, moonlight, Nada, Bindu and the seat of Maheshvara..

18. Yoga Tatwa Upanishad

1. I shall now describe Yoga-Tattva (Yoga-Truth) for the benefit of Yogins who are freed from all sins through the hearing and the studying of it.
2. The supreme Purusha called Vishnu, who is the great Yogin, the great being and the great Tapasvin, is seen as a lamp in the path of the truth.
3. The Grandfather (Brahma) having saluted the Lord of the universe (Vishnu) and having paid Him due respects, asked Him (thus): "Pray, explain to us the truth of Yoga which includes in it the eight subservient."
4. To which Hrisikesha (the Lord of the senses or Vishnu) replied thus: "Listen. I shall explain its truth.

All souls are immersed in happiness and sorrow through the snare of Maya.
5-6. Kaivalya, the supreme seat, is the path which gives them emancipation, which rends asunder the snare of Maya, which is the destroyer of birth, old age and disease and which enables one to overcome death. There are no other paths to salvation. Those who go round the net of Shastras are deluded by that knowledge.
7. It is impossible even for the Devas to describe that indescribable state. How can that which is self-shining be illuminated by the Shastras?
8. That only which is without parts and stains and which is quiescent beyond all and free from decay becomes the Jiva (self) on account of the results of past virtues and sins.
9. How did that which is the seat of Paramatman, is eternal and above the state of all existing things and is of the form of wisdom and without stains attain the state of Jiva?
10. A bubble arose in it as in water and in this (bubble) arose Ahankara. To it arose a ball (of body) made of the five (elements) and bound by Dhatus.
11. Know that to be Jiva which is associated with happiness and misery and hence is the term Jiva applied to Paramatman which is pure.
12-13. That Jiva is considered to be the Kevala (alone) which is freed from the stains of passion, anger, fear, delusion, greed, pride, lust, birth, death, miserliness, swoon, giddiness, hunger, thirst, ambition, shame, fright, heart-burning, grief and gladness.
14. So I shall tell you the means of destroying (these) sins. How could Jnana capable of giving Moksha arise certainly without Yoga?
15. And even Yoga becomes powerless in (securing) Moksha when it is devoid of Jnana. So the aspirant after emancipation should practice (firmly) both Yoga and Jnana.
16. The cycle of births and deaths comes only through Jnana and perishes only through Jnana. Jnana alone was originally. It should be known as the only means (of salvation).
17-18(a). That is Jnana through which one cognises (in himself) the real nature of Kaivalya as the supreme seat, the stainless, the partless and of the nature of Sachchidananda without birth, existence and death and without motion and Jnana.
18(b)-19. Now I shall proceed to describe Yoga to you: Yoga is divided into many kinds on account of its actions: (viz.,) Mantra-Yoga, Laya-Yoga, Hatha-Yoga and Raja-Yoga.
20. There are four states common to all these: (viz.,) Arambha, Ghata, Parichaya and Nishpatti.
21. O Brahma, I shall describe these to you. Listen attentively. One should practice the Mantra along with its Matrikas (proper intonations of the sounds) and others for a period of twelve years;
22. Then he gradually obtains wisdom along with the Siddhis, (such as) Anima, etc. Persons of weak intellect who are the least qualified for Yoga practice this.
23-24(a). The (second) Laya-Yoga tends towards the absorption of the Chitta and is described in myriads of ways; (one of which is) - one should contemplate upon the Lord who is without parts (even) while walking, sitting, sleeping, or eating. This is called Laya-Yoga.
24(b)-25. Now hear (the description of) Hatha-Yoga. This Yoga is said to possess (the following) eight subservient, Yama (forbearance), Niyama (religious observance), Asana (posture), Pranayama (suppression of breath), Pratyahara (subjugation of the senses), Dharana (concentration), Dhyana, the contemplation on Hari in the middle of the eyebrows and Samadhi that is the state of equality.
26-27. Maha-Mudra, Maha-Bandha and Khechari, Jalandhara, Uddiyana and Mula-Bandha, uttering without intermission Pranava (OM) for a long time and hearing the exposition of the supreme truths, Vajroli, Amaroli and Sahajoli, which form a triad - all these separately I shall give a true description of.

28-29(a). O four-faced one (Brahma), among (the duties of) Yama moderate eating - and not others - forms the principal factor; and non-injury is most important in Niyama.
29(b). (The chief postures are) four (viz.,) Siddha, Padma, Simha and Bhadra.
30-31. During the early stages of practice the following obstacles take place, O four-faced one, (viz.,) laziness, idle talk, association with bad characters, acquisition of Mantras, etc., playing with metals (alchemy) and woman, etc., and mirage. A wise man having found out these should abandon them by the force of his virtues.
32. Then assuming Padma posture, he should practice Pranayama. He should erect a beautiful monastery with a very small opening and with no crevices.
33. It should be well pasted with cow-dung or with white cement. It should be carefully freed from bugs, mosquitoes and lice.
34. It should be swept well every day with a broom. It should be perfumed with good odours; and fragrant resins should burn in it.
35-36(a). Having taken his seat neither too high nor too low on a cloth, deer-skin and Kusa grass spread, one over the other, the wise man should assume the Padma posture and keeping his body erect and his hands folded in respect, should salute his tutelary deity.
36(b)-40. Then closing the right nostril with his right thumb, he should gradually draw in the air through the left nostril. Having restrained it as long as possible, he should again expel it through the right nostril slowly and not very fast. Then filling the stomach through the right nostril, he should retain it as long as he can and then expel it through the left nostril. Drawing the air through that nostril by which he expels, he should continue this in uninterrupted succession. The time taken in making a round of the knee with the palm of the hand, neither very slowly nor vary rapidly and snapping the fingers once is called a Matra.
41-44. Drawing the air through the left nostril for about sixteen Matras and having retained it (within) for about sixty-four Matras, one should expel it again through the right nostril for about thirty-two Matras. Again fill the right nostril as before (and continue the rest). Practice cessation of breath four times daily (viz.,) at sunrise, noon, sunset and midnight, till eighty (times are reached). By a continual practice for about three months, the purification of the Nadis takes place. When the Nadis have become purified, certain external signs appear on the body of the Yogin.
45-46(a). I shall proceed to describe them. (They are) lightness of the body, brilliancy of complexion, increase of the gastric fire, leanness of the body and along with these, absence of restlessness in the body.
46(b)-49. The proficient in Yoga should abandon the food detrimental to the practice of Yoga. He should give up salt, mustard; things sour, hot, pungent, or bitter vegetables; asafetida, etc., worship of fire, women, walking, bathing at sunrise, emaciation of the body by fasts, etc. During the early stages of practice, food of milk and ghee is ordained; also food consisting of wheat, green pulse and red rice are said to favour the progress. Then he will be able to retain his breath as long as he likes.
50-53. By thus retaining the breath as long as he likes, Kevala Kumbhaka (cessation of breath without inspiration and expiration) is attained. When Kevala Kumbhaka is attained by one and thus expiration and inspiration are dispensed with, there is nothing unattainable in the three worlds to him. In the commencement (of his practice), sweat is given out; he should wipe it off. Even after that, owing to the retaining of the breath, the person practicing it gets phlegm. Then by an increased practice of Dharana, sweat arises.54. As a frog moves by leaps, so the Yogin sitting in the Padma posture moves on the earth. With a (further) increased practice, he is able to rise from the ground.
55. He, while seated in Padma posture, levitates. There arises to him the power to perform extraordinary feats.

56. He does (or should) not disclose to others his feats of great powers (in the path). Any pain small or great, does not affect the Yogin.
57. Then excretions and sleep are diminished; tears, rheum in the eye, salivary flow, sweat and bad smell in the mouth do not arise in him.
58-60. With a still further practice, he acquires great strength by which he attains Bhuchara Siddhi, which enables him to bring under his control all the creatures that tread this earth; tigers, Sarabhas (an animal with eight legs), elephants, with bulls or lions die on being struck by the palm of the Yogin. He becomes as beautiful as the god of love himself.
61-62. All females being taken up with the beauty of his person will desire to have intercourse with him. If he so keeps connection, his virility will be lost; so abandoning all copulation with women, he should continue his practice with great assiduity. By the preservation of the semen, a good odour pervades the body of the Yogin.
63. Then sitting in a secluded place, he should repeat Pranava (OM) with three Pluta-Matras (or prolonged intonation) for the destruction of his former sins.
64. The Mantra, Pranava (OM) destroys all obstacles and all sins. By practicing thus he attains the Arambha (beginning or first) state.
65-66. Then follows the Ghata (second State) - one which is acquired by constantly practicing suppression of breath. When a perfect union takes place between Prana and Apana, Manas and Buddhi, or Jivatma and Paramatman without opposition, it is called the Ghata state. I shall describe its signs.
67. He may now practice only for about one-fourth of the period prescribed for practice before. By day and evening, let him practice only for a Yama (3 hours).
68-69(a). Let him practice Kevala Kumbhaka once a day. Drawing away completely the organs from the objects of sense during cessation of breath is called Pratyahara.
69(b). Whatever he sees with his eyes, let him consider as Atman.
70. Whatever he hears with his ears, let him consider as Atman. Whatever he smells with his nose, let him consider as Atman.
71. Whatever he tastes with his tongue, let him consider as Atman. Whatever the Yogin touches with his skin, let him consider as Atman.
72. The Yogin should thus unwearied gratify his organs of sense for a period of one Yama every day with great effort.
73-74. Then various wonderful powers are attained by the Yogin, such as clairvoyance, Clair-audience, ability to transport himself to great distances within a moment, great power of speech, ability to take any form, ability to become invisible and the transmutation of iron into gold when the former is smeared over with his excretion.
75-76. That Yogin who is constantly practicing Yoga attains the power to levitate. Then should the wise Yogin think that these powers are great obstacles to the attainment of Yoga and so he should never take delight in them. The king of Yogins should not exercise his powers before any person whatsoever.
77. He should live in the world as a fool, an idiot, or a deaf man, in order to keep his powers concealed.
78-79. His disciples would, without doubt, request him to show his powers for the gratification of their own desires. One who is actively engaged in one's duties forgets to practice (Yoga); so he should practice day and night Yoga without forgetting the words of the Guru. Thus passes the Ghata state to one who is constantly engaged in Yoga practice.
80. To one nothing is gained by useless company, since thereby he does not practice Yoga. So one should with great effort practice Yoga.

81-83(a). Then by this constant practice is gained the Parichaya state (the third state). Vayu (or breath) through arduous practice pierces along with Agni the Kundalini through thought and enters the Susumna uninterrupted. When one's Chitta enters Susumna along with Prana, it reaches the high seat (of the head probably) along with Prana.
83(b). There are the five elements: Prithvi, Apas, Agni, Vayu and Akasa.
84-87(a). To the body of the five elements, there is the fivefold Dharana. From the feet to the knees is said to be the region of Prithvi, is four-sided in shape, is yellow in colour and has the Varna (or letter) 'La'. Carrying the breath with the letter 'La' along the region of earth (viz., from the foot to the knees) and contemplating upon Brahma with four faces and four mouths and of a golden colour, one should perform Dharana there for a period of two hours. He then attains mastery over the earth. Death does not trouble him, since he has obtained mastery over the earth element.
87(b)-90. The region of Apas is said to extend from the knees to the anus. Apas is semi-lunar in shape and white in colour and has 'Va' for its Bija (seed) letter. Carrying up the breath with the letter 'Va' along the regions of Apas, he should contemplate on the God Narayana having four arms and a crowned head, as being of the colour of pure crystal, as dressed in orange clothes and as decayless; and practicing Dharana there for a period of two hours, he is freed from all sins. Then there is no fear for him from water and he does not meet his death in water.
91. From the anus to the heart is said to be the region of Agni. Agni is triangular in shape, of red colour and has the letter 'Ra' for its (Bija) seed.
92-93(a). Raising the breath made resplendent through the letter 'Ra' along the region of fire, he should contemplate on Rudra, who has three eyes, who grants all wishes, who is of the colour of the midday sun, who is daubed all over with holy ashes and who is of a pleased countenance.93(b)-94(a). Practicing Dharana there for a period of two hours, he is not burnt by fire even though his body enters the fire-pit.
94(b)-96. From the heart to the middle of the eyebrows is said to the region of Vayu. Vayu is hexangular in shape, black in colour and shines with the letter 'Ya'. Carrying the breath along the region of Vayu, he should contemplate on Ishvara, the Omniscient, as possessing faces on all sides; and practicing Dharana there for two hours, he enters Vayu and then Akasa.
97-98(a). The Yogin does not meet his death through the fear of Vayu. From the centre of the eyebrows to the top of the head is said to be the region of Akasa, is circular in the shape, smoky in colour and shining with letter 'Ha'.98(b)-101(a). Raising the breath along the region of Akasa, he should contemplate on Sadashiva in the following manner, as producing happiness, as of the shape of Bindu, as the great Deva, as having the shape of Akasa, as shining like pure crystal, as wearing the rising crescent of moon on his head, as having five faces, ten hands and three eyes, as being of a pleased countenance, as armed with all weapons, as adorned with all ornaments, as having Uma (the goddess) in one-half of his body, as ready to grant favours and as the cause of all the causes.101(b). By practising Dharana in the region of Akasa, he obtains certainly the power of levitating in the Akasa (ether).102. Wherever he stays, he enjoys supreme bliss. The proficient in Yoga should practice these five Dharanas.
103. Then his body becomes strong and he does not know death. That great-minded man does not die even during the deluge of Brahma.
104-105. Then he should practise Dharana for a period of six Ghatikas (2 hours, 24 minutes). Restraining the breath in (the region of) Akasa and contemplating on the deity who grants his wishes - this is said to be Saguna Dhyana capable of giving (the Siddhis) Anima, etc. One who is engaged in Nirguna Dhyana attains the stage of Samadhi.
106. Within twelve days at least, he attains the stage of Samadhi. Restraining his breath, the wise one

becomes an emancipated person.
107. Samadhi is that state in which the Jivatman (lower self) and the Paramatman (higher Self) are differenceless (or of equal state). If he desires to lay aside his body, he can do so.
108-109. He will become absorbed in Parabrahman and does not require Utkranti (going out or up). But if he does not so desire and if his body is dear to him, he lives in all the worlds possessing the Siddhis of Anima, etc.
110. Sometimes he becomes a Deva and lives honoured in Svarga; or he becomes a man or an Yaksha through his will. He can also take the form of a lion, tiger, elephant, or horse through his own will.
111. The Yogin becoming the great Lord can live as long as he likes. There is difference only in the modes of procedure but the result is the same.
112-115(a). Place the left heel pressed on the Anus, stretch the right leg and hold it firmly with both hands. Place the head on the breast and inhale the air slowly. Restrain the breath as long as you can and then slowly breathe out. After practicing it with the left foot, practice it with the right. Place the foot that was stretched before on the thigh. This is Maha-Bandha and should be practiced on both sides.
115(b)-117(a). The Yogin sitting in Maha-Bandha and having inhaled the air with intent mind, should stop the course of Vayu (inside) by means of the throat Mudra and occupying the two sides (of the throat) with speed. This is called Mahavedha and is frequently practiced by the Siddhas.
117(b)-118(a). With the tongue thrust into the interior cavity of the head (or throat) and with the eyes intent on the spot between the eyebrows, this is called Khechari-Mudra.
118(b)-119(a). Contracting the muscles of the neck and placing the head with a firm will on the breast, this is called the Jalandhara (Bandha); and is a lion to the elephant of death.
119(b)-120(a). That Bandha by which Prana flies through Susumna is Uddiyana Bandha by Yogins.
120(b)-121(a). Pressing the heal firmly against the anus, contracting the anus and drawing up the Apana, this is said to be Yoni-Bandha.
121(b)-122(a). Through Mula-Bandha, Prana and Apana as well as nada and Bindu are united and gives success in Yoga; there is no doubt about this.
122(b)-124(a). The one practicing in a reversed manner (or on both sides) which destroys all diseases, the gastric fire is increased. Therefore a practitioner should collect a large quantity of provisions, (for) if he takes a small quantity of food, the fire (within) will consume his body in a moment.
124(b)-125. On the first day, he should stand on his head with the feet raised up for a moment. He should increase this period gradually everyday. Wrinkles and hairgrayness will disappear within three months.
126. He who practices only for a period of a Yama (twenty-four minutes) every day conquers time. He who practices Vajroli becomes a Yogin and the repository of all Siddhis.
127-128. If the Yoga Siddhis are ever to be attained, he only has them within his reach. He knows the past and the future and certainly moves in the air. He who drinks of the nectar thus is rendered immortal day by day. He should daily practice Vajroli. Then it is called Amaroli.
129-131(a). Then he obtains the Raja-Yoga and certainly he does not meet with obstacles. When a Yogin fulfils his action by Raja-Yoga, then he certainly obtains discrimination and indifference to objects. Vishnu, the great Yogin, the grand one of great austerities and the most excellent Purusha is seen as a lamp in the path of truth.131(b)-134(a). That breast from which one suckled before (in his previous birth) he now presses (in love) and obtains pleasure. He enjoys the same genital organ from which he was born before. She who was once his mother will now be wife and she who is now wife is (or will be) verily mother. He who is now father will be again son and he who is now son will be again father. Thus are the egos of this world wandering in the womb of birth and death like a bucket in the wheel of a well and

enjoying the worlds.134(b)-136(a). There are the three worlds, three Vedas, three Sandhyas (morning, noon and evening), three Svaras (sounds), three Agnis and Gunas, and all these are placed in the three letters (OM). He who understands that which is indestructible and is the meaning of the three (OM) - by him are all these worlds strung. This is the Truth, the supreme seat.136(b)-138(a). As the smell in the flower, as the ghee in the milk, as the oil in the gingili seed and as the gold in the quartz, so is the lotus situated in the heart. Its face is downwards and its stem upwards. Its Bindu is downwards and in its centre is situated Manas.138(b)-139(a). By the letter 'A', the lotus becomes expanded; by the letter 'U', it becomes split (or opened). By the letter 'M', it obtains Nada; and the Ardha-Matra (half-metre) is silence. 139(b)-140(a). The person engaged in Yoga obtains the supreme seat, which is like a pure crystal, which is without parts and which destroys all sins.140(b)-141. As a tortoise draws its hands and head within itself, so drawing in air thus and expelling it through the nine holes of the body, he breathes upwards and forwards.142. Like a lamp in an air-tight jar which is motionless, so that which is seen motionless through the process of Yoga in the heart and which is free from turmoil, after having been drawn from the nine holes, is said to be Atman alone."

18. Yoga Tatwa Upanishad

This Krishna Yajur Vedeeya Upanishad is about Shranana-Manana-Nidhidhyaasa or of Study- The Practitioner would need to seek Reflection- and Absorption on the Worship of the Pranavaa as follows: ‘ Mounting on the chariot of OM, making Vishnu as the Charioteer seek to reach Brahmaloka, being devoted to the worship of Paramaeshwara, while abandoning the stages of Maatraas and Lingas or Syllables and Signs, devoid of Vowels (Swaras) and consonants (vyanjanaas’) seek to the subtle stage of Brahman by means of the Letter ‘ M’ devoid of Vowel (svara) viz. O. Thereafter the Practioner of the Six Folded Yoga of Pratyaahaara, Dhyana, Pranaayaama, Dhaarana- Taaraka and Samadhi. In reference to fruits of Praanaayaama, one should burn off the misdeeds by way of controlling the breath - holding the breathing by way of dhaarana and then the kumbhaka or ruchira. Hence the definition of the Three Folded Praanaayaama be explained as holding the breath (ruchira or kumbhaka) , Expiration (rechaka) and Inspiration, these three are termed as Praanaayaamas, the acts of rechaka-puraka- and kumbhaka or expiration- inspiration and holding the breath.

Description of Praanayama: That is called Praanaayaama where one with elongated breath, thrice recites Gayatri and the Vyahritis and with the Pranava as prefixed along the ‘Shiras’ viz ‘ *Par rajase saavadom*, the crest of the Gayatri.

Description of Rechaka: forwarding gently the outward breath, emptying the space in the region of the heart ‘niraatmaka (air not forming one’s own body and keeping to the state of the shunya or void, such is the description of rechaka.

Description of Puraka: Even as the practitioner sucks in water through the stalk of a lotus, even so should the breath be drawn in by Ida-Pingala or Sheetala and that is Poorakaa

Desription of Kumbhaka: Neither one should breath out nor breathe in, nor by any means shake his limbs; he should keep up that stage is denoted as Kumbhaka; in other words, the pracitioner be like a blind-deaf-and like a log of wood as being a Prashaanttha Yogin with senses tranquilised.

Description of Dhaarana: As the practioner of dhridha sankalpa would merge the Physical Self as the body into the Inner Self or the Antaratma on way into Paramatma the Unknown and that is the nerve holding absorption

Description of Taaraka is the holding the sensitive balance's midpoint's confirmity .

Description of Samaadhi expains the accomplishment of' ' IT' or That Is Thou

Hence, a person of Intellect without seeing horizontally or vertically but straight and erect on a darbha gass, having been freed from all evil influences physically and more so mentally take to the japa of ratha and mandala-the syllables of OM and the Vyahritis assuming rightly the Yoga posture of Padmaka, the Swastika or the Bhadra, facing towards north, closing the nasal chamber with one finger by drwaing the breath, maitain the Agni in the triangle of the plexus of Moolaadhaara and think only of OM. OM is Brahman in one syllable; that is. The meditation of OM be not discontinued for warding off own's impurities-meditation of OM not to be discontinued, traverse from the gross stage to the sutle bginning from navel upward. The duration of Dhaarana is eight or seven maatraas without tremor,while Yoga is reckoned as of twelve maatraas at a time. That is the Akshara (OM) which does not decay ever,; which has neither, nor guttaral, nor labial, nor nasal. Constant practice of Yoga seeks thus sustains as Praanaaya-Apaanaya- Udaanaaya-Vyaanaya-Samaanayas for well being- equanimity of panchendriyas of karma and jnaana orientation viz. of 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 as also of 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). Indeed, the Enlightened Yogi would be familiar with the expertise of Awareness of the Seven Doors leading to the Attainment of the Atman or the Inner Self viz. the door to the heart leading to Viraaja, the doo r to Vayu the Breathing, the door to the 'Head' leading to Beeja; the Door to Moksha or Emancipation or of Non Differentiated Brahman; the 'Bila' leading to Turya Viraaja, 'Sushira' leading to Turya Sutra and Madala leading to Turya Beeja . That to be meditated through Yoga be the Earth (Paarthiva) of Pancha Maatras-of Water (Vaaruna) of Chatur Maatraas- of Air (Vaayavya) of Two Maatraas-what is of Aakaasha is of one Maatra; what is of Nil Maatra be of Aamartha Brahman: indeed THAT be meditated upon by the Yogin!

20.Dhyana Binduupanishad

This Krishna Yajurvadeeya Upanishad as anchored to Pranava

Pranava AUM is the superb SEED Letter with the Bindu - the dot and Naada the nasal sound indicated by the Artha maatra viz. ' the semi circle. The monosymbol OM is the very form and representation of Brahman to be ever meditated upon by those who desire to be released from the bondage of existence of life. In 'A' the first part of the Pranava there be a repositon of the Earth, Agni and Rig Veda, the Word of Pitamaha Brahma- In 'U', the second part of Pranava there be the intermediate region, Yajur Veda, the Air and, the world Bhuvar; Vishnu and Janardana have found the repose. In 'M', the third part of Pranava be the celestial region, and Surya, the Saama Veda, the word Swar and Maheshwaa as the reposition. ' A'is of yellow color and unrythemic in quality; U is rhythmic in quality and of white colour and M is of black color and of inert quality. He who dous not know the Pranava of eight Angas(A,U,M, Bindu,

Naada, Kalaa, Kalaateeta and Tatpara), having four feet (Vishva-Taijasa-Praagjna and Tureeya in Samashthi; Otr, Anugjnaatar and Ekarasa common to both); Sthuula- Sookshma and Kaarana bodies; Satva, Rajas and Tamo gunaas; Kriyaa shakti- Icchhaa Shakti and Jnaana Shakti Powers; Past-Present and Future tense durations; and of Five Deities of Brahma, Vishnu, Ruda, Ishvara and Sadashiva- He who would not know all the above cannot be a Braahmana!

Rule for Mediation on the Pranava states that Pranava is the bow, the Atman or the Manas is the arrow and the Brahman be the target. If aim be taken with due care, as the case with the arrow (the Atman the manas) will become merged in the target of the Brahman and become one with it. When that which is far and near is but seen, all actions recede and all Gods take their care origin from Omkaara. All the vowels talk their origin from the Omkaara. All the three worlds, with every thing animate and inaniminate therein, take their origin fom the Om kaara. The long one bestows prosperity. The imperishable Pranava with the Artha maatraas (half a a short syllable) bestows relief from bondage. The fine end of the Pranava cannot be expressed as an unbroken stream of oil or the long continuous chiming of a bell. He who knows Him is a real knower of the Veda ie. becomes a Jeenan mukta, indeed.

Pranava dhyaana with Praanaayaama is explained: One should meditate on the Ishvara of Omkaraa, stationed in the middle of the pericarp of the lotus of the heart, as of a steady lamp flame and as of thumb size being motion less. Filled in bellyful of the Prana Vayu, the jeevaatma must anchor on to Omkaara as of Puraka as of Brahma-Kumbhaka as of Vishnu and Rechaka as of Rudra.

Alternatively, the Antahkarana Atman could apply by the six folded yoga of postures, control of breath as *praanaayaama, pratyaahaara as of withdrawl, dhaarana, steadiness, meditation and concentration* as of the six types of Yoga. Postures are mainly of four viz. *Siddha- Bhadra-Simha and Padma*. Now, the Seat of Yoni is based of the Praana Vayu sound travelling upowards as at the six chakras viz. *Moolaadhaara the root support with heart's Lotus at the root level of the genitals with four petals - the second Swaadhishthaana with six petals as at the genitals-then the third Manipoora at the navel button region with ten petals; there beyond the fourth twelve petalled Anaahaka Chakra in the region of the heart; there after the six petalled Vishuddhi chakra at the fifth level position of the throat- the two petalled Agjnaa Chakra at the bhru madhya or the mid point of the eye brows as of the Lunar and Solar region being the fifth position and finally the sixth top position be the sahasraaa chakraa in the Brahma randhra/* In that unparalelled Chakra of twelve spokes, the Jeeva whirls round and round, placed by one's own religious merit or demerit as of the mix of Punya and Paapa karma phalitha by the sensitive most balance !

Now about the Naadi Chakras: There is a Kanda or knot resembing the egg of a birdm above the root of the genitals and below the navel. *Thence originate seventy two thousand Naadis, as seventy two are spoken in the Scriptures. Of these again, ten are said to be the chief ones, adatpted to the passage of vital air through them viz Idaa-Pingalaa-Sushumna the third, and further: Gandhaari, Hastajihva, Puusha, Yashasvini, Alambusha, Kuhu, and Shankini/* Ida-Pingala and Sushumna are stated as the three naadis as always carrying the vital air with the three deities Chandra-Surya-and Agni.

The Ten Vital Airs are stated as *Praana-Apaana-Samaana-Udaana-and Vyana; there beside are Naaga-Kuurma, Karkara, Devadutta and Dhanamjaya/* These exist in thousands of Naadis in the form of a Jeeva.

Further there are stated to be of Tri Bandhaas viz. Moola bandha connected to uine and feaces- Uddiyaana for consricting the abdomen binding the diseease generating phlegm and the Jaalandshara bandha as characterised by the constriction of the throat

Practice of Khechari Mudra: The eye glance penetrating between the eyebrows is the posture of Khechari Mudra. As the person specialising this Mudra has no diaseas, nor death, nor sleep, nor hunger, nor thirst. *As being in this Mudra, the mind moves in Akaasha, as being adored by adepts. As long as the Khechari Mudra is firmly adhered to, so long the body semen would not flow out but would travel upwards, being forcibly held up by the power of the Yoni Mudra as the person's Bindu or semen would not waste away!*

Practice of Maha Mudra is defined as the cleansing one's body with the Pranaayaama of all the impurities on tha Naadees, the bringing about of the union between the Moon and Sun, the complete drying up the rasaas like vaata- pittaadis is known as Maha Mudra. *With the chin laid on the chest, pressing tha abiss of the genitals with the left foot, holding with the two hands the outstretched right leg, filliing in the breath being of the pair of bellies and holding up the air up and slowly expel the same as the practice of Maha Mudra excellent for the heart, body control and of sin destruction of body and mind too.*

21. Yoga Kundalani Upanishad

Chapter -I: 1. Chitta has two causes, Vasanas and (Prana) Vayu. If one of them is controlled, then both are controlled. 2. Of these two, a person should control (Prana) Vayu always through moderate food, postures and thirdly Shakti-Chala. 3-4. I shall explain the nature of these. Listen to it, O Gautama. One should take a sweet and nutritious food, leaving a fourth (of his stomach) unfilled, in order to please Shiva (the patron of Yogins). This is called moderate food. Posture herein required is of two kinds, Padma and Vajra.
5. Placing the two heels over the two opposite thighs (respectively) is the Padma (posture) which is the destroyer of all sins. 6. Placing one heel below the Mulakanda and the other over it and sitting with the neck, body and head erect is the Vajra posture. 7.. The Shakti (mentioned above) is only Kundalini. A wise man should take it up from its place (Viz., the navel, upwards) to the middle of the eyebrows. This is called Shakti-Chala.8. In practising it, two things are necessary, Sarasvati-Chalana and the restraint of Prana (breath). Then through practice, Kundalini (which is spiral) becomes straightened.9-10(a). 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.10(b)-11(a). When Prana breath is passing through (one's) Ida (left nostril), he should assume firmly Padma-posture and should lengthen (inwards) 4 digits the Akasa of 12 digits.11(b)-13(a). Then the wise man should bind the (Sarasvati) Nadi by means of this lengthened (breath) and holding firmly together (both his 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 (48 minutes), he should be stirring it up fearlessly.13(b)-14. Then he 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 Susumna (along with Kundalini).15. By compressing the neck, one should also expand the navel. Then by shaking Sarasvati, Prana goes above (to) the chest.16-17. Through the contraction of the neck, Prana goes above from the chest. Sarasvati who has sound in her womb should be shaken (or thrown into vibration) each day. Therefore by merely shaking it, one is cured of diseases.18. Gulma (a splenetic disease), Jalodara (dropsy), Pliha (a splenetic disease) and all other diseases arising within the belly, are undoubtedly destroyed by shaking this Sakti.Now, Prana is the Vayu that moves in the body and its restraint within is

known as Kumbhaka.20. It is of two kinds, Sahita and Kevala. One should practise Sahita till he gets Kevala.21. There are four Bhedas (lit., piercing or divisions) viz., Surya, Ujjayi, Sitali and Bhastri. The Kumbhaka associated with these four is called Sahita Kumbhaka.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; 24. Slowly inhaling the breath from outside, as long as he desires, through the right nostril, he should exhale it through the left nostril.25. 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.26(a). This should be done often and it is this which is spoken of as Surya-Bheda.26(b)-27. 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.28. 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.29. 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.30. 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.31. This is called Sitali Kumbhaka and destroys diseases, such as Gulma, Pitha, consumption, bile, fever, thirst and poison.32. Seated in the Padma posture with belly and neck erect, the wise man should close the mouth and exhale with care through the nostrils.33. 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.34-35. 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.36-37(a). 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.37(b)-38. 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). 39. It pierces also the three Granthis (or knots) differentiated through the three Gunas. This Kumbhaka is known as Bhastri and should especially be performed.40. Through these four ways when Kumbhaka is near (or is about to be performed), the sinless Yogin should practice the three Bandhas.41. The first is called Mulabandha. The second is called Uddiyana and the third is Jalandhara. Their nature will be thus described.42. Apana (breath) which has a downward tendency is forced up by one bending down. This process is called Mulabandha.43. When Apana is raised up and reaches the sphere of Agni (fire), then the flame of Agni grows long, being blown about by Vayu.44-45(a). Then Agni and Apana come to (or 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.45(b)-46. Then this Kundalini makes a hissing noise, becomes erect like a serpent beaten with stick and enters the hole of Brahmanadi (Susumna). Therefore Yogins should daily practise Mulabandha often.47-48(a). Uddiyana should be performed at the end of Kumbhaka and at the beginning of expiration. Because Prana Uddiyate (viz., goes up) the Susumna in this Bandha, therefore is called Uddiyana by the Yogins.48(b)-49(a). 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.49(b)-50. Then he should gradually upbear the Tana (thread or Nadi) which is on the western side first to Udara (the upper part of the abdomen above the navel), then to the heart and

then to the neck. When Prana reaches the Sandhi (junction) of navel, slowly it removes the impurities (or diseases) in the navel. Therefore this should be frequently practiced.51. 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).52. When the neck is contracted at once by bending downwards (so that the chin may touch the breast), Prana goes through Brahmanadi on the western Tana in the middle.53. Assuming the seat as mentioned before, one should stir up Sarasvati and control Prana.54. 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; 55. 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.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.58. 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.59. The second (obstacle) is doubt; the third is carelessness; the fourth, laziness; the fifth, sleep;60. The sixth, the not leaving of objects (of sense); the seventh, erroneous perception; the eighth, sensual objects; the ninth, want of faith; 61. And the tenth, the failure to attain the truth of Yoga. A wise man should abandon these ten obstacles after great deliberation.62. 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.63. When the impurities (of Chitta) are thus removed and Prana is absorbed in Susumna, he becomes a (true) Yogin.64. 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.65. 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.66-67. Kundalini being heated by Agni and stirred up by Vayu, extends her body in the mouth of Susumna, pierces the Brahmagranthi formed of rajas and flashes at once like lightning at the mouth of Susumna.68-69(a). 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.69(b)-70(a). It dries up the moisture produced by the moon in the Anahata-Chakra having sixteen petals.70(b)-71. 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 it (blood) which is very cold become hot when it flows there?72. (Since) at the same time the intense white form of moon is speedily heated. Then being agitated, it goes up.73. 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. 74. Kundalini assumes the eight forms of Prakriti (matter) and attains Shiva by encircling him and dissolves itself in Shiva.75. Thus Rajas-Sukla (seminal fluid) which rises up goes to Shiva along with Marut (Vayu); Prana and Apana which are always produced become equal.76. Pranas flow in all things, great and small, describable, or indescribable, as fire in gold.77. 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.78. 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.79. Like the conception of the snake in a rope, so the idea of the release from life and Samsara is the delusion of time. 80. 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.81. The microcosm and the macrocosm are one and

the same; so also the Linga and Sutratman, Svabhava (substance) and form and the self-resplendent light and Chidatma.
82. The Sakti 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.
83-84. 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 Svadhisthana flaming, owing to the blowing of Vayu.
85. From the blowing of Vayu and Agni, the chief (Kundalini) pierces open the Brahmagranthi and then Vishnugranthi.
86. Then it pierces Rudragranthi, after that, (all) the six lotuses (or plexuses). Then Sakti is happy with Shiva in Sahasrara Kamala (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 - II: 1. I shall hereafter describe the science called Khechari which is such that one who knows it is freed from old age and death in this world.
2. One who is subject to the pains of death, disease and old age should, O sage, on knowing this science make his mind firm and practice Khechari.
3-4. 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.
5. Its practice and Melana are not accomplished simultaneously. Those that are bent upon practice alone do not get Melana.
6. Only some get the practice, O Brahmana, after several births, but Melana is not obtained even after a hundred births.
7. Having undergone the practice after several births, some (solitary) Yogin gets the Melana in some future birth as the result of his practice.
8. When a Yogin gets this Melana from the mouth of his Guru, then he obtains the Siddhis mentioned in the several books.
9. When a man gets this Melana through books and the significance, then he attains the state of Shiva freed from all rebirth.
10. Even Gurus may not be able to know this without books. Therefore this science is very difficult to master.
11. An ascetic should wander over the earth so long as he fails to get this science and when this science is obtained, then he has got the Siddhi in his hand (viz., mastered the psychical powers).
12. Therefore one should regard as Achyuta (Vishnu) the person who imparts the Melana, as also him who gives out the science.
13. He should regard as Shiva him who teaches the practice. Having got this science from me, you should not reveal it to others.
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 science Khechari and being then taught well by him, should at first practice it carefully.
16-17. By means of this science, a person will attain the Siddhi of Khechari. Joining with Khechari Sakti (viz., Kundalini Sakti) by means of the (science) of Khechari which contains the Bija (seed of letter) of

Khechari, one becomes the lord of Khecharas (Devas) and lives always amongst them. Khechari Bija (seed-letter) is spoken of as Agni encircled with water and as the abode of Khecharas (Devas).
18. Through this Yoga, Siddhi is mastered. The ninth (Bija) letter of Somamsa (Soma or moon part) should also be pronounced in the reverse order.
19. Then a letter composed of three Amsas of the form of moon has been described; and after that, the eight letter should be pronounced in the reverse order;
20. Then consider it as the supreme and its beginning as the fifth and this is said to the Kuta (horns) of the several bhinnas (or parts) of the moon.
21-22(a). 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 (illusion) which is born in his body and which is the source of all vicious deeds.
22(b)-23. He who recites this five lakhs of times with very great care - to him the science of Khechari will reveal itself. All obstacles vanish and the Devas are pleased.
24. The destruction of Valipalita (viz., wrinkle and grayness of hair) will take place without doubt. Having acquired this great science, one should practice it afterwards.
25-26. If not, O Brahmana, he will suffer without getting any Siddhi in the path of Khechari. If one does not get this nectar like science in this practice, he should get it in the beginning of Melana and recite it always; (else) one who is without it never gets Siddhi.
27. As soon as he gets this science, he should practice it; and then the sage will soon get the Siddhi.
28. 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 his Guru.
29. He should take a sharp knife which is oiled and cleaned and which resembles the leaf of the plant Snuhi ("Euphorbia Antiquorum") and should cut for the space of a hair (the Fraenum Lingui).
30. Having powdered Saindhava (rock-salt) and Pathya (sea-salt), he should apply it to the place. On the seventh day, he should again cut for the space of a hair.
31. Thus for the space of six months, he 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.
32. Then the Yogin who knows timely action should encircle with Siro-Vastra (lit. the cloth of the head) the Vak-Ishvari (the deity presiding over speech) and should draw (it) up.
33. Again by daily drawing it up for six months, it comes, O sage, as far as the middle of the eyebrows and obliquely up to the opening of the ears;
34. Having gradually practised, it goes to the root of the chin. Then in three years, it goes up easily to the end of the hair (of the head).
35-36. 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.
37. Gradually it opens the great adamantine door in the head. The rare science (of Khechari) Bija has been explained before.
38. One should perform the six Angas (parts) of this Mantra by pronouncing it in six different intonations. One should do this in order to attain all the Siddhis;
39. And this Karanyasam should be done gradually and not all at a time, since the body of one who does it all at once will soon decay.
40-41(a). Therefore it should be practiced, O best of sages, little by little. 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.
41(b)-42. On doing this for three years with the point of finger, he should make the tongue enter within; then it enters Brahmadvara (or hole). On entering the Brahmadvara, one should practise Mathana (churning) well.
43. Some intelligent men attain Siddhi even without Mathana. One who is versed in Khechari Mantra accomplishes it without Mathana.
44-46(a). 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 his breath in his heart and seated in a convenient posture with his eyes concentrated between his eyebrows, he should perform Mathana slowly.
46(b)-47. 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.
48. A Yogin should not revolve his tongue in the path. After doing this for twelve years, Siddhi is surely obtained.
49. Then he sees the whole universe in his body as not being different from Atman. This path of the Urdhva-Kundalini (higher Kundalini), O chief of Kings, conquers the macrocosm.
CHAPTER - III: 1. Melana-Mantra: Hrim, Bham, Sam, Pam, Pham, Sam, Ksham. The lotus-born (Brahma) said: "O Shankara, (among) new moon (the first day of the lunar fortnight) and full moon, which is spoken of as its (mantra's) sign?
2. 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 way (or time).
3. A man longs for an object through passion and is infatuated with passion for objects. One should always leave these two and seek the Niranjana (stainless).
4-5. He should abandon everything else which he thinks is favourable to himself. Keeping the Manas in the midst of Sakti and Sakti 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.
6. 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.
7-8(a). Bandhana is there where Sakti is between the sun and moon. Having known Susumna and its Bheda (piercing) and making the Vayu go in the middle, one should stand in the seat of Bindu and close the nostrils.
8(b)-9(a). 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).
9(b)-11. 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).
12. Having known these six Mandalas (spheres), one should enter the Sukha-Mandala (pineal gland), drawing up the Vayu and should send it (Vayu) upwards.
13. He who practices thus (the control of) Vayu becomes one with Brahmanda (the macrocosm). He should practise (or master) Vayu, Bindu, Chitta and Chakra.
14-15. Yogins attain the nectar of equality through Samadhi alone. Just as the fire latent in (Sacrificial) wood does not appear without churning, so the lamp of wisdom does not arise without the Abhyasa Yoga (or practice of Yoga). The fire placed in a vessel does not give light outside.

16. When the vessel is broken, its light appears without. One's body is spoken of as the vessel and the seat of 'That' is the fire (or light) within;
17-18(a). And when it (the body) is broken through the words of a Guru, the light of Brahma Jnana becomes resplendent. With the Guru as the helmsman, one crosses the subtle body and the ocean of Samsara through the affinities of practice.
18(b)-19. That Vak (power of speech) which sprouts in Para, gives forth two leaves in Pashyanti; buds forth in Madhyama and blossoms in Vaikhari - that Vak which has before been described, reaches the stage of the absorption of sound, reversing the above order (viz., beginning with Vaikhari, etc.,).
20-21(a). Whoever thinks that He who is the great lord of that Vak, who is the undifferentiated and who is the illuminator of that Vak is Self; whoever thinks over thus, is never affected by words, high or low (or good or bad).
21(b)-23(a). The three (aspects of consciousness), Vishva, Taijasa and Prajna (in man), the three Virat, 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 (vehicles).
23(b)-24(a). The egg being heated by the fire of Jnana is absorbed with its Karana (cause) into Paramatman (Universal Self). Then it becomes one with Para-Brahman.
24(b)-25. It is then neither steadiness nor depth, neither light nor darkness, neither describable nor distinguishable. Sat (Be-ness) alone remains. One should think of Atman as being within the body like a light in a vessel.
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.
27-28(a). 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.
28(b)-29(a). 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?
29(b)-30. 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.
31-32. When the worldly wisdom is destroyed, Pratyagatman that is in the Dahara (Akasa 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.
33. That Muni who contemplates thus till sleep and till death is to be known as a Jivanmukta. Having done what ought to be done, he is a fortunate person.
34. And having given up (even) the state of a Jivanmukta, he attains Videhamukta (emancipation in a disembodied state), after his body wears off. He attains the state, as if of moving in the air.
35. Then That alone remains which is soundless, touchless, formless and deathless, which is the Rasa (essence), eternal, and odourless, which has neither beginning nor end, which is greater than the great and which is permanent, stainless and decayless.
Here ends the Yogakundalini Upanishad belonging to the Krishna-Yajur-Veda.

22: Mandala Brahmana Upanishad

BRAHMANA - I

1. OM. The great Muni Yajnavalkya went to Aditya-Loka (the sun's world) and saluting him (the Purusha of the Sun) said: "O Revered Sir, describe to me the Atman-Tattva (the Tattva or Truth of Atman)." (To which) Narayana (viz., the Purusha of the sun) replied: "I shall describe the eight-fold Yoga together with Jnana. The conquering of cold and heat as well as hunger and sleep, the preserving of (sweet) 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 Vairagya - 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.

2. The body has five stains (viz.,) 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 (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) seeing through the three Lakshyas (or the three kinds of introvision) is the means to It (Brahman). Susumna which is from the Muladhara to Brahmarandhra has the radiance of the sun. 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 4, 6, 8, 10 and 12 digits, the space of blue colour, then a colour resembling Shyama (indigo-black) and then shining as Rakta (red) wave and then with the two Pita (yellow and orange red) colours. Then he is a Yogin. When one looks at the external space, moving the eyes and sees streaks of light at the corners of his eyes, then his vision can be made steady. When one sees Jyotis (spiritual light) above his head 12 digits in length, then he attains the state of nectar. In the Madhya-Lakshya (or the middle one), one sees the variegated colours of the morning as if the sun, the moon and the fire had joined together in the Akasa that is without them. Then he comes to have their nature (of light). Through practice, he 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) he becomes one with Maha-Akasa resplendent (as) with the fire of the deluge. Then he becomes one with Tattva-Akasa, lighted with the brightness which is the highest and the best of all. Then he becomes one with Surya-Akasa (Sun-Akasa) brightened by a Crore of suns. By practising thus, he becomes one with them. He who knows them becomes thus.

3. Know that Yoga is twofold through its division into the Purva (earlier) and the Uttara (later). The earlier is Taraka and the later is Amanaska (the mindless). Taraka is divided into Murti (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 (above the senses). Both these should be performed through Manas. Antar-Drishti (internal vision) associated with manas comes to aid Taraka. Tejas (spiritual light) appears in the hole between the two eyebrows. This Taraka is

the earlier one. The later is Amanaska. The great Jyotis (light) is above the root of the palate. By seeing it, one gets the Siddhis Anima, etc. Sambhavi-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.

4. Sahasrara (viz., the thousand-petalled lotus of the pineal gland) Jala-Jyotis 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 (his wife) 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 (viz.,) Paramatman is 'I' alone. Becoming one with Antar-Lakshya (Brahman) in the emancipated state by means of Antar-Lakshya (introvision), Jiva becomes one with the partless sphere of Param-Akasa.

BRAHMANA - II

1. Then Yajnavalkya asked the Purusha in the sphere of the sun: "O Lord, 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 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 boat of Jnana. It is the object of both Bahir and Antar (external and internal) Lakshyas. In its midst is absorbed the whole world. It is the vast partless universe beyond Nada, Bindu and Kala. Above it (viz., the sphere of Agni) is the sphere of the sun; in its midst is the sphere of the nectary moon; in its midst is the sphere of the partless Brahma-Tejas (or the spiritual effulgence of Brahman). It has the brightness of Sukla (white light) like the ray of lightning. It alone has the characteristic of Sambhavi. In seeing this there are three kinds of Drishti (sight), viz., Ama (the new moon), Pratipat (the first day of lunar fortnight) and Purnima (the full moon). The sight of Ama is the one (seen) 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 (light) 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 takes place. She (Sambhavi) alone is called Khechari. By practising it (viz., the Mudra), a man 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 (fire); all these are seen in order.

2. (Thus much for the light in Purva or first stage.) Then there is the light in the western direction (in the Uttara or second stage). Then the lustres of crystal, smoke, Bindu, Nada, Kala, star, firefly, lamp, eye, gold and nine gems, etc., 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 (Om) 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 verily performed at the rising or setting of the sun. As there is no rising or setting (but only the ever shining) of the sun of Chit (the higher consciousness) in the heart of a man who knows thus, he has no Karma to perform. Rising above (the conception of) day and night through the annihilation of

sound and time, he becomes one with Brahman through the all-full Jnana and the attaining of the state of Unmani (the state above Manas). Through the state of Unmani, he becomes Amanaska (or without Manas).Not being troubled by any thoughts (of the world) then constitutes the Dhyana. The abandoning of all Karmas constitutes Avahana (invocation of god). Being firm in the unshaken (spiritual) wisdom constitutes Asana (posture). Being in the state of Unmani constitutes the Padya (offering of water for washing the feet of god). Preserving the state of Amanaska (when Manas is offered as sacrifice) constitutes the Arghya (offering of water as oblation generally). Being in state of eternal brightness and shoreless nectar constitutes Snana (bathing). The contemplation of Atman as present in all constitutes (the application to the idol of) Sandal. The remaining in the real state of the Drik (spiritual eye) is (the worshipping with) Akshata (non-broken rice). The attaining of Chit (consciousness) is (the worshipping with) flower. The real state of Agni (fire) of Chit is the Dhupa (burning of incense). The state of the sun of Chit is the Dipa (light waved before the image). The union of one-self with the nectar of full moon is the Naivedya (offering of food, etc.,). The immobility in that state (of the ego being one with all) is Pradakshina (going round the image). The conception of 'I am He' is Namaskara (prostration). The silence (then) is the Sruti (praise). The all-contentment (or serenity then) is the Visatjana (giving leave to god or finishing worship). (This is the worship of Atman by all raja-Yogins). He who knows this knows all.

3. When the Triputi are thus dispelled, he becomes the Kaivalya Jyotis without Bhava (existence) or Abhava (non-existence), full and motionless, like the ocean without the tides or like the lamp without the wind. He becomes a Brahmavit (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 him are rooted away, the mind raises itself to the nature of the Partless. All that is no other than Sakshi-Chaitanya (wisdom-consciousness or 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. He who knows Brahman and who is the sole enjoyer of Brahmic bliss which is eternal and has dawned once (for all in him) - that man becomes one with Brahman. He in whom Sankalpa perishes has got Mukti in his 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 (wisdom) and Jneya (object of wisdom), Dhyana (meditation) and Dhyeya (object of meditation), Lakshya (the aim) and Alakshya (non-aim), Drishya (the visible) and Adrishya (the non-visible) and Uha (reasoning) and Apoha (negative reasoning). He who knows this knows all.

4. There are five Avasthas (states): Jagrat (waking), Swapna (dreaming), Sushupti (dreamless sleeping), the Turya (fourth) and Turyatita (that beyond the fourth). The Jiva (ego) that is engaged in the waking state becomes attached to the Pravritti (worldly) path and is the particular of Naraka (hell) as the fruit of sins. He desires Svarga (heaven) as the fruit of his virtuous actions. This very same person becomes (afterwards) 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 he pursues the Nivritti (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. Giving up passion and others, he does only those he is asked to do. Then having acquired the four Sadhanas (means to salvation) he attains, in the middle of the lotus of his heart, the Reality of Antar-Lakshya that is but the Sat of Lord and begins to recognise (or recollect) the bliss of Brahman which he had left (or enjoyed) in his Sushupti state. At last he attains this state of discrimination (thus): 'I think I am the non-dual One only. I was in Ajnana for some time (in the waking state and called therefore Vishva). I became somehow (or involuntarily) a Taijasa (in the dreaming state) through the reflection (in that state) of the affinities of the forgotten waking state; and now I am a Prajna through the disappearance of those two states. Therefore I am one only. 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 (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 himself, he 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 (Sankalpa, etc.,) 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, he becomes one who has done his duty.

5. 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.

BRAHMANA - III

1. The great sage Yajnavalkya then asked the Purusha in the sphere (of the sun): "O Lord, though the nature of Amanaska has been defined (by you), yet I forget it (or do not understand it clearly). Therefore pray explain it again to me." Accordingly the Purusha said: "This Amanaska is a great secret. 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 can be known through a (thorough) cognition of them. Then seeing Para-Brahman in his own Atman as the Lord 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 himself that he who plays in the cave (of the heart) is such a one, he should raise himself above the dualities of existence and non-existence; and knowing the experience of the Unmani of his Mans, he then 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 (idea of) the universe through the disappearance of growth, sleep, disease, expiration and inspiration, his body being always steady, he comes to have a supreme quiescence, being devoid of the movements of his Manas and becomes absorbed in Paramatman. The destruction of mans 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 his duty, having been filled with the partless bliss by means of the path of Taraka-Yoga through the initiation into the sacred sentences 'I am pa', 'That Thou Art', 'I am thou alone', 'Thou art I alone', etc.

2. When his Mans is immersed in the Akasa and he becomes all-full and when he attains the Unmani state, having abandoned all his collective senses, he 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, he (the Purusha of the sun) embraced his pupil and made him understand it.

BRAHMANA - IV

Then Yajnavalkya addressed the Purusha in the sphere (of the sun) thus: "Pray explain to me in detail the nature of the five-fold division of Akasa". He replied: "There are five: Akasa, Parakasa, Mahakasa, Suryakasa and Paramakasa. That which is of the nature of darkness, both in and out is the first Akasa.

That which has the fire of deluge, both in and out is truly Mahakasa. That which has the brightness of the sun, both in and out, That brightness which is indestructible, all-pervading and of unrivalled bliss is Paramakasa. By cognising these according to this description, one becomes of their nature.He is a Yogin only in name, who does not cognise the nine Chakras, six Adharas, three Lakshyas and the five Akasas.
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BRAHMANA - V

"The Manas influenced by worldly objects is liable to bondage; and that (Mans) 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 (absorption in Brahman). This absorption you should learn from me who am the all-full. I alone am the cause of the absorption of Manas.The Mans is within the Jyotis (spiritual light) which again is latent in the spiritual sound which pertains to the Anahata (heart) sound.That Manas which is the agent of creation, preservation and destruction of the three worlds - that same Manas becomes absorbed in that which is the highest seat of 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 practicing 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 Brahman and attains 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 (ascetic) or an Avadhuta (naked ascetic). By seeing him, all the world becomes pure and even an illiterate person who serves him is freed from bondage. He (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 Upanishad."

Here ends the Mandalabrahmana Upanishad belonging to the Sukla-Yajur-Veda.

23. Taraka Saara Upanishad

"What is Taraka? What is that which causes one to cross (this mundane existence)". To which Yajnavalkya replied: "Om Namo Narayanaya is the Taraka. It should be worshipped as Chidatma. Om is a single syllable and of the nature of Atman. Namah is of two syllables and is of the nature of Prakriti (matter). Narayanaya is of five syllables and is of the nature of Parabrahman. He who knows this becomes immortal. Through 'Om', is Brahma produced; through 'Na' is Vishnu produced; through 'Ma' is Rudra produced; through 'Na' is Ishvara produced; through 'Ra' is the Anda-Virat (or Virat of the universe) produced; through 'Ya' is Purusha produced; through 'Na' is Bhagavan (Lord) produced; and through 'Ya' is Paramatman produced. This Ashtakshara (eight syllables) of Narayana is the supreme and the highest Purusha. Thus is the Rig-Veda with the first foot (or half).
That which is Om is the indestructible, the supreme and Brahman. That alone should be worshipped. It is this that is of the eight subtle syllables. And this becomes eight, being of eight forms. *'A' is the first letter; 'U' is the second; 'M' is the third; Bindu is the fourth; Nada is the fifth; Kala is the sixth; Kalaateeta (that beyond Kala) is the seventh; and that which is beyond these is the eighth. It is called Taraka, b*ecause it enables one to cross this mundane existence. Know that Taraka alone is Brahman and it alone should be worshipped". 1. "From the letter 'A' came Brahma named Jambavan (the bear). From the letter 'U' came Upendra, named Hari.2. From the letter 'M' came Shiva, known as Hanuman. Bindu is named Ishvara and is Shatrughna, the Lord of the discuss itself. 3. Nada should be known as the great Lord named Bharata

and the sound of the conch itself. From Kala came the Purusha himself as Lakshmana and the bearer of the earth. 4. Kalaatita is known as the goddess Sita Herself. That which is beyond is the Paramatman named Sri Rama and is the highest Purusha.All this is the explanation of the letter Om, which is the past, the present and future and which is other than these (viz.,) Tattva, Mantra, Varna (colour), Devata (deity), Chhandas (metre), Rik, Kala, Sakti and Srishti (creation). He who knows this becomes immortal. (Thus is) Yajur-Veda with the second foot".

Then Bharadvaja asked Yajnavalkya: "Through what Mantra is Paramatman pleased and shows his own Atman (to persons)? Please tell this". Yajnavalkya replied:

1. Om. He who is Sri-Paramatman, Narayana and the Lord described by (the letter) 'A' and is Jambavan (the bear) and Bhuh, Bhuvah and Suvah; Salutation to Him!
2. Om. He who is Sri-Paramatman, Narayana and the Lord described by (the letter) 'U' and is Upendra (or) Hari and Bhuh, Bhuvah and Suvah; Salutation to Him!
3. Om. He who is Sri-Paramatman, Narayana and the Lord described by (the letter) 'M' and is of the form of Shiva (or) Hanuman and Bhuh, Bhuvah and Suvah; Salutation to Him!
4. Om. He who is Sri-Paramatman, Narayana, the Lord of Satrughna of the form of Bindu and the Bhuh, Bhuvah and Suvah; Salutation to Him!
5. Om. He who is Sri-Paramatman, Narayana and the Lord, and is Bharata of the form of Nada and the Bhuh, Bhuvah and Suvah; Salutation to Him!
6. Om. He who is Sri-Paramatman, Narayana and the Lord, and is Lakshmana of the form of Kala and the Bhuh, Bhuvah and Suvah; Salutation to Him!
7. Om. He who is Sri-Paramatman, Narayana and the Lord, and is Kalatita, the Goddess Sita, of the form of Chit and the Bhuh, Bhuvah and Suvah; Salutation to Him!
8. Om. He who is Sri-Paramatman, Narayana and the Lord that is beyond that (Kalatita), is the supreme Purusha and is the ancient Purushottama, the eternal, the immaculate, the enlightened, the emancipated, the true, the highest bliss, the endless, the secondless and the all-full - that Brahman is myself. I am Rama and the Bhuh, Bhuvah and Suvah; Salutation to Him!

He who has mastered this eightfold Mantra is purified by Agni; he is purified by Vayu; he is purified by the sun; he is purified by Shiva; he is known by all the Devas. He attains the fruit of reciting Itihasas, Puranas, Rudra (Mantras), a hundred thousand times. He who repeatedly remembers (or recites) the Ashtakshara (the eight-syllabled Mantra) of Narayana gains the fruit of the recitation of Gayatri a hundred thousand times or of Pranava (Om) a myriad of times. He purifies (his ancestors) ten (degrees) above and (his descendants) ten (degrees) below. He attains the state of Narayana. He who knows this (attains) the state of Narayana). Like the eye (which sees without any obstacle) the things spread (in the sky), the wise ever see this supreme seat of Vishnu. Brahmanas who are spiritually awake praise in diverse ways and illuminate the supreme abode of Vishnu.

Here ends the Taraakasara Upanishad belonging to the Sukla-Yajur-Veda.

24: Sarasvati Rahasyopanishad

6. Of this mantra (*pra no devi)*, Bharadvaja is the seer; Gayatri, the metre; Sri Sarasvati, the divinity; OM, the seed, power and lynch-pin; its application is for gaining whatever is desired; consecration is with the mantra.7. Her nature the essence of Vedanta's sense, She the Supreme Sovereign, Manifest as name and form -May Sarasvati guard me!
8. OM!May the goddess Sarasvati, Dispenser of nourishment, Guardian of thoughts, Protect us ever!

9. Of this mantra (*a no divah),* Atri is the seer; Tristubh, the metre; Sarasvati, the divinity; HRIM, the seed, power and lynch-pin; its application is for gaining whatever is desired; its application is for gaining whatever is desired; consecration of limbs is with the mantra. 10. The only one extolled in Vedas four
And their ancillaries; the non-dual Potency of Brahman - May She, divine
Sarasvati, protect me!
11. *HRIM* : From heaven, from the giant clouds, Let holy Sarasvati come To our sacrifice; listening
Kindly to the call, may the Queen Of Waters gladly hear our sweet words! 12. Of this mantra (pavaka nah), Madhucchandas is the seer; Gayatri, is the metre; Sarasvati, the divinity; SRIM, the seed, power and lynch-pin; its application is for gaining whatever is desired; consecration is with the mantra.
13. Existing solely in the form of sense, Of sentence, word and letter,Without beginning and without end - May She, infinite Sarasvati, protect me!
14. SRIM: The purifier Sarasvati,Dispenser of nourishment,Treasure of intelligence -
May She accept our sacrifice!
15. Of this mantra (chodayitri), Madhucchandas is the seer; Gayatri, the metre; Sarasvati, the divinity; BLUM, the seed, power and lynch-pin; consecration is with the mantra.
16. In the self, among the gods, The Sovereign Mistress of the gods,Dwells inwardly, forth uttering - May Sarasvati protect me!
17. BLUM: Inspirer of truthful words,Awakener of noble minds,Sarasvati receives worship.
18. Of this mantra (maho arnah), Madhucchandas is the seer; Gayatri, the metre; Sarasvati, the divinity; SAUH, the seed, power and lynch-pin; consecration is with the mantra.
19. She as the inner controller,Rules over all in the three worlds, Dwells as Rudra, the Sun and others - May that Sarasvati protect me!
20. SAUH: Sarasvati shines splendidly -Vast sheet of water - who confers
Wisdom and vivifies all thought.
21. Of this mantra (*chatvari vak),* the seer is Uchathyaputra; Tristubh, the metre; Sarasvati, the divinity; AIM, the seed, power and lynch-pin; consecration is with the mantra.
22. Being manifested, She is experienced ,By sages looking inwardly;
Pervasive, one, form of awareness,May Sarasvati protect me!
23. AIM: Speech is confined to four groups of words.These, intelligent Brahmans know.
Hidden in the cave, the three do not stir -The fourth group men speak forth.
24. Of this mantra (*yadvak),* the seer is Bhargava; Tristubh, the metre; Sarasvati, the divinity; KLIM, the seed, power and lynch-pin; consecration is with the mantra.
25. Being conceived in eightfold form Of names, general and the like,
She as the integral is manifest -May She, Sarasvati, protect me!
26. KLIM: She is the word of inert things; the Queen of gods dwells silently;
Power milks four energy-streams;Whither has fled Her supreme form?
27. Of this mantra *(devim vacham*), the seer is Bhargava; Tristubh, the metre; Sarasvati, the divinity; SAUH, the seed, power and lynch-pin; consecration is with the mantra.
28. Whom the Vedas and all others,Of distinct or indistinct speech,Speak forth - the cow that yields all desires,May that Sarasvati protect me!
29. SAUH: The gods, divine Speech engendered!Her, beasts of all forms speak;
The cow that yields sweet drink and vigour -To us may lauded Speech appear!
30. Of this mantra (*uta tvah*), the seer is Brihaspati; Tristubh, the metre; Sarasvati, the divinity; SAM, the seed, power and lynch-pin; consecration is with the mantra.

31. Knowing whom all bonds are cut; along all paths the knower hikes;o that supreme abode - (Freedom) -May She, Sarasvati, protect me!
32. SAM: Though seeing, one does nor behold,Speech; though hearing one does not hear;
To one She does reveal Herself, As does a well-robed wife in love Unto her lord.
33. Of this mantra (*ambitame),* Gritsamada is the seer; Anustubh, the metre; Sarasvati, the divinity; AIM, the seed, power and lynch-pin; consecration is with the mantra. 34. Vesting things of name and form
In Her, meditate they on Her,Of whom the form is the One Brahman, May that Sarasvati protect me!
35. AIM: Dearest mother! Best of rivers! Greatest goddess! Sarasvati!Unbelauded are we, almost - Mother! Make for us great name!
36. Female swan amidst the cluster Of the faces of the four-faced god -May the all-white Sarasvati
Sport for ever in my mind!
Here ends the Sarasvati-Rahasyopanishad, included in the Krishna-Yajur-Veda.

25. Yoga kundalini krishna yajurveda

CHAPTER - I:
1. Chitta has two causes, Vasanas and (Prana) Vayu. If one of them is controlled, then both are controlled.
2. Of these two, a person should control (Prana) Vayu always through moderate food, postures and thirdly Sakti-Chala.
3-4. I shall explain the nature of these. Listen to it, O Gautama. One should take a sweet and nutritious food, leaving a fourth (of his stomach) unfilled, in order to please Shiva (the patron of Yogins). This is called moderate food. Posture herein required is of two kinds, Padma and Vajra.
5. Placing the two heels over the two opposite thighs (respectively) is the Padma (posture) which is the destroyer of all sins.
6. Placing one heel below the Mulakanda and the other over it and sitting with the neck, body and head erect is the Vajra posture.
7. The Sakti (mentioned above) is only Kundalini. A wise man should take it up from its place (Viz., the navel, upwards) to the middle of the eyebrows. This is called Sakti-Chala.
8. In practising it, two things are necessary, Sarasvati-Chalana and the restraint of Prana (breath). Then through practice, Kundalini (which is spiral) becomes straightened.
9-10(a). 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.
10(b)-11(a). When Prana breath is passing through (one's) Ida (left nostril), he should assume firmly Padma-posture and should lengthen (inwards) 4 digits the Akasa of 12 digits.
11(b)-13(a). Then the wise man should bind the (Sarasvati) Nadi by means of this lengthened (breath) and holding firmly together (both his 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 (48 minutes), he should be stirring it up fearlessly.
13(b)-14. Then he should draw up a little when Kundalini enters Susumna. By this means, Kundalini enters the mouth of Susumna. Prana (also) having left (that place) enters of itself the Susumna (along with Kundalini). 15. By compressing the neck, one should also expand the navel. Then by shaking Sarasvati, Prana goes above (to) the chest.
16-17. Through the contraction of the neck, Prana goes above from the chest. Sarasvati who has sound in her womb should be shaken (or thrown into vibration) each day. Therefore by merely shaking it, one is cured of diseases.

18. Gulma (a splenetic disease), Jalodara (dropsy), Pliha (a splenetic disease) and all other diseases arising within the belly, are undoubtedly destroyed by shaking this Sakti.
19. I shall now briefly describe to you Pranayama. Prana is the Vayu that moves in the body and its restraint within is known as Kumbhaka.
20. It is of two kinds, Sahita and Kevala. One should practise Sahita till he gets Kevala.
21. There are four Bhedas (lit., piercing or divisions) viz., Surya, Ujjayi, Sitali and Bhastri. The Kumbhaka associated with these four is called Sahita Kumbhaka.
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;
24. Slowly inhaling the breath from outside, as long as he desires, through the right nostril, he should exhale it through the left nostril.
25. 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.
26(a). This should be done often and it is this which is spoken of as Surya-Bheda.
26(b)-27. 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.
28. 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.
29. 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.
30. 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.
31. This is called Sitali Kumbhaka and destroys diseases, such as Gulma, Pitha, consumption, bile, fever, thirst and poison.
32. Seated in the Padma posture with belly and neck erect, the wise man should close the mouth and exhale with care through the nostrils.
33. 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.
34-35. 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.
36-37(a). 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.
37(b)-38. 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).
39. It pierces also the three Granthis (or knots) differentiated through the three Gunas. This Kumbhaka is known as Bhastri and should especially be performed.
40. Through these four ways when Kumbhaka is near (or is about to be performed), the sinless Yogin should practice the three Bandhas.41. The first is called Mulabandha. The second is called Uddiyana and the third is Jalandhara. Their nature will be thus described.

42. Apana (breath) which has a downward tendency is forced up by one bending down. This process is called Mulabandha.
43. When Apana is raised up and reaches the sphere of Agni (fire), then the flame of Agni grows long, being blown about by Vayu.
44-45(a). Then Agni and Apana come to (or 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.
45(b)-46. Then this Kundalini makes a hissing noise, becomes erect like a serpent beaten with stick and enters the hole of Brahmanadi (Susumna). Therefore Yogins should daily practise Mulabandha often.
47-48(a). Uddiyana should be performed at the end of Kumbhaka and at the beginning of expiration. Because Prana Uddiyate (viz., goes up) the Susumna in this Bandha, therefore is called Uddiyana by the Yogins.
48(b)-49(a). 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.
49(b)-50. Then he should gradually upbear the Tana (thread or Nadi) which is on the western side first to Udara (the upper part of the abdomen above the navel), then to the heart and then to the neck. When Prana reaches the Sandhi (junction) of navel, slowly it removes the impurities (or diseases) in the navel. Therefore this should be frequently practiced.
51. 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).
52. When the neck is contracted at once by bending downwards (so that the chin may touch the breast), Prana goes through Brahmanadi on the western Tana in the middle.
53. Assuming the seat as mentioned before, one should stir up Sarasvati and control Prana.
54. 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;
55. 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.
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.
58. 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.
59. The second (obstacle) is doubt; the third is carelessness; the fourth, laziness; the fifth, sleep;
60. The sixth, the not leaving of objects (of sense); the seventh, erroneous perception; the eighth, sensual objects; the ninth, want of faith;
61. And the tenth, the failure to attain the truth of Yoga. A wise man should abandon these ten obstacles after great deliberation.62. 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.
63. When the impurities (of Chitta) are thus removed and Prana is absorbed in Susumna,as a Yogin n.
64. 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.
65. 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.
66-67. Kundalini being heated by Agni and stirred up by Vayu, extends her body in the mouth of

Susumna, pierces the Brahmagranthi formed of rajas and flashes at once like lightning at the mouth of Susumna.
68-69(a). 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.
69(b)-70(a). It dries up the moisture produced by the moon in the Anahata-Chakra having sixteen petals.
70(b)-71. 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 it (blood) which is very cold become hot when it flows there?
72. (Since) at the same time the intense white form of moon is speedily heated. Then being agitated, it goes up.
73. 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.
74. Kundalini assumes the eight forms of Prakriti (matter) and attains Shiva by encircling him and dissolves itself in Shiva.
75. Thus Rajas-Sukla (seminal fluid) which rises up goes to Shiva along with Marut (Vayu); Prana and Apana which are always produced become equal.
76. Pranas flow in all things, great and small, describable, or indescribable, as fire in gold.
77. 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.
78. 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.
79. Like the conception of the snake in a rope, so the idea of the release from life and Samsara is the delusion of time.
80. 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.
81. The microcosm and the macrocosm are one and the same; so also the Linga and Sutratman, Svabhava (substance) and form and the self-resplendent light and Chidatma.
82. 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.
83-84. 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 Svadhisthana flaming, owing to the blowing of Vayu.
85. From the blowing of Vayu and Agni, the chief (Kundalini) pierces open the Brahmagranthi and then Vishnugranthi.
86. Then it pierces Rudragranthi, after that, (all) the six lotuses (or plexuses). Then Sakti is happy with Shiva in Sahasrara Kamala (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 - II:1. I shall hereafter describe the science called Khechari which is such that one who knows it is freed from old age and death in this world.
2. One who is subject to the pains of death, disease and old age should, O sage, on knowing this science make his mind firm and practice Khechari.

3-4. 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.
5. Its practice and Melana are not accomplished simultaneously. Those that are bent upon practice alone do not get Melana.
6. Only some get the practice, O Brahmana, after several births, but Melana is not obtained even after a hundred births.
7. Having undergone the practice after several births, some (solitary) Yogin gets the Melana in some future birth as the result of his practice.
8. When a Yogin gets this Melana from the mouth of his Guru, then he obtains the Siddhis mentioned in the several books.
9. When a man gets this Melana through books and the significance, then he attains the state of Shiva freed from all rebirth.
10. Even Gurus may not be able to know this without books. Therefore this science is very difficult to master.
11. An ascetic should wander over the earth so long as he fails to get this science and when this science is obtained, then he has got the Siddhi in his hand (viz., mastered the psychical powers).
12. Therefore one should regard as Achyuta (Vishnu) the person who imparts the Melana, as also him who gives out the science.
13. He should regard as Shiva him who teaches the practice. Having got this science from me, you should not reveal it to others.
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 science Khechari and being then taught well by him, should at first practice it carefully.
16-17. By means of this science, a person will attain the Siddhi of Khechari. Joining with Khechari Sakti (viz., Kundalini Shakti) by means of the (science) of Khechari which contains the Bija (seed of letter) of Khechari, one becomes the lord of Khecharas (Devas) and lives always amongst them. Khechari Bija (seed-letter) is spoken of as Agni encircled with water and as the abode of Khecharas (Devas).
18. Through this Yoga, Siddhi is mastered. The ninth (Bija) letter of Somamsa (Soma or moon part) should also be pronounced in the reverse order.
19. Then a letter composed of three Amsas of the form of moon has been described; and after that, the eight letter should be pronounced in the reverse order;
20. Then consider it as the supreme and its beginning as the fifth and this is said to the Kuta (horns) of the several bhinnas (or parts) of the moon.
21-22(a). 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 (illusion) which is born in his body and which is the source of all vicious deeds.
22(b)-23. He who recites this five lakhs of times with very great care - to him the science of Khechari will reveal itself. All obstacles vanish and the Devas are pleased.
24. The destruction of Valipalita (viz., wrinkle and grayness of hair) will take place without doubt. Having acquired this great science, one should practice it afterwards.
25-26. If not, O Brahmana, he will suffer without getting any Siddhi in the path of Khechari. If one does

not get this nectar like science in this practice, he should get it in the beginning of Melana and recite it always; (else) one who is without it never gets Siddhi.
27. As soon as he gets this science, he should practice it; and then the sage will soon get the Siddhi.
28. 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 his Guru.
29. He should take a sharp knife which is oiled and cleaned and which resembles the leaf of the plant Snuhi ("Euphorbia Antiquorum") and should cut for the space of a hair (the Fraenum Lingui).
30. Having powdered Saindhava (rock-salt) and Pathya (sea-salt), he should apply it to the place. On the seventh day, he should again cut for the space of a hair.
31. Thus for the space of six months, he should continue it always gradually with great care. In six months, Shiro-Bandha (Bandha at the head), which is at the root of the tongue is destroyed.
32. Then the Yogin who knows timely action should encircle with Siro-Vastra (lit. the cloth of the head) the Vak-Ishvari (the deity presiding over speech) and should draw (it) up.
33. Again by daily drawing it up for six months, it comes, O sage, as far as the middle of the eyebrows and obliquely up to the opening of the ears;
34. Having gradually practised, it goes to the root of the chin. Then in three years, it goes up easily to the end of the hair (of the head).
35-36. 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.
37. Gradually it opens the great adamantine door in the head. The rare science (of Khechari) Bija has been explained before.
38. One should perform the six Angas (parts) of this Mantra by pronouncing it in six different intonations. One should do this in order to attain all the Siddhis;
39. And this Karanyasam should be done gradually and not all at a time, since the body of one who does it all at once will soon decay.
40-41(a). Therefore it should be practised, O best of sages, little by little. 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.
41(b)-42. On doing this for three years with the point of finger, he should make the tongue enter within; then it enters Brahmadvara (or hole). On entering the Brahmadvara, one should practise Mathana (churning) well.
43. Some intelligent men attain Siddhi even without Mathana. One who is versed in Khechari Mantra accomplishes it without Mathana.
44-46(a). 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 his breath in his heart and seated in a convenient posture with his eyes concentrated between his eyebrows, he should perform Mathana slowly.
46(b)-47. 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.
48. A Yogin should not revolve his tongue in the path. After doing this for twelve years, Siddhi is surely obtained.
49. Then he sees the whole universe in his body as not being different from Atman. This path of the Urdhva-Kundalini (higher Kundalini), O chief of Kings, conquers the macrocosm.

CHAPTER - III :

1. Melana-Mantra: Hrim, Bham, Sam, Pam, Pham, Sam, Ksham. The lotus-born (Brahma) said: "O Shankara, (among) new moon (the first day of the lunar fortnight) and full moon, which is spoken of as its (mantra's) sign?

2. 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 way (or time).

3. A man longs for an object through passion and is infatuated with passion for objects. One should always leave these two and seek the Niranjana (stainless).

4-5. He should abandon everything else which he thinks is favourable to himself. Keeping the Manas in the midst of Sakti and Sakti 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.

6. 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.

7-8(a). Bandhana is there where Sakti is between the sun and moon. Having known Susumna and its Bheda (piercing) and making the Vayu go in the middle, one should stand in the seat of Bindu and close the nostrils.

8(b)-9(a). 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).

9(b)-11. 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).

12. Having known these six Mandalas (spheres), one should enter the Sukha-Mandala (pineal gland), drawing up the Vayu and should send it (Vayu) upwards.

13. He who practices thus (the control of) Vayu becomes one with Brahmanda (the macrocosm). He should practise (or master) Vayu, Bindu, Chitta and Chakra.

14-15. Yogins attain the nectar of equality through Samadhi alone. Just as the fire latent in (Sacrificial) wood does not appear without churning, so the lamp of wisdom does not arise without the Abhyasa Yoga (or practice of Yoga). The fire placed in a vessel does not give light outside.

16. When the vessel is broken, its light appears without. One's body is spoken of as the vessel and the seat of 'That' is the fire (or light) within;

17-18(a). And when it (the body) is broken through the words of a Guru, the light of Brahma Jnana becomes resplendent. With the Guru as the helmsman, one crosses the subtle body and the ocean of Samsara through the affinities of practice.

18(b)-19. That Vak (power of speech) which sprouts in Para, gives forth two leaves in Pashyanti; buds forth in Madhyama and blossoms in Vaikhari - that Vak which has before been described, reaches the stage of the absorption of sound, reversing the above order (viz., beginning with Vaikhari, etc.,).

20-21(a). Whoever thinks that He who is the great lord of that Vak, who is the undifferentiated and who is the illuminator of that Vak is Self; whoever thinks over thus, is never affected by words, high or low (or good or bad).21(b)-23(a). The three (aspects of consciousness), Vishva, Taijasa and Prajna (in man), the three Virat, 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 (vehicles).

23(b)-24(a). The egg being heated by the fire of Jnana is absorbed with its Karana (cause) into Paramatman (Universal Self). Then it becomes one with Para-Brahman.
24(b)-25. It is then neither steadiness nor depth, neither light nor darkness, neither describable nor distinguishable. Sat (Be-ness) alone remains. One should think of Atman as being within the body like a light in a vessel.
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.
27-28(a). 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.
28(b)-29(a). 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?
29(b)-30. 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.
31-32. When the worldly wisdom is destroyed, Pratyagatman that is in the Dahara (Akasa 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.
33. That Muni who contemplates thus till sleep and till death is to be known as a Jivanmukta. Having done what ought to be done, he is a fortunate person.
34. And having given up (even) the state of a Jivanmukta, he attains Videhamukta (emancipation in a disembodied state), after his body wears off. He attains the state, as if of moving in the air.
35. Then That alone remains which is soundless, touchless, formless and deathless, which is the Rasa (essence), eternal, and odourless, which has neither beginning nor end, which is greater than the great and which is permanent, stainless and decayless.
Hari Om Tat Sat! Here ends the Yogakundalini Upanishad belonging to the Krishna-Yajur-Veda.

Chapter Five on Select References from Puraanaas on the Pranava Shabda

1. Maha Bhagavata

The serious tasks to be taken to improve the awareness of God are well defined viz. to try to be lonely, gradually detach with material happenings of normal life, exercise self control in speech and action, practise introspection, withdraw the mind without thoughts other than of God, chant the Holy Word- OM- as often as possible, free the mind, control breathing process while performing 'Pranayama'and imagine / concentrate on the vision of Vishnu with His Limbs in a Huge Form of Almighty.

Described as 'Purusha', the Primeval Force of Creation possesses countless heads, eyes and feet pervading the entire Universe, far beyond the miniscule level of human comprehension.He is Omni-present, omniscient and omni-potent. He is immortal, intangible, and inexpressible. Whatever has been described, visualised or imagined by way of His Glory is far surpassed. It is stated in *Purusha Suktham(*a Vedic compilation of Hymns) that hardly one quarter of the Purusha is comprehended as the totality of His Creation and the rest of Him is unmanifested. From the manifested part sprang the 'Brahmanda' or the Cosmos, the countless forms of living or non-living species and the Five Elements (Earth, Water, Fire, Air, and Sky) as also the Divine Architect,'Visva Karma', The Master-Builder.The Gigantic and Collosal

Manifestation of the Material World be likened with the Body of The Absolute Truth, wherein the concepts of Time-The Past, The Present and The Future-converge into One. Sages concieved the 'Virat Swarupa' or The Body comprising Various Limbs: The Bottoms of The Feet as 'Patala'; the Heels and Toes as the Planets named 'Rasatala'; Ankles as 'Mahatala' Planets; the Shanks as 'Talatala' Planets; The Knees as the 'Mahatala' Planets; the two Thighs as 'Atala' and 'Vitala' Planets; The Hips as the 'Mahitala' Planets and the Navel as the Inter- Space. The Chest of The Giant Body is likened to the Luminary Planetery System, The Neck as the 'Mahar'Planets; and The Mouth and Forehead are the 'Janas' and '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 Toungue 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 Rudradeva; 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-prevading. Hence the broad concept of 'Virat Purusha', beyond which there could be no other Reality and the rest a mere illusion. It is that 'Reality' which needs to be realised and deeply meditated to as OM. It is the Supreme Lord Who is in one's own Heart. The marginal pleasures of Life are short-lived and it is unfortunate and foolish to pursue such quickly vanishing joys of corporal nature. It is equally wasteful to work hard and get highly engrossed into such quickly evaporating material rather than pursue the substantive and ever lasting happiness. Indeed, strict regimen of resisting the free play of Five Sensory Features ('Pancha Indriya') is an intelligent way of channelising all the physical and mental energies in full force to achieve solid and everlasting bliss rather than chase inefficient and useless actions that would only land into disappointments and dejections at the end of one's own Life's journey. Each desire should be properly weighed in terms of bare necessity rather than by a false feeling of so-called prestige, or status or Show. By such a frugal and most minimal existence, the unwanted chaff over the grain would make enormous room in terms of effort, time and purity of thought to concentrate on the imprint of The Supreme Self residing right within everybody's own heart admeasuring some six inches with a Miniature Replica of the 'Virat Purusha'. Then would commence the process of aligning the Miniature within and the Collossal Superforce all over, limb by limb, ie. hand by hand, head by head.

After the Supreme Force created Him there emerged 'Brahma Jyoti'which created the Sun, Fire, Moon, Firmament, Planets and Stars.Then followed the Creation of the Five Basic Elements, the Vedas, the

Matter, Knowledge and the Entirety. The Very Original Manifestations of Super Force created the Three Super Energies in Brahma (to create), Vishnu (to preserve) and Eswar (to destroy). To express His gratitude to the Super Force, Brahma, who emerged from the navel of Maha Vishnu over a lotus stem(whose depth could never be known), innovated the paraphernalia and ingredients to perform Worship to the Master and in the process were created the Sacificial Material, Veda Reciters or the Holy Sages, the Humanity and so on. But, Brahma reiterated again that the activities attributed to Himself, or Vishnu or Eswar are basically the Acivities of the Supreme Force Itself, reflected as the actions of the Proxy- Entities concerned. Brahma also referred to the First Incarnation of the Super Force, named 'Karanarnavasayi Vishnu who was the Master of Eternal Time, Space, Cause and Effects, Elements, Material Ego, Modes of Nature, Senses and Universal Form of the Super Force, while 'Garbhodayasayi Vishnu' is the Totality of Live Beings, moving or stationary. Brahma mentioned too about the Supreme Lord's Scheduled Incarnations with Specific Purposes. This was how, the doubts whether (a) there was a manifold manifestation of the Super Force as normally understood by the Existence of Triemvirate and (b) whether there was dualism of 'Atma' (Inner Self) of Human beings and other species and of 'Paramatma'. The replies were categorical to signify the firm belief that there is one and only one Super Force - OM- and the rest is an illusion.

Then the Concept of 'Maha Tatva'-the Great Philosophy- of the Fundamental Truth of 'Kaaranam' (The Cause), 'Karanam' (the Action) and the 'Kartha; (the Doer). The Cause and Effect are the formulations of Illusion (or fallacy) whereas the 'Doer' is the Truth or the Mighty Unknown. Normally, one tends to imagine that an action is performed by a human being and the reason for doing so is one's own mental frame of mind. But that precisely is the false impression or wrong assessment of the actuality. It is our gross ignorance which leads us to the conjecture of the three features.viz. Reason, Action and End-result; indeed therse are just one and the same. Falsity of human thinking was the resultant interaction of senses, as represented by Sky, Sound, Air, Light and Earth and the senses of touch, taste, hearing, seeing, thinking and so on got transformed further to Energy or Electricity and Timing or Time. The physical elements thus provide the end-results of material existence, sense of happiness, or material misery and so on. Subsequently, actions are taken as an interplay of the senses, timing, energy, speed and mind. Thus the cause and effect of actions are merely confused as have been executed on one's own, but not as a volition of the Almighty. The 'shell' therefore covers up and misleads the existence of the'kernel', which indeed is The Truth. It is most irrational and even foolish to think that the so-called modern science and technology has been discovering various facets of human existence as a result of discoveries, knowledge and human endeavour and mental excellence! The First, Second and Third Person expressions of 'I' or 'We'; or 'you; as also'He','She'or 'It'and 'They' in any human language are only for distinguishing individual existences in a typically social context but certainly not in the Macro-Form or in the Cosmic Sense.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 Prakritha and Vaikritha Creations): demigods; forefathers; 'Asuras' or Demons; 'Gandharvas' or 'Apsaras' or Angels; 'Yakshas' and 'Rakshasas'; 'Siddhas', 'Karanas', or Vidyadharas; 'Bhootas', 'Prethas' or 'Pisachas'; Superhuman Beings, Celestial Singers and Dancers.

The Maahatatva and Ten Creations apart, then to analyse the Concepts of Atom and Time . An atom is the 'Paramanu' or the ultimate unit of Matter and this unit is indivisible further. The Matter comprising definable units of the atom goes into the creation of various bodies and the totality of such Material spreading over the Universe is measurable in terms of Space. The sum of Space occupied and the Movement of the Matter totals up to the Atomic Time. Thus the Matter, Space and Time are measurable. The Time Units are measured in terms of Trasarenus (a mix of three celestial atoms) and the duration of integrating three trasarenus is known is a 'triti'; hundred tritis make one 'vedha' and three vedhas make one 'lava', three lavas make one 'nimesha' or a blink, three nimeshas make one 'kshana', five nimeshas make one 'kashtha' or eight seconds and fifteen kasthas make one 'laghu'(two minutes); fifteen laghus make one 'nadika' or 'Danda' and six or seven Dandas make one fourth of a day or night; there are four 'praharas' ('Yamas') each in a day and in a night; and two fortnights, called 'Pakshas' and two pakshas on a month; two months each a season, and six months make one 'Ayanam' or two complete movements of a year by Sun- as 'Dakshinayan' from top to bottom and from bottom to top direction is known as 'Urttarayan'.Combination of a day and night , numbering 365, makes a year to human beings and their average life-time is one hundred years. On the other hand two solar movements a year of the humans beings measures up to a day and a night to demi-Gods

Then the basic principles of Sankhya Yoga. Sankhya literally means counting the numbers. 'Prakriti' or Material Nature comprises specified twenty four manifested forms of Existence and provides the means of reaching the stage of 'Purusha'or the Super Energy. 'Atma' or The Soul is the twenty fifth form while the twenty sixth is of 'Paramathma' or the Super Soul. The conduit between the Material Nature and the Super Energy is 'Prardhana' or Prayer which possesses three modes of Nature viz. Goodness, Passion and

Ignorance. It is the amalgam of Three Subtle Elements of the Astral or Comprehensible Body , namely False Ego, Intelligence and Mind; Five Basic Elements of Nature (Earth,Water, Fire, Air,and Sky); Five Sense Objects (Sound,Taste, Smell, Touch and Sight); Five Knowledge Acquiring Senses (Nose, Tongue, Eyes, Ears, and Skin), and Five Working Senses (Voice, Legs, Arms, Reproductive Organs and Evacuating Organs). The Factor of Time is indeed the Binding Force of all the Natural Elements, Physical Elements, Internal Senses and Body Actions which has to coordinate with the 'Mahatatva'vis-a-vis Illusion and this is the Prayer all about!

Then the Eight Stages of Yoga : 'Yama'(Prohibitions and Restraints); 'Niyama' (Promotion of Virtues); 'Asana' (Posture of Seating, preferably 'Padmasana' ie.placing the right foot on left thigh and vice versa); 'Pranayama'(Breathing Excercises); 'Pratyahara'(Withdrawal of Senses); 'Dharana' (Concentration), 'Dhyana' (Meditation); and 'Samadhi'(Trance or Amalgamation of Mind on a single target). Thus Yoga is defined as the control of the contents of mind, stillness of thoughts, and Eternal Soul experiencing Its own Nature. [Patanjali Yoga or Rajas/Ashtanga Yoga is somewhat akin to 'Sankhya Yoga' in which Eight Limbs are utilised and is divided into four parts,viz. Samadhi(Trance), 'Sadhana' (Practice), 'Vibhuti' (Mystic Powers) and 'Kaivalya' (Attainment the Ultimate). In a way, Hatha Yoga is also related to Ashtanga Yoga by which the emphasis is on physical energy, while the accent is more pronounced on the alignment of physical power with that of Spiritual Focus].Sage Kapila compared the Manifestation of Material Energy to a Super Egg of the Universe and the Innermost layer is 'Mahatatva'within which is the presence of Supreme Energy. In each of its inner layers- spread out one over another and getting thicker and thicker- there is an existence of various Materials. The outermost layer is Prarthana or Prayer and the outer shell is the Illusion or Maya.The peeling of layers one by one is indeed a process which has endless tribulations, but the process could and should commence from detachment from material manifestations, high intensity of devotion, and ever increasing comprehension of the Supreme Power. Practice of Yoga is not only the control of Physical components of the Body but the mind, the conscience, the Soul, the thought and action. But of course the regulation of daily life by way of avoiding the excesses of desire, envy, avarice, and anger are essential. Promotion of Virtue, Nobility, Equanimity, Balance of Mind, Celibacy and Compassion and above all an awareness of God are the essential features of Yoga. Kapila too thus laid stress on the Limb-by-Limb alliance of human body and Material Existence on the one hand and the 'Vitat Purusha' the Representation of OM.

Pranava is the representation of Planets: Bhuloka is a Planet known as divided into Seven Parts, resembling a Lotus flower, each leaf with the names as above. Its lenghth and breadth is one million yojanas or eight million miles. Jambu Dweepa which is in the middle of the spiral of the Planet has a length and breadth of one hundred thousand Yojanas or 800,000 miles and is subdivided into nine regions. It is surrounded by saline water.Sumeru Mountain is like the pericarp of the lotus like Bhuloka and is the axis of Jambu Dweepa; its height is as much as the breadth of Jambu Dweepa ie.100,000 yojanas or 800,000 miles.Pluksha Dweepa, named after Pluksha Tree, is around the Jambu Dweepa and is double the size of the former.It is surrounded by an Ocean of sugar cane juice which is also of the size of the Pluksha Dweepa.Its inhabitants- Hamsas, Patangas, Urdhvayanas and Satyangas live for thousand years and pray to Sun and Lord Vishnu; they are beautiful like demigods. Salmali Dweepa, named after Salmali Tree, is again double the size of the Pluksha Dweepa and has the Sura Sagara or the Ocean of Liquor around it, inhabiting Srutidharas, Vidyadharas, Vasundharas and Isadharas, all praying to Moon and Lord Vishnu. Among the seven Rivers of the Dweepa were Anumati, Sarasvathi, Sinevali, Raha and Kuhu and the seventh was the Home of Garuda praying to Lord Vishnu. Semi God of Moon created two

fortnights, viz.Sukla Paksha and Krishna Paksha. Kusa Dweepa is again double the size of Salmali Dweepa ie.800,000 yojanas (64,00,000 miles) and is known for Kusa Grass, used for Sacred Rituals (Homams, Yagyas and all Holy Acts) and is appropriately surrounded by an Ocean of Ghee and the form of God of Fire (in mild form). It is inhabited by Kusalas, Kovidas, Abhiyuktas and Kulakas, corresponding to Jambu Dweepa's four castes-Brahmana, Kshatriya, Vyasyas and Sudras. Krouncha Dweepa, named after the Krouncha Mountain is surrounded by an Ocean of Milk and Butter and is the second form of Varuna or Water, again the size of Kusa Dweepa, ie. of the size of 1600,000 yojanas (124,80,000 miles), inhabited by Purushas, Rabhas, Vanikas and Devakas. Shaka Dweepa, named after Shaka treee providing fragrance all around, has the dual form of Vayu, or Air and is double the size of Krouncha Dweepa, inhabiting four castes-Ratavrata, Satyavrata, Danavrata and Anuvrata, all practising Pranayama and mustic Yoga. Pushkara Dweepa has 64,00,000 yojanas (51, 200,000 miles) surrounded by Sweet Water and is the Seat of Lord Brahma known as 'Karma Maya'. In the middle of the Dweepa is the Mountain Manasottara. Between the Mountains of Meru and Manasottara is so much distance as from Mountain Manasottara and Lokaloka Mountain. In other words, the distance between Mountain Meru to Mountain Lokaloka, is a quarter of the diametre of the Universe, (125,000,000 Yojanas or one billion 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, Vamana 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 Bhurlok and the Bhuvarlok. 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 (Dakshiyahana) 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 Nimkolani of Varuna, the God of Rains/Water; and the north is Vibhavari the abode of Moon. Thrayimaya, named as the Chariot of Sun visits all the abodes of Indra, Yama, Varuna and Moon traverses all the Residences of these Gods covering the words '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,Mahendro Dhanadah Kalo Yamah Somohyapampathihi, Pitharo Vasavassadhyah-yassvinow Maruto Manuh Vayur Vahnih Praja Prana Ritu Kartah Prabhakarah/*
Moon travels faster than Sun.The distance between Sun and Moon is 100,000 yojanas(800,000 miles). In two lunar fortnights, Moon passes through a period of a Samvatsara or a year. In two and quarter days, Moon passes through a month of the Sun, or in one day, it passes through a fortnight of the Sun. Hence, the divergence of Solar and Lunar calculations and Calendars. As the Moon is waxing, it is a day for Gods and a night for Pitru Devatas.The waxing fortnight gradually diminishes the shine till the Moon-fall day (Amavasya) and the waning Moon picks up the shine day by day till Moon-rise day(Pournami). Moon is known as 'Jeeva' (life-provider), or 'Manomaya' (mind-alerter) or 'Annamaya' (potency provider from herbs and plants), 'Amritamaya' (source of life to all) and ' Sarvamaya' (all pervading). From Moon to the Group of Stars, the distance is 200,000 yojanas (16 00, 000 miles). Headed by Abhijit, there are twenty eight Stars revolving on their own axis. Above the Group of Stars is the Planet of Venus (Sukra) almost of the distance from the Moon to the Group of Stars. It is a 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, Krathu, and Vasishtha born in Lord Brahma's thoughts to help in the act of Creation.(Reference Maha Bharatha; Shanti Parva).The Seven Sage Constellation of the Great Bear (Ursa Major) is indeed the great well wisher of the entire Universe. The Sapta Rishis circambulate around the Pole Star, or Dhruva Tara, which is as good as the Abode of Supreme Lord Himself and is prayed to by religious mortals and Gods alike.

Shisumara 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 atleast. The

various planets and a multitude of Stars revolve around the Pole Star or the Dhruva Star, each moving around in theier 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 Sapta 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 Sun and the core of heart Narayana Himself; within its mind the Moon; navel the Venus; breasts Aswini Kumars; within its life-air or Pranapana is 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); Bhuh: 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- Reduceable 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 rupum ahah ahah sandhayam prayatah vagyatah niriksamana upatistheta namo jyotir-lokaya kalayanayanimisam pataye maha-purusayabhidhimahiti:etat--this; u ha--indeed; eva--certainly; bhagavatah--of the Supreme personality of Godhead; vishnoh--of Lord Visnu; sarva-devata-mayam--consisting of all the demi-gods; rupam--form; ahah-ahah--always; sandhyayam--in the morning, noon and evening; prayatah--meditating upon; vagyatah--controlling the words; niriksamanah--observing; upatistheta--one should worship; namah--respectful obeisances; jyotih-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.*

Having explained the Concept of Sisumara, Suta Maharshi described the Subterranian Heavenly Planets. Beneath Sun-God, about 10,000 Yojanas (80, 000 miles) is situated the Planet of Rahu, basically an ‘Asura’ who had surreptitiously taken drops of ‘Amritha’, the everlasting life- giving ambrosia while the Divine Drink was being distributed by ‘Mohini’the Feminine Incarnation of Lord Vishnu after the churning of Oceans by Demi-Gods and Demons.Similarly Ketu was another clandestine benificiary of a few drops of ‘Amritha’ and both Sun and Moon were the Demi-Gods who complained about the distribution of ‘Amritha’ by Mohini, who had used the Sudarsani wheel to deform both Rahu and Kethu.As the latter were inimical to Sun and Moon, they cause periodical eclipses. Below Rahu by 10,000 Yojanas (80,000 miles) are Siddha Loka, Karana Loka and Vidyadhar Loka and below that level is the

Sky, the Antariksha where Yakshas, Rakshasas, Pisachas and Ghosts reside and hover around. There is no movement of air beyond that level and the Planet of Earth is situated some 100 yojanas or 800 miles thereunder.Large birds like eagles and Swans can fly upto that limit.Underneath the Earth are the Seven Lokas in the sub trerrain heavens named Bilwa Swarga and the eapanse of Earth equals the Seven Lokas, viz. Atala, Vitala, Suthala, Talatala, Mahatala, Rasatala and Patala.The residents are Daityas, Danavas and Nagas, all of them highly fond of material enjoyments, excellent living conditions and luxurious palaces, gardens and such other comforts. Wine, women, food and various sensuous pleasures are common.There is no Sun, no concept of day and night, no light nor time and such other set regulations pertaining to weeks, months, years, or seasons. There is lot of illumination from the precious gems carried on the hoods of the Serpent residents. There are no physical ailmemts as the usage of herbs and vegetable based medicines is plenty. There is no bad odour of the body or surroundings.Feelings of poverty, frustration, disease and envy are alien and excepting at the set timings of death; life is worth living otherwise. In Atala, there is a Demon, named Bala who has perfected mystic powers and by simply yawning created three kinds of women, viz. Swarinis, Kaminis and Pumskalies, all of whom are very highly passionate and sexy.The women use intoxicants and a drug called 'hataka' (*cannabis Indica)* to enjoy endless climaxes in love. Vitala is the Loka where Goblins, Ghosts and other followers of God Siva inhabit, and is strongly believed that the Lord is responsible for the Gold Mines and the consequent pleasures of possession of Jewellery. Sutala is the place of residence of Bali Maharaja, universally acclaimed as the King of Charity (stated to be still alive); it is well known that out of an apprehension of Lord Indra and other Demi-Gods, Lord Narayana Himself had to take the Incarnation as 'Vamana' and asked for three steps of land as Guru Dakshina and in the bargain, occupied the entire Universe with His three steps of land in charity,ie. one foot on the Earth, another the Skies and Heavens and the third on his head which was pushed down by Vamanadeva's big toe by eighty thousand miles to the Planet of Sutala.Talatala is another planet ruled by Demon Maya, who is noted for his expertise in sorcery and black magic. But Lord Siva, who is Tripurari and the Super Tantric Himself, destroyed the Kingdom of Demon Maya, who not only surrendered to the Lord but also pleased Him by his devotion subsequently and thus had the security of the Kingdom by Lord Siva Himself. Mahatala is the Planet underneath Talatala which is inhabited by many-hooded snake sons of Kadru and descendants, facing always a big threat from Garuda, the carrier of Vishnu. Underneath the Mahatala is Rasatala, which is inhabited by the most heinous and powerful snakes hiding in holes, as they were cursed by a messenger of Lord Indra not to stay open. Finally, Patala or Nagaloka is the abode of very ferocious clans of snakes headed by Vasuki. The inhabitants are multi- headed ones carrying precious gems on their hoods, some with five gems, some ten, some hundred and a few with thousand or more gems emanating radiance of extra-ordinary nature to such an extent that the gems of these 'nagas'light up the entire Bilwa Swarga or even beyond! Nearly 240,000 miles under Patala is the Incarnation of Vishnu, the enormous Lord Ananta with countless hoods, bearing the fantastic weight of the entire Universe. Also known as Lord Sankarshana, the Incarnation is worshipped by Lord Siva, who is the embodiment of 'Tamas' or darkness.The massive Universe is like a tiny mustard seed on just one of the thousands of hoods of Ananta. At the time of Pralay or the Final Destructin of the Universe, the Super Power or the Greatest and the Best Ananta makes a slight move between His Eye Brows and then comes out the Three Eyed Rudra who actually manifests 'Ekadasa Rudras'to perform the task of terminating the Universe. That is the Grand Finale as well as the Beginning of Creation afresh!

2. Devi Bhagavata- (Devi Gayatri tracked eventually)

In the Purana, Veda Vyasa gave the illustration of Lord Vishnu providing solace by Maya Maha Shakti when Vishnu found Himself as a small child at the time of Pralaya or Universal Dissolution.The Lord was floating on water on a banyan tree leaf wondering as to how He was brought in that state and who could have done so? A resonant Celestial Voice was heard in a half stanza saying: 'All this being witnessed is my doing and there is nothing else eternal'. Even as Maha Vishnu was wondering what was heard, He found a mass of radiance on the skies gradually taking the form of a vision in full manifestation of Maha Bhagavati in the form of Maha Lakshmi with divine robes and ornaments, four arms with conchshell, disc, lotus and mace. She was floating on the Ocean waters along with Her personified Co-Sakties and Vibhuties on either side viz. Rati, Bhuti, Buddhi, Mati, Kirti, Smriti, Dhriti, Sraddha, Medha, Svadha, Svaha, Kshudha, Nidri, Daya, Gari, Tulsi, Pusti, Kshama, Lajja and so on. Maha Vishnu was astonished as never before and with folded hands kept on reciting the incomplete stanza that She was Eternal and nothing else! Maha Lakshmi addressed Vishnu and said that each time there were Universal Dissolutions herebefore, the same scenario happened and there were unifications of His and Hers but He had not realised as He was under the spell of Maha Maya which was Her's again. She further said that Her physical Manifestaion at present was unreal as She had none, but a Supreme Force as an amorphous, unknown, everlasing, unborn, all pervading and omniscient Energy. She commanded Vishnu to create Brahma and Siva- each one to create and destroy- and represent the two Gunas of Rajas and Tamas and thus re-start the cycle of life and death under the cover of Maya and that Vishnu should promote Satvika Guna and handle the delicate task of safeguarding and preserving the entire Universe as also protecting 'Dharma' (Virtue) and 'Nyaya' (Justice). Further on, the process of creation of Demi- Gods, Sages, and human beings and other species followed and so did the formation of Societies and Principles of Dharmas, Varnashramas, and stages of human life and so on. 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 Suka was still not relenting in his attitude and Veda Vyasa suggested Suka's visit to Mithilapura and meet King Janaka for his advice as he had 'Jeevan Mukti' (Salvation while alive).

Vision of Maha Bhagavati by Trimurtis

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

elements of Nature (Earth, Light, Air, Sky and water), no five 'Tanmatras' or the causative rudiments, (viz.'Sabda' or Sound, 'Sparsa' or Touch, 'Rupa' or Sight, 'Gandha'or Smell and 'Rasa' or Taste), no sensual organs, and no Gunas or Saguna, Durguna or Nirguna – Goodness, Evil, or Equanimity. How could the process of Creation be initiated! In reply, a 'Vimana' or an Airfloat was sent to carry the Trinity towards the Sky and landed at a place where was no water but ground. The Place looked like a beautiful City with well laid buildings, gardens, water fountains, trees with ripe fruits and splashes of flowers with divine fragrances, conditioned air and lighting-apparently the gate way to Heaven. The aeroplane was lifted up again and flew low to let the Trinity watch the Nandana Garden, Surabhi the Cow, Parijata the Celestial Tree, the Iravata the Divine Elephant, a bevy of Beautiful Apsaras at dance, Gandharvas on singing, and finally the High Throne with glittering gold and jewellery with Indra and Sachi, encircled by Planetary Heads like Varuna, Agni, Surya, Moon and a host of Devatas and their Devis. Further on the Trinity witnessed the Brahma Loka, the Vaikuntha and Kailasa and discovered original Trinity with their wives and accompaniments. Finally, the aeroplane reached 'Sudha Sagar' (The Ocean of Nectar) and in its midst they found the 'Mani Dvipa' or the Island of Gems in which a Cot with the four legs represented by Brahma, Vishnu, Mahaswara and all other Demi-Gods was sighted. The Trinity then had the Super Vision of extraordinary radiance, twinkling flashings of a physical manifestation of MAHA DEVI BHAGAVATI ! The top portion of the Cot represented Sada Siva in the form of a colourful rainbow with a red carpet bejewelled and spread over. She sat gracefully smiling wearing a red garment, a garland with red flowers and red sandal paste on her forehead with black eyes and red lips, four hands wearing a noose, a lotus, a goad and an 'Akshaya Patra' (an eternally filled vessel) as though She was about to give away boons. Even the birds around were chanting mystic incantations of 'Moola Mantras' like 'Hrim'. [Examples of Moola Mantras (Seed Mantras) are: *Om Aim Hreem Srim; Om Ka-A- E- La Hrim, Ha-Sa-Ka-Hala-Hreem, Sakala Hreem; Om Aim Kleem Sauh Sauh Kleem Aim; Om Aim Hreem Kleem Chamundaya Vicchey; Aam Heem Krom Aim Kleem Sauch; Etc]*. Her ear-rings were of the shape of ' Sri Chakra'. She was surrounded by Devis like 'Hrillekha' and others like 'Anga Kusuma'. She was seated in a 'Satkona'(seven angled) Yantra format. Lord Vishnu of the Trinity recognised Her as He saw her in the same physical manifestation when He was a toe-sucking boy on a banana leaf floating on a massive water surface and blessed Him to create Brahma and Maheswara and advised that the process of Creation be taken up as soon as possible. Lord Vishnu said that the Trinity was fortunate with their vision of Maha Devi and the 'Tapasya' (meditation) that was performed by them all through the duration of Yugas had succeeded. As He stated like that, Lords Brahma and Eswara were choked with emotion and endless joy and prostrated before the Unparallelled Vision with humility and gratitude. As soon as the Trinity entered the Entry Point of the Sanctum Sanctorium where Devi Bhagavathi was seated smilingly, the three-some of Brahma, Vishnu and Eswara were converted into stunning feminine forms. Another astonishing miracle was that the entire Universe was witnessed on her toe nails including the Trinity and their Abodes, the Pancha Boothas, Indra, all other Devas, Gandharvas, Apsarasas, the humanity, Oceans, Mountains, Sages like Veda Vyas, the Galaxy, view of Sisumara, Asvinis and so on.

[Devi Navaavarana Puja as annexed

*Sarva Shakti or the varied Forms of Shakti as described in Navaavaranas or Nine Enclosures;

* First Enclosure comprising the Siddhis of Anima, Laghima, Mahima,Ishwita, Vashitwa, Prakamya, Bhuti, Iccha, Prapti and Sarva Kamya; Eight Matrukas of Brahmi, Maheshwari, Kaumari, Vaishnavi,Varahi, Mahendri,Chamunda and Maha Lakshmi; Sarva Devis viz. Sankshobhini,

Vidravini,Vashankari, Unmadini, Mahaankusha,Khechari, Beeja, Yoni, Tri- Khanda, Trilokya Mohana, and Prakata Yogini; Second Enclosure: Akarshini Shaktis named Kama, Buddhya, Ahankara, Shabda, Sparsha, Rupa, Rasa, Gandha, Chitta, Dhairya, Smrutya, Nama, Beeja, Atma, Amruta, Sharira, Sarva Ashaaparipuraka and Gupta Yoginis; Third Enclosure Ananga Shaktis of Kusuma, Mekhala, Madana, Madanatura, Rekha, Vegini, Ankusha, Malini, Samkshobana and Guptatara; Fourth Enclosure: Sarva Devis of Kshobini, Vidravini, Akarshini, Ahladini, Sammohini, Stambhini, Jrumbhini, Vashankari, Ranjani, Unmadini, Sadhika, Sampatti Purana, Mantramayi, Dwandwa Kshayankari, Soubhagya daayaka, and Sampradaya Yogini; Fifth Enclosure: Sarva Devis of Siddhiprada, Sampatprada, Priyankari, Mangala kaarini, Kamaprada, Duhkha vimochani, Mrityu prashamani, Vighna niwarini, Sarvanga Sundari, Soubhagya daayani, Ardha Sadhaka Chakra Swamini and Kulottirna; Sixth Enclosure of Sarva Devis of Sarvajna, Shakti, Aishwarya pradayani, Jnaanamayi, Vyadhi Vinashani, Aadhara, Papahari, Anandamayi, Raksha Swarupini, Ipsita phala prada, Rakshakara and Nigarbha yogini; Seventh Enclosure: Vagdevis of Vashini, Kameshwari, Modhini,Vimala, Aruna, Jayani, Sarveshwari, Koulini, Sarva Rogahara, RahsyaYogini, Baanini, Chaapini, Paashani, and Ankushani; Eighth Enclosure: Maha Devis of Kameshwari, Vajreshwari, Bhagamaalini, Siddhiprada and Atirahasya Yogini; and finally the Ninth Enclosure of Maha Devis viz. Shri Bhattarika, Sarvaanandamaya Chakra Swamini and Paraapara Rahasya Yogini] ;

Trinity's Prayers to Maha Bhagavati and Sixteen 'Tatvas'

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

[**Tatvas** *: 1) 'Jnanendriayas': Five of sense organs, viz, Eyes, Nose, Tongue, Mouth, and Skin; 2) 'Karmendriayas': or Five Organs for Action viz: mouth, feet, hands, genital and anus; 3) Five 'Tanmatras' or inner basics of elements or light, sound, taste, smell and consciousness; 4) Five 'Antahkaranas': Mind or thought, Buddhi or Understanding, Siddha or Power of mind leading to Jayam or success and Angaram or Excitement; 5) Six 'Adharas' or Foundations: Muladhara, Svadhistana, Manipura, Anantha, Visuddhi and Angana; 6) 'Dhatus' or Seven Body Constituents: Serum, Blood, Semen, Brain marrow, Flesh, Bone and Skin. 7) Ten 'Vayus' or Vital Airs: Prana (Near Heart), Apana (Top to bottom), Samana (Near Throat), Vyana (Total Body), Utthana (near navel), Nahana (movements and speech), Koormana (causing disgust or dismay), Kiriharana (facial), Devadatta as exaled by(yawning) and Dhanajaya (remaining in the body after death) 8) Five 'Kosas' or body parts: Annamaya (food body), Manomaya(Composed of mind), Pranamaya (the force holding body and mind), Vijnanamaya (body of intellect) and Anantamaya (the body of Bliss); 9) 'Nava Dvaras' or Nine Doors : two eyes, two ears, two nostrils, mouth, genital and excretionay channel. 10) Eight 'Vikaras' or Vices: Lust, meanness, anger, carelessness, showiness, ferocity, haughtiness, and jealousy. 11) Three 'Mandalas'or Body Regions : Agni Mandala or the fire place in lower abdomen, Aditya Mandala or the

Place of Sun in stomach, and Chandra Mandala or the Region of Moon in head and shoulders. 12) Three Temperaments viz. flatulency or excessive self importance, melancholy or pensive sadness, bilous temperament or irritability, Phlegmatic temperament or indifference. 13) Three 'Gunas' or attributes: Satva (Goodness), Rajas (Passion) and Tamas (Ignorance). 14) Five 'Avasthas'or Inner Soul abodes in body parts viz. 'Sakiram' or Fully Alive and Vigilant connected to forehead, 'Svapnam' or dormant soul in a state of dream connected to neck, 'Sujjuti' or insensibility of soul connected to breast, 'Turiyam' or abstraction of mind while soul is connected to navel and 'Turiyathitam' or a state of death when the soul is sunk into mooladharam. 16) Ten 'Nadis' or nerve connections viz. Idakala or the nerve beginning from big toe of right foot to left nostril, 'Pinkala' nerve connecting the big toe of left foot to right nostril, 'Kantari' or nerves beginning from navel to neck assuming seven folds of seven tones of human voice, 'Suguva' or the optical nerves interconnecting ten branches, 'Purudan' or the auditory nerves linking one hundred twenty lines, Guru beginning from navel to flat stomach, 'Sangini' on flat belly, 'Suzi Muna' the nervous link connecting Adharas like Mooladhara, Svadhishtana etc.and Atti and Alambuda connecting miscellaneous body parts.]

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

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 (Awakenness or Alertness) and Shakti(Power). Maha Devi continued to state that She was the Para, Madhyama and Pasyanti (Mystic expressions of the Supreme Power indicating the Stages of Manifestations of the Eternal Force); She was Para Shakti beyond one's Comprehension, Madhyama Shakti who was both Expressed and Unexpressed (Vyakta –Avyakta) and Pasyanti Shakti who was Fully Manifested and recognisable with Physical Form or Sakara Shakti; She was also present in thirty five million 'Nadis' through out a human body (the tubular organs of the body like arteries, veins, intestines, blood vessels, pulses etc. She was in Vasa (fat),

majja (marrow), Tvak (skin) and Drishti (eye sight) clearly present in each and every part of 'Samsara'. So was the case of non moving objects of Creation either animate or inanimate. Maha Devi further affirmed that She was seen as Brahmi or Sarasvati, Vaishnavi or Lakshmi, Eswari as Gauri, Indrani as Indra, Varuni as Varuna, and so on whose formations were all Hers, making the counterpart Purushas perform their tasks as the Maha Devi's agents or instruments of action. She was the Gunas of Satva, Rajas and Tamas; Ahamkaras-Jnana Sakti (the Power of Knowledge), Kriya Sakti (The Power of Action) and Artha Sakti (The Power of Wealth or Maya the Illusion); The various Tatvas and Maha Tatva; and the interplay of Five Tanmatras or Subtle Elements viz. (Touch, See, Breathe, Hear and Taste) and Five Basic Elements (Earth, Air, Water, Fire and Sky) known as the Process of 'Panchee- Karana' resulting in Five Causes. This was made into a Jeeva (Living Entity) and the Cosmic Totality of That would be Brahma, stated Devi Bhagavati!

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, deceipt, 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. Bhagavad Gita states: *Dhyayato vishayam pumsaha sanghastheshupa jayate /Sangat sanjayatey kama kamakrodhobhi jaaythey/ Krodhaha bhavati sammohaha, sammohat smrithi vibhramaha / Smritir bhramsaha buddhi naso buddhi nashoth prayatyati..* ' An unfullfilled 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!

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.

Emphasis on Dharma and Right Living

While the Golden Rule is that one should conduct daily life according to the dictates of one's own interior conscience, it is most likely that such responses might, more often than not, either mislead or not clear owing to family, social or even self-imposed limitations. That is why the Set Regulations of 'Shrutis' (Vedas), 'Smritis'(Sastras), and Puranas should be the Best Guide to Dharma, as tempered with 'Loukya'(Commonality) to the barest minimum possible. Indeed the Guidelines are determined by the Principle of 'what traffic could bear' or when one should not be considered as a complete oddity to the extent of social ostracization. At the beginning of the day when one wakes up and prays the Almighty, an

honest review of the previous day by way of Soul searching would indeed be an excellent barometer. While doing so, the best posture would be 'Padmasana' or squatting with right foot on the left lap and vice versa, chin down with tongue down the palate and perform 'Pranayama' practising 'Dharana'or holding the breath. Pranayama is of six types, viz. Sadhuma (when breathing is unsteady), Nirdhuma (when breathing is somewhat controlled), Sagarbha (concentrated with Mantra), Agarbha (without Mantra), Lakshya (when a deity is targetted) and Alakshya (without a target). Pranayama is the simple and ideal Yoga consisting of the Pranava Mantra OM (A+O+M), the three words eah word standing for Puraka, Kumbhaka and Rechaka respectively; in other words, use the Ida Nadi (pressing the left nostril), perform Puraka by counting A (Vishnu) thirty times and Kumbhaka O (Siva) sixty times; then Rechaka by the Pingala Nadi counting M (Brahma) by counting sixty times thus performing one Pranayama in full. The next step is indeed arduous and is possible only through active assistance of an Expert Yoga Teacher. Once a few Pranayamas are performed like this, one could take up the action of 'Shatchakra Bheda' or perforating the six chakras (Plexuses) or the nerve centers or Lotuses through which the life forces pass viz. 'Muladhara Chakra' or half way between anus and linga mula (Sacral Plexus) with its Lotus having four petals, 'Svadhishtana Chakra' or Linga Mula (Prostrate Plexus) with its Lotus having six petals; Navel (Solar Plexus)-Manipura Chakra- with its Lotus having ten petals, Heart (Cardiac Plexus) -Anahata Chakra- with its Lotus having twelve petals, Throat or larengeal and pharengeal Plexus as Visuddha Chakra having its Lotus with sixteen petals; and Forehead (between the eyebrows) or the Carvenous Plexus named 'Ajna Chakra' with two petals of Lotus represented by the letters 'hum' and 'ksham' placed in opposite directions of the center, standing for Brahma. After breaking the Six Chakras, the Yogi seeks to carry the Kundalini Shakti to Brahma Grandha thus attaining Salvation. The blessings and guidance of a Guru is a must to take up a life-venture as this. Also excellent control of various body parts is a pre-condition, besides strengthening mental regulation and that is possible through 'Sadachara' (Ideal Life style). Following 'Varnashrama' discipline especially among Brahmanas enables to adopt the required and conditioned life pattern!

Significance of 'Rudrakshas': The origin of Rudrakshas [dark beads of Tree, termed Elaeocorpus Ganitrus in Latin language] or Lord Siva's tears, extensively used as Prayer Rosaries, goes back to Maha Deva's killing Tripurasura, who sought to destroy the Universe and whom all the Devas, Brahma and Vishnu failed to control. Maha Deva concentrated with His eyes wide open for several years together to create a very highly potent weapon by name 'Aghora' with which to annihilate the Demon and in the process trickled tears which produced a stream from where sprang a Rudraksha Tree.The Rudraksha Seeds are of thirty eight varieties. From Lord Shiva's right eye, signifying 'Surya Netra' (Sun God), emerged from the Trees that yielded twelve kinds of yellow colour seeds;from His left eye, signifying 'Soma Netra' (Moon) came sixteen varieties of white coloured beads, and from the Lord's third eye on His forehead representing 'Agni Netra' (Fire) came ten varieties of black colour. The white variety of the beads are meant for wearing by Brahmanas, the red colour by Kshatriyas and the black coloured beads by Vaisyas and Sudras. 'Eka Mukhi' Rudrakshas represent Siva Himself the wearing of which washes off even the worst sin of a killing a Brahmana'; two faced one represents Deva and Devi destroying two kinds of sins among 'Pancha Paatakas'; the three faced bead representing Agni Deva removes the sin of killing a woman; the four faced Rudraksha representing Lord Brahma terminates the sins of killings in general; the five faced bead is like Rudra removing sins of consuming prohibited material or places; the six faced one is the six headed Kartikeya washing off 'Brahma hatya'; the seven faced Rudraksha stands for 'Ananga' or 'Manmatha' removes the sin of stealing gold and other valuables; the eight faced bead

represents Lord Vinayaka who not only removes the sins of illicit relations but also provides plenty of food, Vastras, gold and so on ; Lord Bhairava is manifested in the nine faced bead standing for Contentment and destruction of several sins; the tenth faced bead represents Janardana obliterating the ill effects of Planets and demolishing the evil impact of Spirits like Pisachas, goblins and the like; the eleven faced Rudraksha stands for Ekadasa Rudras bestowing the benefits of horse sacrifices, Vajapeya Sacrifices and gifting several cows; 'Dwadasa Adityas' or Twelve Suns [Ansa, Ariman, Bhaga, Daksha, Dhatri, Indra, Mitra, Ravi, Savitri, Surya and Yama] are denoted by the twelve faced Rudraksha which yields the advantage of Gomedha and Asvamedha Sacrifices, fearlessness from cruel animals and armed enemies, attainment of kingships, and dissolution of sins of killing elephants, horses, deer, cats, snakes, mice, frogs, assses and such other animals. It is said that a thirteen faced Rudraksha is a great rarity representing Kartikeya and if available would absolve even patricidal and matricidal sins, attainment of 'Ashta Siddhis' and the capability of creating gold, silver and precious stones, thus qualifying consummate happiness. Wearing a fourteen faced Rudraksha which perhaps is an almost impossibility is like wearing Siva Himself! Meditation (Japam) is to be performed by using a twenty seven bead, or fifty four bead or one hundred eight bead rosaries and wearing a hundred and eight rosary is a constant protection of Maha Deva Himself. *Wearing one- faced, five- faced, eleven- faced or fourteen- faced Rudrakshas is highly recommended*. He who holds thirty on neck, fourty on head, six each on ears, twelve each on hands, sixteen each on arms, one each on eyes, one on hair or crown, and hundred and eight on breast totalling two hundred and fifty one become Maha Deva Himself. It is stated that wearing even one bead at the time of bathing would be meritorius and similarly at the time of death too, if a rosary of beads is worn, Lord Kartikeya would halt and lessen the impact from Yama Dootas. Medical values of wearing Rudraksha malas (rosaries) are said to be immense in warding off depression, stress, diabetes, cancer, heart and blood related diseases. Close contact of body parts like head, heart, neck, ear and hands assures protection from ill health. All vedic acts are to be accompanied by wearing Rudraksha Malas like Sacrifices, Vraths, Pujas, holy baths, Shraddhas, Solar and Lunar Eclipses, Uttarayana and Dakshinayana 'Samkramanas'(entry timings), and Full Moon and New Moon days or Pournami and Pradhama days.However one should not touch or consume wine, meat, tobacco, onion, garlic and such impurities as also during mating, since these constitute atrocious insults to Maha Deva. However, Sage Narayana quoted Maha Deva telling Kartikeya that any human being irrespective of caste or even animals or other species carrying Rudrakshas would be immune from sins as an ass carrying a load of the beads died on way but had salvation!

Use of Bhasma (ash), preferably by the Fire oblation performed by Brahmanas themselves or atleast by burnt remains of cow dung, is to be smeared on forehead , shoulders and chest is as important as wearing Rudrakshas. Soon after bath, the use of Bhasma mixed with water drops as three curved lines be applied first as two top lines by the middle finger and ring finger from left to right and then the lowest line by the thumb from right to left. The applications of bhasma is to be done thrice a day, before the Tri-Sandhya Gayatri Japas. While applying the Bhasma thus, three pranayamas be preceded and 'Dhyanam' of Panchamukha (Five faced) Maha Deva viz. '*Isana' (facing South East named Eswara), 'Tatpurusha' (facing East named Maha Purusha or Tamasika), 'Aghora' (facing South named Siva with destructive cum regenerative Power), 'Vamadeva' (facing North, known as Preserver and healer) and 'Sadyojata' (facing west representing Siva of Creative Power).* [The 'Panchamukha Dhyanam' to be performed as per the relevant portion of 'Maha Nyasam'viz. *1)Om Bhurbhuassuvah-Sadyojatham prapadyami Sadyojatayavy namo namah/ bhave bhave nati bhavebhavasvaam bhavodbhavayam namah 2)Om*

Bhurbhuvassuvah-Vamadevaya namo jyeshthayanamo Sreshthaya namo Rudraya namah kalaya namah kalavikaranaya namo bala vikaranaya namo balapramathanaya namssarva bhuta damanaya namo manonmanaya namah; 3)Om Bhurbhuvassuvah-Aghorebhyo -thaghogorebhyo ghorathata- rebhayah/ sarvebhyassarva sarvebhyo namaste astu Rudra rupebhyah 4) Om Bhurbhuvassuvah-Tatpurushaya vidmahe Maha Devaya Dhimahe-Tanno Rudrah Prachodayat 5)Om Bhurbhuvassuvah-Esanasarva vidyanam Eswara Sarva Bhutanam Brahmadhipathih Brahmanodhipathi Brahmaassivome astu Sadasivom. Thereafter, relevant Mantras be recited to say that each of the Panchabhutas is Bhasma viz. Fire is Ash, Earth is Ash, Water is Ash, Ether is Ash and Radiance is Ash. Then apply Bhasma as prescribed above. If Bhasma is not applied, Brahmanas are not entitled to perform 'Sandhavandana' or Gayatri Japam. Contrarily, no sin could enter the body once Bhasma is applied as prescribed. This is why Brahmanas take care to apply the Tripundra by the use of the three fingers as the ring finger represents as A, the middle finger represents U and the fore finger represents M from the Pranava Mantra OAM. At the same time however, any person irrespective of caste could use 'Vibhuti' (not the Bhasma as disinguished above ie. from Yajna fire or from dried cow dung burnt) and the application of vibhuti has far reaching beneficial impact. However, care should be taken not to apply it on unclean bodies and while spitting, sneezing, coughing, using toilet and after washing off , be reapplied with clealiness ensured, since Vibhuti is Maha Deva Himself.

Method of 'Sandhya Vandana' and worship of Devi Gayatri :

'Sandhyopasana' to be performed thrice a day in the morning, midday and evening is must to the Brahmanas. The timings in the morning are the best when stars are still visible, medium when they disappear and inferior after the Sun has risen; at midday; and in the evening as Sun is disappearing is the best, when Sun has disappeared the timing for Sandhya is medium and inferior when Stars are visible. If for any reason, it is not performed, Prayashitta Mantra be recited. Normally, the duration of the morning and evenings take two 'dandas' each or forty eight minutes. In case the Sandhya vandana is nor performed the Brahmana is as bad as a Sudra and would become a dog in the next birth. The best form of Sandhya is when it is carried out on a river bank in a temple before Devi, the one executed in an enclosure of cows is of medium value and done in a household is of inferior nature. As Devi Gayatri is the Presiding Deity of Sandhya and as She is the Originator of Vedas, Sandhya is as good as meditating all Gods and other prayers might be optional. Sandhya vandana is to commence with 'Achamana'(Taking water into the right palm and sipping it thrice) as an opening action of Sandhya saying *Om Kesavaya svaha, Om Narayanaya Swaha and Om Madhavaya Svaha* while washing the hands; continue to recite *Om Govindaya namah / om Vishney namah;* touch the lips with right thumb from right to left saying *Om Madhusunanayh /Om Trivikramaya namah;* after wiping the lips, say *Om Vamanaya namah / Om Sridharaya namah;* sprinkle water on the left hand to say *Om Hrishikesa namah;* then say *Om Padmanabhya namaha* and sprinkle water on legs; *Om Damodaraya namaha* sprinkle water on head; *Om Sankarshayana namah* touch mouth with the three fingers of the right hand; *Om Vasudevaya namah /Om Pradyumnayana namah* touch nostrils with right forefinger; *Om Aniruddhaya namah /Om Purushottamaya* touch eyes with right thumb and ring finger; touch both the ears saying *Om Adhoksaya Namah / Om Narasimhaya namah;* Touch navel, right thumb and little finger and say *Om Achyutaya namah* ; say *Om Janardanaya namaha* while touching breast with palm; then *Om Upendrayana Namah* touch the head ; and finally *Om Haraye Namaha* / *Om Sri Krishnayana Namah* touching the two arm roots. Then perform Achamana by sipping pea size drop of water from the hollow of right hand palm, with the fingers tight and drawing the thumb and little finger together, silently recite Pranava Mantra and

Pranayama comprising the processes of Puraka, Kumbhaka and Rechaka three times minimum and reciting Om Bhu, Om Bhuvah, Om Svah, Om Mahah, Om Janah, Om Tapah, Om Satyam, followed by Gayari Mantra : Tat Savithuh Varenya Bhargo Devasya Dheemahi Dhiyoyona Prachodayat Om Apojyoti Rasomritam Brahma Bhur Bhuvavatsuvarom. This would be followed by Aghamasana Marjana Mantra: *Om Apohishtha mayo bhuvah tana Urje tadhatana Maheranaya Chakshase/ yovassivatamo rasah tasya bhajahathehanaha usiteerivamatarah/ tasma aranga mamavaha/ Yassyakshayaya jinvadha Apojana yadhachanahah.* [Paramatma! As you are kind to accept our prayers, do favour us with the means of our existence like Food and so on; do bless us with your endless kindness our sincere desire to have Your divine appearance which is blissful eternally]. Marjana Mantra is to be used along with Pranava, Vyahritis viz. Om Bhu, Om Svah etc. and Gayatri Mantra. Then follows Achamana Mantras preceding morning, mid-day and evening Gayatri Mantras viz. Suryascha mamanuscha manu patayascha manu krutebhyaha papebhyo rakshantam etc; Apah punantu prithiveem tha punatumam punantu BrahmanasrutirBrahma punatunam etc; Agnischa ma manuscha manupatayascha manu kritebhyah papebhyo rakshantam etc.respectively preceding morning, mid-day and evening Gayatri Mantra. Later on, Punah Marjana Mantra viz. Hiranya varnassuchaha pavakaya sujataha etc. Papa vimochana Mantra follows. The next step is Arghya pradana Mantras relevant to morning :Udyantamantam aditya mabhidhyanan etc. while performing 'Pradakshina'; noon time: Hagumsasuchishadva surantariksha etc. and evening: sama sankalpa as morning west faced. The Common Pradakshina Mantra for morning, noon and evening is: Udyantamastam Adityamabhidhyayan kurvan etc. Thereafter Achanamam and Sandhyanga Tarpanam is as follows:- Morning: Sandhyam Tarpayami, Gayatreem Tarpayami, Brahmeem Tarpayami and Nimrujeem Tarpayami; Mid day: Sandhyam Tarpayami, Savitreem Tarpayami, Roudreem Tarpayami and Nimrujeem Tarpayami; Evening: Sandhyam Tarpayami, Sarasvateem Tarpayami, Vaishnaveem Tarpayami. Then the Key invocation or 'Avahana' to Gayatri Devi and other manifestations of the Super Energy is as per the following Mantra: *Omithyekaksharam Brahma Agnirdevataa Brahmaityarsham Gayatram Chhandam Paramatmam saarupam Sayujyam viniyogam Aayatu varada Devi Aksharam Brahma Sammitham Gayatreem Chhandasammatedam Brahamajushasvame adahnat kurutey papam thadahnat pratimuchyatey yadratrya kuruthye papam tadratyat pratimuchyatey Sarvavarnye Maha Devi Sandhya Vidye Sarasvati Ojosi Sahosi balamasi bhraajosi Devaanam dhaamanamasi Visvayurssarvamasi Sarvaayurabhi bhurom Gayatrimavahayami Savitrimavahayami Sarasvatimavahayami Chhandarshinamavahayami Sriyamavahayami Gayatrya Gayatichando Visvamitr Rishi Savita Devatagnirmukham Rudrassikha Pridhiviyoni Pranapana vyanodana samanasaprana sveta varna Samkhyaya Sa Gotraa Gayatri Chaturvigamsat AksharaTripada Shutkuscchih Pancha Sirshopa Nayane Viniyogaha.* [The word OM is Para Brahma, Agnihotra is Devata, Brahma is Rishi, Paramatma is Svarupam; this Mantropasana is the fruit of Salvation. Gayatri Mother, we are your meditators, kindly fulfil oue desires. You are the Mother of Vedas and Vedantas; let our sins committed during the day and night be abolished at once. You are the Energy of our limbs and sensory organs, the entire source of our Being.We have the honour of inviting you to our prayers as Lakshmi, Sarasvati, Savitri, Vedas and their Meters, Visvamitra and other Rishis. Gayatri Mantra's Chhandas or Meter is Gayatri Herself, Rishi is Visvamitra, Sun is the Deity, Fire is the Face, Brahma is the head, Vishnu is the heart, Rudra is the tuft, Earth is the Creative Force, the Five types of Air,viz. Prana, Apana, Vyana, Udana, Samana; Fair Complection, Samkhyaya Gotra, Comprising Twenty four Letters, three feet or steps, Six Stomachs, Five Faces (Manas, Buddhi, Chitta, Ahamkara and Pragna indicative of five directions of north, east, west and north plus the above)]. After the Ahvana or welcome, Sroutachamana and Apohishta Mantra, Anganyasa is presented. The Mantras are as follows: *Om Bhu padabhyam Namaha (touch legs),Om*

bhuvah Janubhyam Namah(touch two knees), Om Svaha Katibhyam *namah (touch hip),Om Maharnabhyai namah (navel), Om Janat hridayaya namah (heart), Om Tapah Kanthyaya namah (throat), Om satyam Lalataya namah (forehead).* Karanyasa of the six body parts is executed viz. *Om tatsavithuh : Brahmatmane Angushtham Namah Hridayaya namah; Varenyam Vishnatmane Tarjaneebhyam namah Sirase Svaha; Bhargo Devasya Rudratmaney Madhyamabhaym Namah Sikhaya vashat; Dhimahi Satyatmaney Anamikabhyam NamahaKavachaya hum; Dhiyoyonah Jnatatmane Kanishthikabham Nanah Netra trayayavoushat* ; *Prachodayat Sarvatmane Karathala prushthabyam Namah Karathala prushthabhyam namah Astraya phut /Bhurbhuvassoromiti Digbandhah.* Gayatri Mantra Japa Samkalpa is then made. Main Dhyanam is as follows: *Muktavidruma hema nila dhavala chhayirmukhayir streekshanayir yuktamindu nibaddha ratna makutam tatvartha varnatmikam Gayatrrem varadabhayam kuskasassubhramka palam gadam sankham chakra dharavinda ugalam hastyirvahanteem bhaje.* [Devi Gayatri's five faces are white like pearl; one is red like coral, second is yellow like gold, third is blue like neelam, fourth white like milk, and the fifth is of 'trinetra' or three eyed. We meditate Her gem studded headgear with half- moon like jewel on Her Head, and eight hands with Benedictine mudras, 'Ankusam', Gada (mace), Sankham, Chakram, Skull, and TwoLotuses.] The Mudra Dharana or performing Twenty four Mudras, as taught by Guru would be next step in the Gayatri vandanam. The relevant Mantra is: *Sumukham Samputamchaiva vitatam vistrutam tadha/ dvimukham trimukhamchaiva chatuh Pancha mukham tadha Shanmukhotho mukhamchaiva vyapakaamanjalim thadha sakatam Yama Pasamcha gradhitam sanmukhom pralambam mushtikam chaiva Matsyah Kurma Varahakou Simhakrantam Mahakrantham mudgaram pallavam tadha.* Lamityadi Pancha Puja to Five Elements viz. 'Lum' Prithivi tatvatmane Tripada Gayatri Devatayi Namah-Gandham parikalpayami; 'hum' Akasa tatvatmane Pushpam samarpayami; 'yam' Vayu tatvatmane Dhupam aghrapayami; 'Ram' Vahni deepam darshayami; 'Vam' Amrita tatvatmane Amrita Naivedyam; and 'Sum' sarvatvatmake Sarvopachara Pujaam parikalpayami namah. Before performing Gayatri Japam, the permission of Guru be obtained.[The word-by-word meaning of Gayatri Mantra is: Om : Almighty God; Bhur (Embodiment of Vital Energy); Bhuvaha (Destroyer of Suffering);Svaha (Embodiment of Happiness); Tath (That Almighty); Savitur (Bright like Sun); Varenyam (The Supreme); Bhargo (demolisher of Sins); Devasya (the Divine Force); Dhimahi (May receive); Yo (Who); Na (Our), Prachodayat (Let inspire in right direction). In other words : Oh Almighty, You are the Creator of Life, Slayer of Sorrow, Bestower of Happiness and Creator of the Univerese. May we receive Your Supreme Energy to raze our sins and guide us in our intellect in the right direction.] While performing Gayatri Japam mentally, one should not shake head and neck or show teeth.The number of the Japam could be hundred and eight times or fifty eight timed or at least ten times.The Japam is not performed while bathing, for Gayatri is like Fire or 'Agnimukha'. Soon after the Japam, recite the Mantra of 'Mukta vidruma hema neela etc.' keeping a mental picture of Gayatri as just mentioned earlier and then perform Eight Mudras reciting *Surabhi Jnana yonischa nischa sankham chakram cha Pankajam Linga nirvana mudraschyeshta Mudrah prakirtithah.* 'Triachamanam' - Achamanam thrice- follows and then proposing 'Suryopasthanam' or taking leave of Sun God in the morning and afternoon Sandhyas and in the Evening Sandhyas propose 'Varunopasthanam' as per Mantras relevant to morning, mid-day and in the evenings respectively. Dik devata namaskaram or salutations to the Deities in charge of six directions of East, South, West, North, Upper and Nether Regions is executed followed by concluding Dhyanam, Tri achamanam and the concluding and formal Salutation from Brahma downward : *Aa Brahma lokadaseshadaa lokaloka parvatat / ye santhi Brahmanaa Devasthebhyo nityam Namonamaha.* Ae tatbhavam tat Parameswara arpanamastu.

Gayatri Punascharana is a step forward from simple and regular Tri Sandhya Gayatri to higher category, after reciting Gayatri Japa by twenty lakh times. This has to be executed in the presence of a Guru at a Holy Place, Temple or River bed and afer stringently following dietary and other restrictions such as prohibited months, days, Stars, Tithis, and so on. Similarly, those who have a penchant for Vaisva Deva Worship by way of Five Yajnas viz. Deva Yajna, Brahma Yajna, Bhuta Yajna, Pitri Yajna and Manushya Yajna. Other stringent penances are to practise Vrats viz. Prajapatya Tapta Krichchra, Santapana, Para Krichchra and Chandrayana. The Prajapatya Vrata of the four mentioned is for twelve days of which food is taken first three days as one mid-day meal, next three days as evening a day, further next three days any one meal unsolicited and the final round of three days without food at all. Santapana Vrat is for two days, first day consuming cow's urine, dung, milk, curd, ghee and water of kusa grass and the second day on full fast. Tapta Krichchra Vrat is for twelve days, each three days consuming hot milk, hot water and hot ghee and final three days only air respectively during each three days duration.The Ati Krichchra Vrat is to eat one mouthful food a day for three dayas and next three daysful fast. Para Krichchra Vrat is to abstain food for twelve days. Chandrayana Vrath is to decrease one mouthful a day from the day after Amavaysa, which would be a complete fast, to Pournami and increase mouthfuls each day during the next fortnight. To repeat Gayatri twenty four thousand times is as good as one Tapta Krichchira and sixty eight times is equal to one Chandrayana. *Simply performing Gayatri hundred times each along with Pranayama during morning and Evening Sandhyas would qualify him for destroying sins.* If he accomplishes three thousand Gayatri Japas during the 'Trisandhyas' every day and offers Arghya to Sun God, even Devas would worship him, let alone co-human beings. Sage Narayana enlightened Narada Muni and through him the posterity about the twenty four letterd Gayatri related Rishis. The twenty four Rishis are: Vama Deva, Atri, Vasishtha, Sukra, Kanva, Parasara, and the family of Visvamitra, Kapila, Saunaka, Yajnyavalka, Bharadvaja, Jamadagni, Gautama, Mudgala, Veda Vyasa, Lomasa, Agastya, Kausika, Vatsya, Pulasta, Manduka, Durvasa, Narada and Kasyapa. The twenty four Chhandas are Gayatri, Usnik, Anushthup, Bhrihati, Pankti, Trishnup, Jagati, Ati Jagati, Sakkari, Ati Sakkari, Dhriti, Ati Dhriti, Virat, Prastara Pankti, Kriti, Prakriti, Akriti, Vikriti, Samkriti, Akshara Pankti, Bhu, Bhuva, Svaha and Jyotismati. The twenty four Gayatri related Devathas are Agni, Prajapati, Soma, Isana, Savita, Aditya, Brihaspati, Mitravaruna, Bhagadeva, Arya, Ganesha, Tvasta, Pusha, Indragni, Vayu, Vamadeva, Mitra Varuni, Visva Deva, Matrika, Vishnu, Vasudeva, Rudra Deva, Kuvera and the twin Awini Kumaras. The twenty four Gayatri related Saktis are : Vama Devi, Priya, Sathya, Visva, Bhadravilasini, Prabha Devi, Jaya, Santa, Kanta, Durga, Sarasvati, Vidruma, Visalesa, Vyapini, Vimala, Thamopaharini, Sukshma, Visvayoni, Jaya, Vasa, Padmalaya, Parasobha, Bhadra and Tripada. Tattvas are Pancha Bhutas (Earth, Water, Fire, Air, Sky); Panchendriyas or Sensory Organs (Smell, taste, form, sound, touch); male organ, anus, legs, hands, tongue, eyes, skin, ears, speech, Life giving vital Energy and five types of Prana, Apana, Vyana, Udana and Samana. The twenty four Gayatri Mudras have been aleady described as Sumukham, Samputam, Vitatham, Vistrutam, Dvimukham, Trimukham, Chatur -mukham, Panchamukham, Shanmukham, Adho -mukham, Vayapakam, Anjalim, Sakatam, Yamapasam, Gradhitam, Sanmukon mukhamVilambam, Mushtikam, Matsyam, Kurmam, Varahakam,Simhakrantam, Mahakrantam, Mudgaram and Pallavam.

Gayatri Kavacham (Protective Armoury) which is a certain means of obliterating sins, is to precede Anganyasa, Karanyasa and Dhyanam as in the prepages. The Text of Kavacham reads as follows: May Gayatri protect my frontage, Savitri Dvi my rightside, Sandhya my backside and Sarasvati my leftside. May Devi Parvati protect my abode, Jalasayani my south east, Yatudhana Bhayankari the south west,

Pavana Vilasini my north west and Rudrarupini Rudrani my north east. May Brahmani safeguard my top and Devi Vaishnavi secure my nether regions. May the Word 'Tat' in the Gayatri Mantra defend my legs, 'Savituh' guard my knees, let 'Varenyam' shield my loins, and 'Bhargah' my navel. May the Word 'Devasya' protect my heart and 'Dhimahi'my neck, 'Dhiyaha' ensure safety of my eyes, 'Yah' my forehead, 'Nah' my head and 'prachodayat' my tuft on the rear side of my head. An alternative version is:let the word 'Tat' safeguard my head, 'Sa' my forehead, 'Vi' my eyes, 'Tu' my cheeks, 'Va' nostrils, 're' my mouth, 'ni' my upper lip, 'yah' my lower lip, 'Bha' my entire face, 'rgo' cheeks, 'De' my throat, 'va' shoulders, 'Sya' my right hand, 'Dhi' my navel, 'ma' my throat,'hi' my belly, 'Dhi' naval, 'Yo' loins, 'yo' anus, 'nah' my thighs, 'pra' my knees, 'cho' my shanks, 'Da' my heels , 'ya' my legs and 'at' my sides. This powerful Gayatri Kavacham wards off all evil forces from the physiques of the readers and the listeners alike, provides immense peace of mind, huge contentment life long and finally divine bliss at the termination of life.

Gayatri Hridaya, explicitly mentioned in Atharva Veda, is the core of Gayatri, the Mother of Vedas and its 'Pathanam'(reading), 'Sravanam'(hearing), 'Uccharanam' (reciting) or 'Mananam' (meditating) is of excellent value. Maha Vishnu Himself is the Sage of the Mantra, it is in Gayatri 'Chhanda' and its Devata is Maha Gayatri Herself. The 'Nyasa' or the alignment of the Deity and meditator has to visualize the person's head as that of Gayatri, the twin Asvini Devatas as the two rows of teeth, Sarasvati as the tongue, Brihaspati as the neck, 'Ashtavasus' or th Eight Vasus as represented on the person's chest, Parjanya or Varuna Deva on the heart, Akasa on the belly, Antariksha on the navel, Indra and Agni as the loins, Brahma as Vijnana on hip joints, Kailasa and Malaya mountains as thighs, Visvadevas on the knees, Visvamitra on the shanks, Sun's two movements to North and South viz. Uttarayana and Dakshinayana on the anus, Earth on legs, Vanaspati on fingers and toes, Rishis on body hairs, Muhurtas on nails, Planets on bones, Rithus or Seasons on blood and flesh, Years on twinklings of an eye, Sun and Moon as day and night. ' Gayatri, may I seek your shelter; do protect me from my sins.'

Gayatri Stotra was explained by Sage Narayana to Narada as follows: ' Devi Gayatri is the Mother of the Whole Universe and the Primeval Energy that is all- pervading and all-knowing. She is the Time, Space and distance. She is Sandhya, Sarasvati, Savitri, Brahmi, Vaishnavi and Rudrini. She is seen by ascetics as Brahmani riding Hamsa, Sarasvati riding Garuda and Savitri riding a Bull. They find Rigveda manifested as Savitri, Yajurveda as 'Antariksha' (Outer Space) and Samaveda as Rudraloka-all evident by Gayatri. She is Brahmani in Brahmaloka, Vaishnavi in Vishnuloka and Rudrini in Rudraloka. She is Durga Devi noticeable by the Ten Rupas as Varenya, Varada, Varishtha, Varavarnini, Garishtha, Varada, Vararoha, Nilaganga, Sandhya, Moksha, and Bhoga Mokshada. She is Bhagiradhi on Earth, Bhogavati in Patala and Mandakini in the Milky Way (Heavens). She is the all enduring Earth in Bhuloka, Vuyu Sakti (Air Energy) in Bhuvarloka, TajoSakti (Power of Light) in Svarloka, 'Siddhi' in Maharloka, Jana in Janaloka, Tapasvini in Tapar Loka,Truth in Satyaloka, Lakshmi in Vishnuloka, Gayatri in Brahmaloka and Gauri in Rudraloka. She is Om Mahat Tatva Prakriti and Samyavastha Prakriti. She is Tri Sakti combined vix. Icchha Sakti (Will Power), Kriya Sakti (Power of Action), Jnana Sakti (Power of Knowledge). She is the various Rivers like Ganga, Yamuna, Vipasa, Sarasvati, Sarayu, Devika, Sindhu, Narmada, Iravati, Godavari, Kaveri, Kausiki, Chandrabhaga, Gandaki, Tapini and Gomati; She is Kundalini, Muladhara, Vyapini, Madhyasana and Manonmayi in Brahmarandhra.

Mani Dvipa the Abode of Devi Bhagavati

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

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

surrounding the 'Ardhanarisara' are Icchaa Shakti, Jnaana Shakti and Kriya Shakti who are always present with the Maha Bhagavati along with Lajja, Tushti, Pushti, Kirti, Kanti, Kshama, Daya, Buddhi, Medha, Smriti and Lakshmi in their physical Forms. The Nine Pitha Shaktis Jaya, Vijaya, Ajita, Aparajita, Nitya, Vilasini, Dogdhri, Aghora and Mangala are at the constant Service. Devi Bhagavati is simultaneously present in all the Mandapas; enjoying Vedas, Hymns of Praise, and Music in Shringara Hall; freeing Jivas from bondages in Mukti Hall; rendering advice and instructions in Jnana Hall and conducting consultations in Ekanta Mandapa with Ministers like Ananga Kusuma etc.on matters of vital significance related to Creation, Preservation and Destruction of Evil.Indeed the inhabitants of Mani Dvipa are all those who have attained Samipya, Salokya, Sarupya and Sarsti. They have no Arishdvargas to overcome, no tatvas to gain, no gunas to regulate, no Yogas to perform, no ambitions or desires to fulfil. They have no concepts of time, death, age, distance, body, mind, light, season or the 'Tapatriyas'. Human beings normally tend to describe the negativity of life always but the Eternal State of Perfect Equilibrium is some thing utterly unimaginable! Maharshi Veda Vyas assured that reading, listening or imagining about Mani Dvipa and of the Glories of Devi Bhagavati would provide peace of mind, contentment and fresh springs of hope, purpose and direction of life. Especially so, when new projects are launched and new actions are initiated as also when apprehensions, obstacles, diseases, tragedies or even the facing of death are envisaged by anybody.

Indeed the Supreme Force in action is one and only the one! That Force is Eternal, Unborn, All Encompassing and Unknown. Having firmly established this Reality, the clarification required is as to whom one should dedicate and pray to. Vedas, Sastras, Puranas, Upanishads and name which ever Scripture was sourced, they all emphasized one uniform Truth that there were Satvik, Rajasic, and Tamasic 'Gunas' (Aspects) and the Trinity of Gods represented Creation by Brahma, Preservation by Vishnu and Destruction by Siva. Trinity is Unity and Unity is Trinity! They all represented the same and were not detached. It is one's vision that might get blurred but not the Realism. Side by side, one should also recognise the 'Nirguna'Aspect-an amalgam of all the features. Now, where would be the aspect of Maha Shakti emerge here? That Super Force again was the Nirguna Facet. Thus when one prayed, there was no canalisation or distinction of Gods. But for the purpose of Idenification, one might keep the entire target as an Entity, imagine a Physical form and facilitate one's concentration at it. Thus Siva is a part of Kundalini Shakti dominated by Tamo Guna; Brahma is dominated by Rajasik Sakti, and Vishnu is Satvika Sakti; indeed they are all one and the same. However Maha Sakti has no sex, age, form, 'Gunas', Characteristics and Identity; in fact, that precisely is the Unknown Truth. Thus replying to the question raised by the congregation of Sages, Saunaka Muni asserted that pure thoughts or prayers, or whatever 'means' that one might practise ought to be squarely targetted to Brahma Sanatani Sakti, since there could never be any Super Energy without It! Thus was advised by Maha Vishnu Himelf!

3. Brahma Purana

'Bhur-Bhuva-Suvaadi lokas' (Planetary System) and 'Sishumaara Chakra'

Maharshi Lomaharshana described the Celestial World stating that the full expanse of Bhuloka (The Globe) has the advantage of illumination by Surya and Chandra. From Prithvi, Surya is above by one lakh yojanas and so is Chandramandala by another lakh yojanas from Surya, while Nakshatramanadala is above Chandra by another lakh yojanas. By a distance of two lakh yojanas each from Nakshatra mandala are Budha (Mercury), Shukra (Venus), Mangala (Mars), Brihaspati (Jupiter) and Shanaischara (Saturn).

From Saturn by another lakh yojanas is situated Sapta Maharshi Mandala and by an addition of lakh yojanas is Dhruva Mandala which is the central point of Jyotirmandala. Beyond Dhurva is Maharloka where 'Mahatma Purushas' reside with a longevity of one 'Kalpa' or Brahma's one day (While each human year is a day for Devas, twelve thousand Deva years make one Maha Yuga ie the sum of Four Yugas comprising 4800 Deva years of Satya Yuga, 3600 Deva years of Treta Yuga, 2400 Deva Years of Dwapara and 1200 years of Kali Yuga. One Kalpa is a day to Brahma and two Kalpas make his a day/night. Brahma's life span is hundred years or two pararthas, each Paraatha being one Maha Yuga.) Maharloka's expanse is one crore yojanas, beyond which is Janaloka, the residing place of Sanaka, Sanandana, Sanatana and Sanat Kumaras-the illustrious Brahma Manasa Putras and that Loka has an expanse of two crore yojanas. From Janaloka is situated Tapoloka which is four times bigger in size where 'Ashareera'/Videha (body less) Viraja and other Devatas reside. On the further higher plane is Satyaloka which is six times bigger than the Tapoloka and the residents there are Siddhas who cross the barriers of 'Punarjanma and Punar mrityu' or the eternal cycle of birth and death. In sum, the territory between Bhumi and Suryaloka is called Bhuvarloka; beyond this between Bhuvarloka and Dhruva loka is Swarloka, thus comprising the Trilokas viz. BHUR-BHUVAS-SUVAH'. Vidwan Yogis call the intermediate regions of the Trilokas as Kritaka (subject to destruction), Akritaka (Avinashi or indestructible) and upto Maharloka is Kritaakritaka. Beyond these Tribhuvanas is 'Janashunya' and is indestructible and perpetual. Together with the Nether world of 'Sapta Pataala lokas', the whole Universe is thus known as Brahmanda. *Eta dandakataahena tiryagurthvamathas thatha, Kapitthasya yathaabeejam Sarvatovai samaavritam/ Dasottarena payasaa dwijaaschandam cha tadvrutam, sa chaambu parivaarosow Vahninaa veshtito bahih/ Vahnista vaayunaa vauyurviprastu Nabhasaavritah, Akaasoopi Munisreshthaa Mahataa pariveshtitah/ Dasottraraanya seshaani Vipraaschaitaani Saptavai, Mahaantamcha samaavritya pradhaanam samavasthitam/ Anantasya na tasyaantah samkhyaanam chaapi Vidyatey, Tadantamasamkhyaakam pramaanaanepi vai yatah/ Hetubhutamaseshasya Prakrutih saa Paraadwijaah, Andaanaamtu Sahasraanaam Sahasraanya –yutaanucha/ Eedrusaanaam tathaa tatra kotikoti shataanucha, Daarunyagniryathaa tailam tileytadvatsumaa niha/ Pradhaanevasthito Vyaapee chetanaatmani vedeanah, Prathaanam cha pumaamschaiva sarva bhutaanu bhutayaa/ Vishnu shaktyaa Dwija sreshthaa dhrutow samshrana dharninow, tayossaiva Prithakbaaveyu kaaranam samshrayasyacha/* (This Brahmanda was like Kapittha or Wood Apple cut into two equal pieces and was enclosed by its outer covers; ten times of this Egg was surrounded by water which was shrouded by Agni(Fire) and the latter created Vayu (Wind) and with their mutual interaction generated Akaasha (Sky). All the three entities viz. Water, Fire and Sky materialized Maha Tatwa which blanketed or veiled the Universe. In course of time the Maha Tatwa took the proportion of ten times larger magnitude and led to the existence of Paraaprakriti which in turn was the 'Pradhana Hetu 'or the Principal Root Cause of Prapancha (Five Elemantal) 'Srishti' which was unending and innumerable as manifested in crores of Shapes and Forms. In other words, Purushatva Shakti and Praakrita Shakti are mutually intertwined and the entire Universe was occupied as the all-pervasive Vishnu Maya. Just as the first ever seed resulted in plants and trees which created further seeds and further trees, Avyakrita / Avyakta Prakriti (Self-generated) displays the 'Prathama Spandana' or Prime Vibration or Motif to Srishti. *Sa cha Vishnuh Param Brahma yatah Sarvamidam Jagat, Jagacchha yo yatra cheda yasmin Vilayameshyati/ Tad Brahma Param Dhaama Sadasatparam padam, Yasya Sarvamabhedena Jagadetat -charaacharam/ Sa yeva MulaprakrutirVyakta rupee Jagaccha sah, Tasminneva layam sarvam yaati tatra cha tishthati/ Kartaa kriyaanaam sa cha ijyatey kratuh sa yeva takkarma phalam cha yat, Yugaadi yasmaachha bhaveydaseshato Harerna kinchidyatirikta masti tat/* (Bhagavan Vishnu is Para Brahma who is the

Creator of the ‘Sarvamidam Jagat’ or the Totality of the Universe, the Preserver and the Destroyer; he is the ‘’Paramdhama Swarupa’ (the Ultimate Destination); the Truth and the Falsity too are his own; he is not exclusive of the ‘Charaachara Jagat’ or the Moving and Immovable World; He is the Undefinable ‘Mula Prakriti’ and the Evidently Recognisable Manifestation in the Form of the Universe in its multitude of variations; He creates, conserves and terminates and the ‘Karta’ of All Actions; He is the Yagna, the Yagna Karta and Yagna Phala; indeed since the Yugas and everything else is materialized by Shrihari himself.

Sishumara Chakra is shape/ form as of a dolphin representing Bhagavan Narayana, in whose tail position is Dhruva who rotates on its own axis but also makes all the Planets like Surya and Chandra as also Nakshatra Mandali all tied together by a thread swept by Vayu Deva. Narayana himself is stated to exist in the heart of this Dolphin Swarupa; indeed Bhagavan is the ‘Adhara’ or grip of Devas, Asuras and human beings. Surya absorbs radiant water through his powerful rays for eight months and during the rainy season rains heavily during the rest of the Year facilitating one and all to produce grains which in turn preserves the World and sustain humanity by courtesy of Vayu; ‘ Abhras’ (clouds) are formed on the sky by the interaction of Jala, Vayu and Agni and the clouds absorb and store water which bring rains filling up Seas, Rivers, Sarovaras and various waterbodies. Chandra Graha, who was responsible for the generation of food grains, ‘Auoshadhis’ (medicines) and all the ingredients of healthy life ensures the wide-spread of the ingredients to make available to the ‘Charaachara Jagat’ resulting in the growth of life to not only human beings, animals, birds, and other species but also trees, mountains, and such immovable. Thus Surya is the prime power to initiate the process of rains; while Surya is the initiator to commence the benefitting circle, Dhruva is the fulcrum of Surya and all other Devas but Dhruva Star itself is hinged on Sishumara Chakra which again is Narayana Himself! [Sishumara, like a dolphin, is coiled with head down with Dhruva at the tail, on top of the tail are Prajapatis, Agni, Indra, and Dharmaja; at its hip position is with Sapta Rishis, body hair with Stars, upper chin with Agastya, lower chin Yama, its mouth Mars, genitals Saturn, back of neck Guru, heart Vaasudeva, life air Mercury, beneath it Rahu and Ketu the sub-heaven planets and ‘Sisumara Samsthana’ is Bhagavan!]

4. Agni Purana

‘Gayatri Mantra’ and ‘Sandhya Vidhi

‘Gayatri Mantra’ is a very powerful and Sacred Prayer integrating the Inner Soul and the Super Force.Of the several veins in a human body, ten of them are supposed to be important providing life, viz.Ida, Pingala, Sushumna, Gandhari, Hastijihva, Prutha, Yasha, Alambusha, Huhu and Shankhini.Mainly these veins are responsible for creating ‘Prana Vayu’ (The breath of Life). Apart from Prana Vayu, there are nine other forms of life’s breathing, viz. Vyana, Apana, Samana, Udana, Naga, Kurma, Krikara, Devadatta, and Dhananjaya. Actually, five forms of Life’s breathing are stated to be more important, viz. Prana (Principal Energy), Apana (Internal Energy), Samana (Balancing Energy), Vyana (Central Energy) and Udana (External Energy).Goddess Gayatri is thus stated to have five faces representing and five portions of the Mantra, viz. Om (the Central Face), Bhur bhuvassuvaha (the second face), tat savitur varenyam (the third face), Bhargo Devasya Dhimahi (the fourth face) and Dhi-yo-yona prachodayat (the fifth face). The Lords of Universe-Tri Murthis- named Brahma (the Creator), Vishnu (the Sustainer), and Shiva (Liquidator), having three attributes viz. Satvika (Creation or Existence), Rajasica (Preservation) and Tamasika (Destruction or Extinction) are all absorbed in prayers to Devi Gayatri Now the

integration of the Super Force and the inner soul of Human Beings are effected via the Three Murthies and the most suited conduit to do so is by chanting the Gayatri Mantra.

The Literal and word- by-word meaning of Gayatri Manthra is: Om : (All Mighty God) – Buhr (Embodiment of Vital Energy)-Bhuvaha (Destroyer of Suffering)-Swaha (Embodiment of Happiness)-Tat (That God) -Savithur (Bright like Sun)-Varenyam (The Supreme)- Bhargo (Destroyer of Sins)-Devasya (Divine Force)-Dhimahi (May Receive)-Dhiyo (Intellect)-Yo (Who)-Na (Our)- Prachodayat (Let inspire in right direction). The meaning in sum is: Oh God, You Are the Creator of Life, Destroyer of Sorrow, Bestower of Happiness and the Creator of Universe.May we receive Your Supreme Light to demolish our sins and guide us in our intellect in the right direction.

[NOTE: Scientific explanations have been offered by modern Scientists about the Gayatri Mantra. According to Astro Physics and Astronomy, a sound is produced due to the fast movement of Earth, Planets and Galaxy or the Milky Way, called Akshay Ganga, having 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 speed of 20,000 miles per second, produce the Sound and Sages (Rishies) had named the Super Sound as OM.The sum of the Gayatri Mantra sums up as follows: The Earth (Bhur), the Planets (Bhuhava) and the Galaxy (Swah) are rotating on their own axis at a great velocity as the Great sound OM is made, which is the Formless Entity. The total kinetic energy generated by the movement totals or balances the total energy consumption of Cosmos and this is named as Pranava or the body energy (mass of galaxies multiplied by velocity and further multiplied by two: Mass x Velocity x 2). That entity (God), who manifests in the form of Supreme Radiance (The Sun or Savitur) is worthy of bowing or respected (Varenyam). We should meditate (dheemahi) upon the light (bhargo) of that Entity (devasya) and also do the chanting of OM. May He (Yo) guide in the right direction (prachodayat) our (nah) intellect (dhiyo)!]

Agni Purana assures that the incantation of Gayatri Mantra seven times a day, of course by fully understanding the full meaning of the Mantra, as it would vanish sins; once the number of the invocation is multiplied, good results would be muliplied too.The simplest and the easiest possibility of reciting Gayatri Mantra at any time or place is a great boon to mankind, as it improves concentration, mental focus, feeling of wellness and a lot of peace. In fact, whenever a human being gets disturbed by difficult situations of mundane life, it is most likely that even strong feelings of anger, envy, fatigue, defeat, helplessness, confusion and many other emotions of mind or physique are diluted and overcome. Quite apart from the spiritual import, the Mantra acts like an instant tonic of purely mundane activities.

Sandhya Vidhi : After invoking Gayatri by pronouncing OM, a devotee is to touch the 'sikha' or tuft on the back portion of head is expected to be; perform 'Achamana' (sip spoonful water thrice) and touch hridaya (heart), naabhi (navel), and both the shoulders. Then perform *Viniyoga* by uttering the following: *Omkaarasya Brahma Rishih Gayatri Chhandoragni Devataa Shuklo varnah Sarva karmaa –rambhey viniyogah/* (Commencing with Omkaara, the Viniyoga/ introduction states: Brahma is Rishi, Gayatri is the Chhandas or the form of Prosody, Agni / Paramatma is the targetted Deity). Devi Gayatri's *dhyaana* or meditation is done by the Mantra: *Shuklaa chaagni mukhi Divya Katyaana sa gotrajaa, Thailokyavaranaa Divya Prithirvyaadhaara samyutaa/ Aksha sutra dhara Devi Pammaasana gataa Shubha* / Devi's *Aavaahana* or welcome / invocation is followed with this Mantra: *Om Tejosi Mahosi Balamasi Bhraajosi Devaanaam dhaamanaamaasi, Vishwamasi Vishvaayuh Sarvamasi Sarvaayuh Om*

Abhi Bhuh/ This Mantra would be followed by: *Aagaccha Varadey Devi japey mey sannidhow bhava, Gaayantam traayasey yasmaad Gayathrii twam tatah smrutaa/* (The Rishis of all 'Vyahritis' is Prajapati himself; He is always existent in the Ekaakshara Swarupa of OM in Vyashti or singular and Samishti (Plural) Forms. *Saptavyaahriteenam Vishwamitra Jamadagni Bharadwaja Gautamaatri vasishtha Kashyapa Rishayey Gayarushnikanushthubbruhati Pinga Trishthub jajadyaschhandaadaagi vaayavaadityaBrihaspati varunendri Vishva devataa anaadishta praayaschattey praanaamaayamey vinogoyah/* (The *Sapta Vyahritis* are: the Sapta Rishis viz. Viswamitra, Jamadagni, Bharadwaja, Gautama, Atri, Vasishtha,and Kashyapa; the Sapta Devatas are: Agni, Vayu, Surya, Brihaspati, Varuna, Indra and Vishwa Deva; Sapta Chhandah viz. Gayarti, Ushnik, Aushthup, Brihati, Pinga, Trishthup, and Jagati). Following this, *Three Ruchas* are rendered as follows:

Om aapo hi shtha mayo bhuvah, Om taana urjey dathaatana, Om Maheranaaya Chakshasey, Om yo vah Shivatamo rasah, Om Tasya bhajayateha nah, Om ushiteeriva Maatarah, Om Tasmaa aram gamaava vah, Yasya Khayayah jinvitha, Om Aapo janaayatha cha nah/ After the above Richas, further Richas be rendered as follows: Om Drupadaadiva mumuchaanah Savitrah snaato malaadva, Putam Pavitrenovaajya maapah shuddhantu mainasah/ Thus rendering the aforesaid Ruchas, the Mantra : Hiranya Varnaah Shuchaya etc. be uttered and simultaneously water drops be sprinkled on the devotee's head eight times, so that he would be freed from all the sins committed till date. Now the Aghamarshana Mantra is rendered thrice: *Om Rutascha Satyanchaabheedbhaatthapaso dhyayajaayat, tato raatra jaayata, tatah Samudro arnavah, Samudraadarnavaadadhi Samvatsaro ajaayata, ahoraatrani vidadhadravischasya mishato vashee, Suryaachandramasou Dhaataa yathaa purvamakalpayat, Divascha Prithivischaantariksamayo swah /* Thereafter, three Marjana Mantras be rendered for which Sindhudwipa isRishi, Gayatri is Chhanda and Varuna is Devata and the Mantraas are: *Apohishta mayo bhuvah ta na oorje dadhatana, maheranaaya chakshase yo vah sivatamorasah/ Tasya bhajayateha nah Usateeriva Matarah, Tasma aranga mamavah/ yasyakshayaya jinvatha, Apo janayata cha nah Om Bhurbhuvassusah/* Now, the Gayatri Siro Mantra is to be recited for which Prajapati is Rishi, Chhanda rahita Yajur mantrah, viz. *Aapo jyoti rasomritam Brahma Bhurbhuvahsswarom/* Pranayama leads to 'Vayu', Vayu creates Agni, Agni creates Jala (Varuna) and that is why the 'Shuddha Jala' is taken now as 'Achamana'with the Mantra: *Antascharasi bhuteshu Guhaayaam Viswa murthishu,Tapo yagno vashatkaara aapo jyotee rasomrutam. [*While these are the basic Mantras, appropriate variations be observed, for Pratahkaaleena, Maadhyahnnika and Suryastamaya timings].

5. Shiva Purana

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 dakshina mukhaad bindhuh pranamukhastatha / nado madhya mukha devam panchadhasau vijrumbhitah /* (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 'Omikakshara' or as Siva Sakti that is all-pervasive and omni-potent. Bhagavan Siva

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 O m Sivaya namaha or the Siva Panchakshari as the Deergha 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. While performing the Worship to Siva Lingas, significance is attached of applying 'Bhasmas' or wearing 'Rudrakshas'. 'Maha Bhasmas' are to be applied only after securing the burnt cow dung cakes in 'Agneya Bhasmas' (homams) or in the course of 'Yagnas' while reciting 'Mantras' and only the former varietyis used for 'Tripundras' invariably by Brahmanas and 'Svalpa Bhasmas'could be used by others with devotion. Rudrakshas are available in a wide variety from the trees which in the days of yore sprouted from the tears of Siva Bhagavan- which eventually became large water bodies when He concentrated with wide eyes open for several years to create a powerful weapon known as 'Aghora' to destroy a Demon called Tripurasura. This special tree yielded beads which are the Rudrakshas now worn by devotees for excellent results, depending on the number of cuts on the bead-faces and the corresponding Devatas giving away boons the desired virtues or results. Eka Mukhi Rudraksha is considered as Bhagavan Siva Himself providing the greatest boons of destroying even the worst sins including 'Maha Patakas'.*(Eka vaktram Sivah Sakshat Vimukti Phala pradam).* Two-Faced Rudraksha is represented by Deva and Devi; the Three Faced one bestows all kinds of 'Vidyas'; The Four Faced one is Brahma; the Fifth Faced is Rudra; the Sixth is Kartikeya; the Seventh is Manmadha; eighth is Bhairava; ninth is Durga, Ten- Faced is Janardana; Eleventh is Paramesvari; Twelfth is Aditya; Thirteenth is Visva Deva and Fourteenth is Parama Siva Himself. The Mantras that the persons wearing the Faces respectively are: *Eka Mukhi: Om Hrim Namah; 2) Om Namah 3) Om Kleem Namah 4) Om Hreem Namah 5) Om Hreem Namah 6) Om Hreem Hum Namah 7) Om Hum Namah 8) Om Hreem Hum Namah 9) Om Hreem Hum Namah 10) Om Hreem Namah Namah 11) Om Hreem Hum Namah 12) Om Kraum Kshaum Roum Namah 13) Om Hreem Namah and 14) Om Namah.*

Yashya Nisvasitam Vedah' (Who exhaled Vedas?)-Super Energy creates Vishnu

While concluding *Vidyesvara Samhita* and opening *Rudra Samhita*, Veda Vyas described 'Srishthi Kanda' (Process of Creation) as was narrated by Suta Muni to Sages. At the stage of 'Maha Pralaya' or the Great Dissolution of Universe, there was nothing except Bhagavan Siva. He assumed His Power as Bhagavati Amba and together they created Maha Vishnu. As a child the latter enquired of the cause of His existence and Siva provided His breathing as Vedas and their full knowledge to Vishnu. He also commanded Vishnu to carry out penance, which the latter did for twelve years but could not visualize Siva and Amba again. A voice was heard that Vishnu should continue penance again. Eventually Vishnu found self lulled into yogic sleep and got floated on a huge sheet of Ocean which emerged as fountains from Bhagavan Siva's skin- pores in all directions; Vishnu was named Narayana. He created the Basic *Five Elements* of Earth, Fire, Sky, Wind and Water; the *Thee Gunas* (attributes) of Satvic, Rajas and

Tamas nature, besides 'Ahamkara' or Ego; the *Five Tanmathras* viz. Sparsha(Touch), Sabda (sound), Rupa (Colour and Form), Rasa (taste) and Gandha (smell); the *Five Jnanendriyas* (Skin, Ears, Eyes, Tongue and Nose) and *Five Senses* viz. (Touch, Hear, See, Taste and Breath). In total, there were twenty four features thus created by Maha Vishnu. As ordained by Bhagavan Siva a Lotus Flower sprouted from Vishnu's navel in Yoga Nidra and on top of the lotus stalk there was Brahma on the top who sought to travel down the hollow stalk but failed and returned to Vishnu and fought Him to assert His superiority over Vishnu.Thus followed the Drama of 'Analstambha' appearing, the cheating by Brahma, Bhagavan Siva cutting one of the Five Heads of Brahma as a punishment, declaring Maha Vishnu as the Senior, alloting the tasks to Brahma to create, Vishnu to preserve and Rudra to Dissolve, and so on. Then emerged the Omkara Mantra - 'A' signifying Creation, 'U' for Preservation and 'M' for destruction. The sum of the word OM manifested as a Golden Egg was submerged in waters for thousands of years and when Bhagavan Siva cut the Egg into two parts, one half appeared as Earth and the other half as heaven. From Siva's physique emanated the vowels and consonants and Vishnu discovered the Forty Eight Lettered mantras from Omkara the most significant Duel Mantra Expressions viz. *Tatpurushaya Vidmahe Maha Devaya Dhimahi Tanno Rudrah Prachodayat* and *Tatsavitur varenyam Bhargo Devasya Dhimahi Dhiyoyona Prachotayat.* Therafter emerged the following Mantras :- The Mrutyunjaya Mantra: *Om Joong sah; Hraung Hring Joong Sah* and *Trayambakam Yaja mahe; Namah Sivaya;* the Chintamani Mantra *Kshayaum;* the Dakshina Murti Mantra : *Om Namo Bhagavate Dakshina Murthaye Mahyam Megham Prayaccha Swaha; Tatvamasi* and so on.

Omkara 'Jigjnasha' (Knowledge) -Its comprehension and Practice:

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 Prathishtha 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.

Practice of 'Pranava Vratha' is indeed an uphill task. The devotee has to possess a high degree of Vairagya or Other-Worldliness for one thing and another is to secure a towering Guru or Preceptor who is a Tapasvi, Jitendriya or controller of human desires, a well read Brahmana and a person who has performed Siva Vrathas already and is Siva-like himself. The devotee has to be secluded on a seashore, or a mountain top or an inside of a cave and practise 'Payovratha'(only consume water) for twelve days and on a Sukla Panchami or Ekadasi get ready early in the morning with clean bath and heart-(antar bahya suddhi). He has to shave his head, beard, and moustache and discard Sacred Thread or 'yajnopaveeth' and assume complete life of a Sanyasi. His Guru then blesses him with Pranava Mantra's Upadesa formally, explains its annotation / analysis, the daily rituals / Upasana and gradually trains/ equips him in the the methodology of meditation and regulated life of a fulfledged Sanyasi or he who practises the Yoga of Sat plus Nyasa or the life of an ascetic in search of Truth that is Shiva. The Pranava Vratha is a life long exercise till the devotee catches up with the route to Moksha.

'Puja Vidhhanam' or the Course of Worship to Bhagavan Shiva

Bhagavan Shiva explained in great detail to Devi Parvathi the process of worship aimed to Him. First construct a 'Chaturasra Mandala' or a square form of Worship Place and an Eight-petal Lotus inscribed therein with eight designated deities seated with appropriate hymns in the eight directions. The entire process of Mandala constuction and decoration with appropriate colour schemes and placement of deities is quite elaborate and comprehensive. Before seated, the devotee should ensure that the required Puja materials are in place, take the blessing of his Guru, resolve that the Puja be a success, recite the Pranava Mantra and seek the permission of Lord Ganesha that there there should not be any hindrance whatsoever during the course of the Puja. The devotee should seek the blessings of Brahmanas, think of the blessings of Great Sages, recite the Soura Mantra invoking Suryadeva, Gayatri and initiate the Puja with the six lettered Bija Mantras like Hram, Hreem, Hruum etc. and after sprinlking water in the Agneya direction where Agni is situated in the respective Lotus part of the diagram, initiate 'Archana' (Puja) to Kalagni, Rudra, Adhara Shakti, Anantha Prithvi, Ratnadwip, Sankalpa Vriksha, and Rathna Peeth, Dharma, Gyan, Vairagya and Ishwarya. Thereafter, set up Bhagavan Siva's idol on a throne. Then, the devotee should break 'Prana Vayu' or Life Breath at 'Muladhara', with the help of pingala nadi and raise up 'Adhara Sakti' to have a glimpse of Bhagavan and Bhagavati and worship with flowers and 'Manthra Pushpas' or Hymns of Praise. One should experience the sacred feeling of the appearance with Bhagavan wearing Rudraksha malas, Pasha (noose), Khatvanga (club)), Ankusha (Goad), and Kamala. He possesses four faces and twelve eyes, with Ganga on His matted hairs, Moon on His head, blue throat, ashed body and hissing snakes all around. That is the time when the devotee recites Hram Hreem Sah Om invoking Surya Deva and Bhagavan and Devi later on with appropriate mudras and Anga Nyasas with the continuous recital of Mula Mantra: Hraam Hrem Hruum. After offering the traditional '*Pancha Upacharas'* or the

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6. Linga Purana

Om Shri Ganeshaya Namah, Om Namah Shivaaya Namah, Namo Rudraaya Brahmaney Paramatmaney, Pradhaana Purushaaya Sarga Sthityantakaariney/Akaaramakaaram Sthulam Sukshmam Paraatparam ,Omkaara rupa mrugvaktram Saama Jihvaa samanvitam/ Yajurveda mahaagreevamatharma hridayam Vibhum,Pradhaana Purushaateetam Pralayotpatti varjitam/Tamasaa Kaala Rudrasyam Rajasaa Kanakaangijam, Satvena Sarvagam Vishnum Nirgunatvey Maheswaram/

(Suta Maha Muni prayed to Brahma-Vishnu- Shiva and after greeting Veda Vyasa addressed a huge gathering of Rishis initiated the description of Linga Purana by stating that Omkara comprising 'A'kaara, ' U' and 'M'kaara denotes 'Shtula' or Gross, 'Sukshma' (Miniscule) and 'Paraatpara' or the Supreme Forms. The Omkara Swarupa has Rig Veda as its Face, SamaVeda as its tongue, Yajur Veda as its neck and Atharva Veda as its heart.The Pradhana Purusha or the Prime Being is made of 'Taamasika' Feature representing Bhagavan Rudra, 'Rajasika' Feature standing Brahma, 'Satwa Guna' denoting Vishnu and 'Nirguna' as Parameshwara.)

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 slided 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 slided 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 plutalakshanah/ Kimidam twiti samchitya mayaa tishthanmahaaswanam, Lingasya Dakshiney bhaagey tadaapashyat Sanaatanam/ Adya varnamakaaram chouttareytath, Makaaramadhya taschaiva naadaantam tasyachomiti/Suryamandalavadrustwaa varnamaadyam tu Dakshiney, Uttarey Paavaka prakhya mukaaram Purusharshabhah/ Sheetaamshu Mandalaprakhyam Makaaram madhyamam tathaa, Tasyopari tadaapashyat- kshudra sphatikavat Prabhum/ Tureeyaatimamrutam Nishkalam Nirupaplavam, Nirdwandam Kevalam Shunyam Bhaahyaantara varjitam/ Sa baahyaabhyantaram chaiva Sabaahya abhyantarasthitam, adi madhyantarahita maanandasyaapi kaaranam/ Maatraastistwardha maatram naadaakhyam Brahmasangnitam, Rukyajurssaama Vedaa vai Maatraa rupena Maadhavah/ Vedashabde - bhya yevesham Vishwaatmaanamachintayat, Tadaabhavadrushirveda Rusheh saaratam shubham/ Teynaiva Rishinaa Vishnurj/naatawaan 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-ccha- 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' kaara 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.

As Vishnu visioned Maha Deva along with Devi Uma he extolled Parama Shiva as follows: *Omkaara prabhavam mantram Kalaa panchaka samyutam, Shuddha sphatika sankaasham Shubhaashtatrim shadaksharam/ Medhaakaramadudbhuyaha Sarva dharmaartha saadhakam, Gayatri prabhavam Mantram haritam vashyakaarakam/ Chaturvimshati varnaadhyam Chatuhkalamanuttamam, Atharvamasi - tamMantram Kalaashtaka samaayutam/ Abhichaarika Mantyartham Triyaamstrishubhaaksharam, Yajurveda samaayuktam panchatrimshacchubhaaksharam/Kalaashtaka samaayuktam Sushvetam Shantikam tathaa,Trayodasha kalaa yuktam Baalaadyaih saha lohitam/ Saamodbhavam Jagastyadyam vriddhi samhaara kaaranam, Varnaah shadadhikaah Shashtirasya Mantravarasya tu/ Pancha Mantraastathaa labdhvyaa jajaapa Bhagavaan Harih, Atha drushtwaa kalaavanamrugyajuhssama rupina/ Ishaanmameesha mukutam Purushaasyam Puraatanam, Aghoradhrudayam twadyam Vaama guhyam Sadaasivam/ Sadyah paadam Mahadevam Mahaabhogendra bhushanam, Vishwatah paada vadanam Vishwatokshikaram Shivam/ Brahmanodhipatim Sarga Sthita Samhaara kaaranam, Tushtaava punarishtaabhirvakbhir varadameeshwaram/*

(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-Sthiti-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:

Ekaaksharaaya Rudraaya Akaaraatma rupiney, Vukaaraadi Devaaya Vidyaadehaaya vai namah/ Triteeraaya Makaaraaya Shivaaya Paramaatmaney, Suryaagni Soma varnaaya Yajamaanaaya vai Namah/Agnaye Rudra rupaaya Rudraanaam pataye namah, Shivaaya Shaiva mantraaya Sadyojaataaya vedhasey/ Vaamaaya Vaama devaaya Varadaamrutaaya tey, Aghoraati ghoraaya Sadyojaataaya ramhasey/ Ishaanaaya Smashaanaaya Ativegaaya Veginey, Namostu Shruti paadaaya Urdhwalingaaya Linginey/ Hemalingaaya Hemaaya Vaari Lingaaya chaambhasey, Shivaaya Shiva Lingaaya Vyaapiney Vyoma vyaapiney/ Vaayavey Vaayu vegaaya Namastey Vaayuvyaapiney, Tejasey Tejasaam Bhartrey namasteyjo vyaapiney/ Jalaaya Jala bhutaaya Namastey Jalavyaapiney, Prithivyai chantarikshaaya Prithivivyapiney Namah/ Shabda sparsha swarupaaya rasagandhaaya gandhiney,Ganaadhipataey tubhyam guhyaadguhyatamaaya tey/ Anantaaya Virupaaya Anantaanaamayaya cha, Shaswataaya Varishthaaya vaari garbhaaya Yoginey/ Samsthitaa- yaabhasmjaam, Madhey Avayormadhya varchasey goptey hatrey sadaa katrey Nidhanaay –esewaraayacha/ Achetanaaya Virupaaya Anantaa naamayaayacha, Shaswataaya Varishthaaya Vaarigarbhaaya Yoginey/ Achetanaaya Chintyaaya chetanaasa haariney, Arupaaya Surupaaya Anangaanga haariney/ Bhasma digdha shariraaya Bhanu Somaagni hetavey, Swetaaya Swetavarnaaya tuhinaadricharanaayacha/ Suswetaaya Suvaktraaya Namah Swetashikhaaya cha/ Swetaasyaaya Mahaasyaya Namastey Sweta lohita/ Sutaaraaya Visishtaaya Namo Dundhubhiney Hara, Shatarupa Virupaaya Namah Ketumatey sadaa/ Ruddhi shoka vishokaaya Pinaakaaya apardiney, Vipaashaaya Supaashaaya Namastey Paashanaashiney/ Suhotraaya Havishyaya Subrahmanyaaya Suriney, Sumukhaaya Suvaktraaya durdamaaya damaaya cha/ Kankaaya Kanka rupaaya Kankinikruta pannaga, Sanakaaya Namastubhyam Sanaatana Sanandana/ Sanatkumara Saarangamaaranaaya Mahatmaney, Lokaakshiney Tridhaamaaya Namo Virajasey sadaa/ Shankha paalaaya Shankhaaya Rajasey Tamasey namah, sarasvataaya Meghjaay Meghavaahana tey Namah/ Suvaahaaya Vivaahaaya Vivaada varadaayacha, Namah Shivaaya Rudraaya Pradhaanaaya Namo Namah/ Trigunaaya Namastubhyam Chaturvyuhaatmaney Namah, Samsaaraaya Namastubhyam Samsaara hetavey/ Mokshaaya Moksharupaaya Moksha Katrey Namo Namah, Atmaney Rishaye tubhyam Swaaminey Vishnavey Namah/ Namo Bhagavatey tubhyam Naaaanaam pataye Namah, <u>Omkaaraaya Namastubhyam</u> Sarvgnaaya Namo Namah/Sarvaaya cha Namastubhyam Namo Naraayanaayacha,Namo Hiranya garbhaaya Adi Devaaya tey namah/ Namostwajaaya Pataey Prajaanaam Vyuha hetavey, Mahadevaaya Devaanaameeshwaraaya Namo namah/ Sharvaaya cha Namastubhyam Satyaaya Shamanaayacha,Brahmaney chaiva Bhutaanaam Sarvjnaaya Namo Namah/ Mahatmaney Namastubhyam Prajnaarupaaya vai Namah, Chitaey Chiti Rupaaya Smriti rupaaya vai Namah/ Jnaanaaya Jnaana gamyaaya namastey samvidey sadaa, Shikhiraaya namastubhyam Nilakanthaaya vai Namah/ Artha Naareeshwaraaya Avyataaya Namonamah, Ekaadasha vibhedaaya Staanavey tey Namah sadaa/Namah Somaaya Suryaaya Bhavaaya Bhava haariney, Yashaskaraaya Devaaya Shankaraayeshwaraayacha/Namombikaadhi -pataey Umaayaah pataey Namah, Hiranya baahavey tubhyam Namastey Hema retasey/ Neela keshaaya Vitthaaya Shitikanthaaya vai namah, Kapardiney Namastubhyam Naagaanga abharanaaya cha/ Vrishaarudhaaya Sarvasya hatrey katrey Namonamah,Veera Raamaati Raamaaya Ramanaathaayatey Vibho/ Namo Raajaadhi Raajaayan Rajnaamadhigataayatey, Namah Paalaadhipataye Paalaahaankrutatey namah/ Namahkeyura bhushhaaya gopatey tey namonamkah, Namah Shrikanthanaathaaya Namo likuchapaanaye/ Bhuvaneshaaya Devaaya Vedashastra namostutey, Saarangaaya Namastubhyam Rajahamsaaya tey namah/ Kanakaangada haaraaya Namah Sarpopavartiney,Sarpa kundala maalaaya kati sutreekrutaahiney/Vedagarbhaaya garbhaaya Vishwagarbhaaya tey Shiva!

(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, Aakasha Vyaapi, Vayu Samaana Vega, Tejaswai, Samsara Bharana; Jala Swarupa, Jala Bhuta, Jala Samana Vyapaka, You are Prithvi, 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-Kaarana Rupa; Sweta Varna, Himaati Sweta Swarupa, Sundara Mukha, Sweta Sikha, Sweta Lohita, Ruddhi-Shoka-Vishoka Swarupa; Pinaaki, Kapardi, Bipaasha, Paapa Naashana, Suhotra, Havishya, Subrahmanya, Sura, Durdamana, Kankaaya, Kankarupa, Sanaka sanaatana, 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 Naareshwara, Avyakta, Sthanu , 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, Rajaadhiraaja, Paalanakara Swami, Keyuraabharana, Shrikantha (Vishnu) Natha, Trishula Dhaari, Bhuvaneshwara, Deva, Saranga, Raja Hamsa, Saprahaari, Sarpakundala maalaa dhara, Sarpa Yagnopaveeta dhari, Baahu Dharana 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 Brahma-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 Brahma 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, Parameshwara 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 Brahma took up the duty of Creation and Shiva the responsibility of extermination. *Thus the overall responsibility rested with Vishnu who also specifically took over the charge of Preservation additionally while Brahma 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!

Asmaan Mahattaram Bhutam Guhyama –nnyatra Vidyatey, Mahatah Paramam Dhaama Shivamadhyaatminaam Param/ Dwividhamchaiva maatmaanam pravibhajya vyaksthitah, Nishkalatra yoga vyaktah Sakalascha Maheswarah/ Yasya Mayaavidhijnasya Agamyagahanasyacha, Puraa - prathamamlingodbhavam beejam twaadisargikam/ Mama yonow samaayutam tadbeejam kaalaparyayat, Hiranmayakupaarey yonyaamandamajaayata/ Shataani dasavarshaanaamangmapsu pratishthitam, Antey Varsha sahasrasya Vaayunaa tadhvidha krutam/ Kapaalamekam dyourjajney kapaalamaparam kshitih, Ulbam tasya mahotsedho yosou Kanaka Parvatah/Tatascha pratisandhyaatmaa Deva Devo Varah Prabhuh, Hiranya garbho Bhagavanstwabhijajney Chaturmukhaha/

(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 Jnaana which again is Paramdhama. He is divided into two parts: one as the Nishkala-Avyakta-Adyanta Rahita 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 with Hiranya Garbha Chaturmkukha inside.) Vishnu further described that Parameswara created Sunya Akaasha, Nakshatras, Surya, Chandra, Agni, Pancha Bhutas, Trigunas, Pranava, 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.

Namastubhyam Bhagavatey Suvrataananta tejasey/ Namah Kshetraadhi patey Beejiney Shuliney Namah, Sumendrayaachaarya mendraaya Dandiney Ruksharetasey/Namo Jyeshthaaya Sreshthaaya Purvaaya Pramathaayacha, Namo Maanyaaya Pujyaaya Sadyojaataaya vai Namah/ Gahwaraaya Ghateshaaya Vyomacheeraambaraaya cha, Namastey Hyasmadaadeenaam Bhutaanaam Prabhavey Namah/Vedaanaam Prabhavey chaiva Smruteenaam Prabhavey Namah, Namo Dhruva nibaddhaanaamrusheenaam Prabhavey Namah/ Prabhavey Karmadaanaanaam dravyaanaam prabhavey namah, Namo yogasya prabhavey Saamkhyasya prabhavey namah/Rukshaanaam prabhavey tubhyam grahaanaamprabhavey namah, Vaidyutaashaani meghaanaam garjita prabhavey namah/ Mahodadheenaam prabhavey Dwipaanaam prabhavey namah, Adreenaam prabhavey chaiva Varshaanaam Prabhavey namah/Namo Nadeenaam prabhavey Nadaanaam prabhavey namah, Mahoushadheenaam prabhavey Vrukshaanaamprabhavey namah/ Dharma Vrikshaaya Dharmaaya sthitinaam prabhavey namah,Prabhavecha Paraadhasya parasya prabhavey namah/Namo rasaanaamprabhavey stanaanaam prabhavey namah,Kshanaanaam prabhavey chaiva Lavaanaam prabhavey namah/ Ahoraatraardha maasaanaam Maasaanaam prabhavey namah, Rutunaam prabhavey tubhyam samkhyaayaah prabhavey namah/ Prabhavey paraardhasya Paraartha prabhavey namah, Namah Puraana prabhavey sargaanaam prabhavey namah/ Manvantaraanaam prabhavey Yogasya prabhavey namah, Chaturvidhasya sargasya prabhaveynanta chakshusey/ Kalpodaya nibandhaanaam Vaataanaam prabhavey namah, Namo Vishwasya prabhavey Brahmaadhipataye namah/ Vidyaanaam prabhavey chaiva Vidyaadhipataye namah,Namo Vrataadhi pataye Vrataanaam prabhavey namah/ Mantraanaam prabhavey tubhyam Mantraadhi pataye namah, Pitrunaam pataye chaiva Pashunaam pataye namah/ Vagvrushaaa namastubhyam Puraana Vrishabhaaya cha, Namah pashunaampataye Govrushendra dhwajaaya cha/ Prajaa -pateenaam pataye Siddhinaam Purushey namah, Daityadaanava sandhaanaam rakshasaam pataye namah/ Gandhravaanaam cha pataye Yakshaanaam pataye namah, Garudoraga sarpaanaam pakshinaampataye namah/ Sarva guhya Pishachaanaam Guhyaadhipataye namah, Gokarnaayacha goptrey cha Shankhu karnaaya vai namah/ Varaahaaya prameyaaya Ruksha virajaaya cha, Namo Suraanaam pataye Ganaanaampataye namah/ Ambhasaam pataye chaiva Ojasaam pataye namaha, Namostu Lakshmi pataye Shripaaya Kshiti paayacha/ Balaabala samuhaaya Akshobhyakshobanaayacha, Deepta shringaika shringaaya Vrishabhaaya kakuthiney/ Namah Sthairyaaya Vapushey tejasaanuvrataayacha, Ateetaaya bhavishyaaya Vartamaanaaya vai namah/ Suvarchase cha Veeryaaya Shuraaya hyajitaaya cha,Varadaaya Varenyaaya Purushaaya Mahaatmaney/ Namo Bhutaaya Bhavyaaya Mahatey prabhavaayacha, Janaaa cha namastubhyam tapasey Varadaayacha/ Anavey Mahatey chaiva Namah Sarvagataayacha, Namo Bandhaaya Mokshaaya Swargaaya Narakaayacha/ Namo Bhavaaya Devaaya Ijjyaaya Yaajakaayacha, Pratyudeernaaya Deepataaya Tatwaayaatigunaayacha/ Namah Paashaaya Shastraaya Namastwaabharanaayacha, Hutaaya Upahutaaya Prahutapraashitaaya cha/ Namostwashtaaya Purtaayua Agnishtoma dwijaayacha, Sadasyaaya Namas chaiva Dakshinaavabhruyaayacha/ Ahimsaayaa pralo –bhaaya Pashu mantroushadhaaya cha, Namah Pushtipradaanaaya Susheelaaya Susheeliney/ Ateetyaaya Bhavishyaaya Vartamaanaayatey namah, Suvarchasecha Veeryaaya Shuraaya hyjitaayacha/ Varadaaya Varenyaaya Purushaaya Mahaatmaney, Namo Bhutaaya Bhavyuaaya Mahatey chaabhayaayacha/ Jaraasiddha Namastubhyamayasey Varadaayacha, Adharey Mahatey chaiva Namah Sastu pataayacha/ Namahschandriya patraanaam lelihaanaaya stragviney, Vishwaaya Vishwarupaaya Vishwatahj shirasey namah/Sarvatah paani paadaaya Rudraayaa pratimaayacha, Namo Havyaaya Kavyaaya Havya vaahaaya vai namah/ Namah Siddhaaya Medhyaaya Ishtaayejyaa paraayacha, Suveeraaya Sughoraaya Akshobhya kshobhanaayacha/ Suprajaaya Sumedhaaya Deeptaaya Bhaskaraayacha, Namo Buddhaaya Shuddhhaaya Vistrutaaya mataayacha/

Namah Sthulaaya Sukshmaaya Drushyaa –drushya Sarvashah,Varshatey jwalatey chaiva Vaayavey shishiraaya cha/ Namastey akra keshaaya Uruh Vakshahshikhaaya cha/Namo Namah Suvarnaaya Tapaneeya nibhaayacha/Virupaakshaaya Lingaaya Pingalaaya Mahoujasey, Vrishtighnaaya Namas chaiva Namah Sowmyekshanaaya cha/ Namo Dhumraaya Swetaaya Krishnaaya Lohitaayacha, Pishitaaya pishangaaya peetaaya cha Nishanginey/Namstey Sarva Seshaaya Nirvimsheshaaya vai Namah,Namah Eejyaaya Pujyaaya Upajeevyaayanamah/ Namah Kshemyaaya Vriddhaaya Vatsalaaya namo namah, Namo Bhutaaya Satyaaya Satyaasatyaaya vai namah/ Namo vai Padma varnaaya Mrityughnaaya cha Mrityavey, Namo Gauraaya Shyaamaaya Kadravey Lohitaayacha/Mahaasandhyaabhra varnaaya Chaaru deeptaaya deekshiney, Namah Kamala hastaaya digvaasaaya Kapardiney/ Apramaanaaya Sarvaaya yayaayamaraaya cha, Namo Rupaaya Gandhaaya Shashvataayaakshataayacha/ Purastaad Brahmatey chaiva Vibhraantaaya krutaaya cha, Duragmaaya Meheshaaya Krodhaaya Kapilaaya cha/ Tatkryaatarkya shareeraaya baliney ramhasaayacha, Sikatyaaya Pravaahyaaya shitaaya prasru chaayacha/ Sumedhasey kulaalaaya Namastey shashi khandiney, Chitraaya Chitra veshaaya Chitra varnaaya medhasey/ Chekitaanaaya tushtaaya Namastey nihitaaya cha, Namah Kshaantaaya Daantaaya Vajrasimhananaaya cha/ Rakshoghnaaya Vishaghnaaya Shitikanthordhwa manyavey, Lolihaaya krutaantaaya tigmaayudha dharaayacha/ Pramodaaya Sammodaaya yati vedyaaya teynamah, Anaamayaaya Sarvaaya Maha kaalaaya vai namah/Pranavapranaveshaaya Bhaganetraantakaayacha, Mriga Vyaadhaaya Dakshaaya Daksha yagnaantakaayacha/ Sarva Bhutaatmabhutaaya Sarvey shaantishayaaya cha, Puraghnaaya Sushastraaya dhanvinetha parashvadhey/ Pusha danta vinaashaaya Bhaga netraantatakaayacha, Kaamadaaya Varishthaaya Kaamaanga dahanaayacha/ Rangey Karaala Vakitraaya Nagendra vadanaaya cha, Daityaanaamanta keshaaya Daityaankrada karaayacha/ Himaghmnaaya cha teekshnaaya ardracharma dharaayacha, Smashaana rati nityaaya namostulmukadhaariney/ Namastey praana paalaaya Munjamaalaadharaaya cha/ Graheena shokairvividhair bhutaih parivritaayacha/ Naranaari shariraaya Devyaah Priya karaaya cha, Jatiney Mundiney chaiva Vyala Yajnopaveetiney/ Namostu Nrityasheelaaya Upanritya priyaayacha,ManyaveyGeeta sheelaaya Munibhirgaayatey namah/ Katankataaya tigmaaya Agnipriyaaya Priyaya cha, Vibhishanaaya Bhishmaaya Bhaga Pramathanaaya cha/ Siddhasanghaanu geetaaya Mahaabhaagaaya vai Namah, Namo Muktaattahaasaaya Kshveditaasphotitaaya cha/ Nardatey kurdatey chaiva Namah Prasuditaatmaney,Namo Mridaaya shvasatey Dhaavateydhisthitey Namah/ Dyaayatey Jrumbhatey chaiva rudatey dravateynamah,Valgatey keedatey chava lambodara sharireyn/ Namokrutyaaya krutyaaya Mundaaya keekataaya cha,Nama Unmattha dehaaya kinkinikaaya vai namah/ Namo Vikruta veshaaya kruraayamarshinaayacha, Aprameyaaya goptrey cha deeptaayaa nirgunaayacha/ Vaama priyaya Vaamaaya Chudaamani dharaayacha, Namastokaaya tanavey gunairapra- mitaaya cha/ Namo Gunyaaya Guhyaaya Agamyagamanaayacha,Loka dhaatri twiyam Bhumih Paadou Sajjana sevitou/ Sarveshaam Siddha yogaanaamadhishtaanam tavodaram, Madhyantariksham vistreenam Taaraagana vibhushitam/ Swaateh patha ivaabhaati Shrimaan haarastavorasi, Dishou Dashabhujaastubhyam Keyuraangada bhushitaah/ Visteernaparinaahascha Nilaanjanachayopamah, Kanthastey Shobhatey Shriman Hema sutra vibhushitah/ Damshtaakaraalam Dhurdharshamanoupamyam mukham tathaa, Padma maalaa krutoshneesham Shiro dyouh shobhatedhikam/ Deeptih Surye Vapushchandre sthairyam Shailanileybalam,Aoushnamagnou tathaa shaityamapsu shabdombarey tathaa/Aksharaantara nishpandaadrunaaneytaan vidurbudhaah,Japo japyo Maha Devo Maha Yogo Maheswarah/ Pureshaayo Guhaavaasi khecharo rajaneecharah, Taponidhirguha gurur -nadano Nanda vardhanah/ Haya seersho payodhaataa Vidhaataa Bhurabhavanah, Bodyavyo bodhitaa Netaa Dhurdharsho Dushprakampanah/ Bruhadhratho Bheemakarma Bruhadkirti Dhananjayah,Ghantaapriyo Dhwaji Chhatri Pinaakini Dhwajanipatih/ Kavachi pattishi khadgi dhanurhastah Paramashvadhi,Aghasmaronaghah Shuro Devarajotrimardanah/ Twam prasadya puraasmaabhirdwishanto nihataa yudhi, Agnih Sadaarnavaabhastwam pibannaapi na truyasey/ Omkaarah Prasannatmaa kaamadah kaamagah priyah, Brahmachaarichagaadhascha Brahmanyah sishta pujitah/ Shivonobhava sarvatra yosi sosi Namostutey/

(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 'Paraartha'or the Spiritual Quest; the Para which is unaffected by Pancha Indriayas; 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 Creation; 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; Ruksha, Viraja, Suraganaa etc. Prabho! 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 unparalelled! You are the symbol of Bandhana-Moksha or of Freedom from Shackles; You are the Swarga and Naraka 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 Hutavaaha (Agni); You are Siddha, Madhya, Ishta, Suveera, Sughora, Krodha or Anger and Krodhi or who is angry; You are Buddhi, Shuddha, Sthula / Gross, Sukshma (Tiny); Drushya or the Visionable; Adrushya or Unseeable or Imperceptible; Sarvesha! You are Virupaaksha, Parama Linga, Pingala, Vrishti or Abundant; Dhuman, Sweta, Pujya, Upajeevya, Saviroha, Kshemya, Vruddha, Vatsala, Padma Varna, Kamala dhaari, Kapardi, Mahesha, Kapila, Tarkya (Arguable) and Atarkya; Chitra, Chitra vesha, Chitra Varna; Nilakantha, Anaama or Nameless and Ardra Charma Dhari or Dressed in Wet-Skin. Parameswara! You roam about and even reside in Smashaanaas or burial grounds! You are the Preserver of Praana or Life; You wear garlands of Skulls! You are 'Ardhanaareswara' or Demi Male and Demi Female; You sport a serpents as a Yagnopaveetas or as Holy Threads around and down his neck on the back and front of his upperbody! You even were a repulsive physique and disgusting profile; You Pameswara area an epitome of Great Radiance; You are ever resplendent; yet as a Nirguna or devoid of Characteristics; You are 'Vaama' and Vaamapriya; You wear Chudaamani or Crest Jewel; You carry gold chain as Brahma Sutra around the neck and a Lotus circling his head; your body shines with the unusual illumination of Surya and Chandra; You are Haya sirsha or of a head like horse; You are Vidhaata, Bhuta Bhavana; Ghanta Priya or fond of Bells, of Dhwajas or Flags and of Chhatras or Umbrellas.You are Pinakini or the Holder of Bow and Arrow called Pinaka; Kavacha or Shield; and Khadga. Mahadeva! You are a Brahmachari, Brahmana, Sishta, Pujya, Krodhi, Prasanna, Sarva Karma rata or engaged in any type of deed; You do share the Divya Bhogaas yet completely bereft of desires; You indeed are of Asankhya Tatwaas or coultless features; Parama Siva! My Salutations again and again.)

Suta Maha Muni informed the Congregation of Munis at Nimisha Forest that whoso ever recites the above Stuti every day, or atleast during Shraaddhaas or Yajnas or Avabhruta Snaanaas after the Yajna would qualify for the performance of several Ashwamedha Yagnas and Shiva Loka Prapti.

Preface to 'Lingaarchana', 'Pancha Yagna' and 'Lingaarchana Vidhana' (Trayambika Mantra explained)

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 whatso ever; the devotee has to first concentrate and keep Shiva in the 'dhyaana'/sincere and targetted 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 -dwaaraam 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 Kushaa, then perform three '**Aachamanas**' or sips of spoonful of water while reciting the Mantra: *Apavitrah pavitrovaa sarvaavasthaangatopiva, Yassmaret Pundareekaahsham sa bahyaantaraassuchih/*

This would be followed by the Aghamarshana Mantras viz.

Rutamcha Satyam abheedaat tapasodhyajaayata ,tato raatrasya jaayataa tat Samudro Arnavaha/

(Even before meditation, the self-illuminated Para Brahma created Truth that dispelled darkness and further on the Oceans); Thereafter perform 'Punaraachamana'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 yajaamahe sugandhim pushtivardhanam,

Urvaarukameva bandhanaat Mrutyormuksheeya Maamrutat/

(OM, Tryambakaam or Three Eyes or Three Ambaas of Lakshmi-Gouri-Sarasvati ; Yajaamahe or we sing your glory; Sugandhim or of fragrance of knowledge- strength-presence or of knowing-seeing-and feeling of His deeds; Pushtivardhanam or may the Creator promote our well-being; Urvaarookam or deadly diseases or Adhibhoutika-Adhiyatmika-Adhi daivika; eva: types; bandhanaan or overpowered; Mrutyor - meeksheeya or do deliver us from death; Maamrutaat: kindly bestow to us the rejuvenating Amritam or Nectar). The Mantra of *Rudrena Pavanaanena twaritaakhyena Mantravit* etc. is recited while initiating the Abhisheka and performing **Dhyana** or meditation of Pancha Mukha Shiva; thus the Snaana- Aachamana-Dhyaana is performed, before taking up Sandhyopasana, Gayatri Japa, and Pancha Yagnaas. The **Pancha Yagnas** comprise Deva Yagna, Manushya Yagna, Bhuta Yagna, Pitru Yagna and Brahma Yagna; Devas are pleased by Agni Homas; Manushyas are pleased by Bhojana-Dakshinaas to worthy Brahmanas; Bhutaas are pleased by Sacrifice of 'Bali Vaishvadeva- Anna', Pitru Devas are pleased by Shraadhhas and Tarpanaas, and Brahma Yajna is performed by way of 'Swaadhyaaya' or Recitation of Vedas and Scriptures. Thus Homas are an integral part of Rudraabhisheka.

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 Achamaneeya Patraas or the vessels with which to perform the Lingaabhisheka; apply chandana around the Paadya Patra as Pranava Mantra is recited; fill up with the 'Churna'or the powder mix of Karpura (Camphor), Jaati Kankola, Tamala etc.; sprinkle the mix of'Kushaagra'or the top of Kusha grass, rice grains, and pour the mixture of water and Bhasma or Sacred Ash -the left over of previous Agni

Homas- in the Prokshani Patra utilised for scattering water; keep reciting **Rudra Gayatri** viz.

Om Tatpurushaya Vidhmahe Maha Devavaaya dhimahi tanno Rudra prachodayaat/

also the Panchaakshari Mantra viz. *Om Namassivaaya/* and perform Anga Nyasa and Karanyasa ie alignment of the Mantras and the Body Parts as also the Mantras and hand fingers aong with the water from the Prokshana or water-sprinkling vessel. While Nandi Deva is seated in the vicinity of the Shiva Linga, the Karta of the Abhishekam would concentrate on Parama Shiva with his Physical Splendour akin to Agni Deva; the Tri Netra, the 'Aabharana Bhushita' or the Well- Ornamented One and the Sowmya Rupa.

The Karta would propitiate Shiva, besides Ganesha, Skanda and Devi Parvati with fragrant flowers and set these Devatas in different directions around the Shiva Linga. The devotee would arrange a Padma Pushpa before the Linga and visualise each of the 'dalaas' of the Lotus as representative of various Siddhis; the Purva dala or of Purva Disha or the Eastern Side would represent Anima Siddhi, the Dakshina dala as Laghima Siddhi, the Paschima dala as Mahima Siddhi, the Uttara dala embodying the Prapti Siddhi, the Nirruti dala as Praakaamya Siddhi, the Vayavya dala as Ishatwa Siddhi and Agneya dala as Vashitwa 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 Sadyojata Shiva with the Mantra of Vaamaa Deva; Rudra Gayatri is seated with Aghora Mantra; and Ishana is seated by reciting

Ishaanassarva Vidyaanaam Ishwarassarva Bhutaanaam

Brahmaadipatih Brahmanoddhi Patih Brahma Shivomey astu Sadaa Shivom/

Then the devotee should worship Shiva Linga with Paadya-Arghya-Achamanaas; perform Snaana with Gandha-Chandana; implement formal Snaana with Pancha-Gavya or of Cow's Five Bye Products; carry out 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, Kannera, Chameli, and Kadamba.The Abhisheka Karta would further execute nyaasa or alignments with his body parts and the accompanying Sadyojaataadi Mantra Recitations; he should execute 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, Hotaara, Atharva, Shanti Sukta, Aruna, Vaaruna, Veda Vrata, Bruhadrachandra, 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 Karta should perform 'Punaraachamana', 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.

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 Pavitramidamuttamam, Bhasmaanaa Veeryamaasyaaya Bhutaani parishanchati/ Agnikaaryam cha yah krutwaa karishyati triyaayusham, Bhasmanaa mama veeryena muchyatey Sarva kilbishey/ Bhaasatey –tyeva yadbhasma 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 Purushah Swayam/ Tasmaadbhasmam Mahaa Bhaagaa madveeryamiti chochyatey,Swarveeryam vapushaa chaiva dhaarameeti vai sthitaya/ Tadaaprabhruti lokeshu rakshaarthamashubheshyucha/ Bhasmaanaa kriyatey raksha sutikaanaam gruheshucha/ Bhasmasnaana vishuddhaatmaa Jita Krodho Jitendriyah, Matsameepam Samaagamya na bhuyo vinivartatey/ Vrata pashupata yogam kapilam chaiva nirmitam, Purvam Pashupatim hyetannirmitam tadanuttamam/

(Uttama Bhasma is produced by the scorching of the wood of trees and other materials of Nature. Shiva stated that by way of Bhasma, he carried his virility to human beings. Bhasma generated by Agni Karyaas while reciting the Mantras like 'Triyaamshu' is basically is the bye-product of Shiva's 'veerya' and demolishes all kinds of Sins. This 'bhasita' or the radiant product emerges from Shiva's Body and is responsible for the Bhakshana of Mahaa Paapaas and hence it is called Bhasma. Mahadeva futher explained that the word 'Ushmapa' or hot and burnt material is 'Pitreeshwar' or the 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 Paashupata 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 Dhyaana, then thousands of 'Akaryas' or misdeeds get destroyed like Agni burns off immoralities and turpitude. Application of Bhasma after Snaana and Shiva Dhyaana three times a day would fetch 'Gaanapatya'; if that person performs Shiva Worship at Smashaana or burial grounds along with the observance of the above deeds viz. Pavitra Snaana-Bhasmaalankarana-Shiva Dhyana and worship thrice daily would secure Ashta Siddhis of Anima-Garima, Vasitya etc. Performance of Kamika Vrata and Pashupata 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), Dhairya (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.

Shiva's Samishthi Swarupa (An Integrated Portrait of Maha Deva)

Bhurbhubhuvah swarmahaschaiva Janah Saakshaattapastathaa, Satyalokascha Pataalam Narakaarnavakotayah/ Taarakaagraha Somaarko Dhruvah Saptarshyastathaa, Vaimaanikaastathaaney cha tishthantasya prasaadatah/ Anena Nirmitaastwevam tadaatmaano Dwijarshabhaah, Samishthirupah Sarvaatmaa Samshitah Savadaa Shivah/ Sarvaatmaanam Mahaatmaanam Mahaa Devam Maheswaram, Na vijaananti Samoodhaa Maayayaa tasya mohitaah/ Tasya Devasya Rudrasya Shariram vai Jagatrayam, Tasmaat pranaamya tam Vakshey Jagataam nirnayam Shubham/

(The totality of Bhur, Bhuva, Swaha, Maha, Jana, Tapa, Satya, Paataala, Naraka, Arnavaas / Seas, Nakshatras, Nava Grahas, Chandra- Surya lokas, Dhruva, Sapta Rishi Lokaas and so on is all integrated in the Composite Form of Sada Shiva). This basic truth is not comprehended by ignorant persons and display of Maya or Illusion; indeed the Sarvaatma, Mahatma, Maha Deva and Maheswara is far from being discerned and legible to the common ignoramus let alone Maharshis. Let there be awareness that Paramatma alone would be able to decide about the status of the Universe ! Also, let it be known that Shiva denotes the Sapta Pataalas of Atala-Vitala-Sutala-Talaatala-Mahatala-Rasaatala and Patalas; Countless Narakas; the Sapta Dwipas of Jambu, Pluksha, Shaalmali, Kusha, Krouncha, Shaaka and Pushkara; the Sapta Samudras of Kshara, Ikshu, Sura, Ghrita, Dadhi, Ksheera and Swada; the Fourteen Manusviz. Swayambhu, Swarochisha, Uttama, Chakshusa, Tamasa, Raivata, Vaivaswata, Swarani, and Daksha-Brahma-Rudra-Dharma Savarnis); Dasa Dishas; Kaalamaana (Concept of Time); Arishadvargas of Kama-Krodha-Lobha-Mohaa-Mada and Matsaraas; Ekadasa Rudras (Ajaikapaada, Abhirbudhnya, Virupaaksha, Raivata, Hara, Bahurupa, Triambika, Saavitra, Jayanta, Pinaki, and Aparajita); Dwadasha Adityas viz. Indra, Dhata, Bhava, Twashta, Mitra,Aryama, Vivaswan, Savita, Pusha, Amshuman and Vishnu; Chatur Vedas , Ashtaadasha Puranas, Shat-Vedangas viz Siksha including Sangeeta and Nyaya; Vyakarana, Kalpa Grandha, Nirukta, Chandas Shastra, Jyotisha including Jataka Skandha; Sapta Rishis (Marichi, Atri, Angirasa, Pulastya, Pulaha, Kratu,and Vasishtha); Sanaka, Sanandana, Sanaatana and Sanat Kumara brothers; Prajapatis; Narada; Chatusshasthi Kalas, Sapta Parvatas viz. Sumeru, Kailasa, Malaya, Himalaya, Udyachala, Agastyachala, Suvela and Gandhamaadana; Ananta Shesha at the root of Meru; the Eight Lokapaalakaas viz. Indra, Agni, Yama, Nirruti,, Varuna, Vayu and Ishana; Chaturvarnas, Chaturaashramaas, Yagnas and Yagaas, Agni Homas like Shodasi, Ukta, Purushi, Agnishtoma, Aptoryama, Atiratra, Vajapeya and Goshava; and Devas, Daityas, Danavas, Gandharvas, Kinnaras, Nagas, Yajshas and Rakshasaas, Apsaraas; and so on. Parama Shiva's Samishthi Swarupa also outshines the best of Creations like Surya among Nava Grahas / the Nine Planets; Chandra as the Lord of Nakshatras / Stars and of Auoshadhis; Varuna as the best of Jalaas or Waters; Kubera as the Best of 'Dhanas'or Wealths; Vishnu as the Swami of the 'Dwadasa Adityaas'; Paavaka as the best of Vasu - ganaas; Daksha as the most significant Prajapatis; Indra as the King of Devaas; King Prahlada as the Chief of Daitya-Danavas; Nirruti as the Head of Rakshasaas; Rudra as the Pati of Pashus; Nandi as the Commander of Shiva Ganaas; Veerabhadra as the Ruler of Veera Purushas; Chamunda as the Best of Matrikas; Nilalohita as the Principal of Rudras; Ganesha as the Controller of Vighnaas or obstructions and disablements; Uma Devi as the Prime Shakti of Women; Sarasvati as the Queen of Vanis; Parvati as the Chief of Himalaya and other Mountains; Ganga as the Paramount of Rivers; Pipul or Bo Tree (Ficus Reloijosa) the best of Trees; Vidyadhara as the King of Gandharvas and Chitraradha as the Head of Kinnaras; Khseera Sagara as the Leader of Samudras of Seas; Vaasuki as the King of Nagas; Takshaka as the Head of Sarpas; Garuda as the Master of Pakshis or Vihangaas Sky Birds; Ucchaaishrava as the Leader of Horses; Lion as the Leader of Amimals; Vrishabha as the best of the Species of Cows; Guha Swami as the Commander-in- Chief of Deva Sena; and so on.

Omkaaram Pranavaatmaanam tanmey manasshiva sankalpamastu/ Yo sou Sarveshu Vedeshu Pathyateyhyayameeshvarah/ Akaayo nirgunoyatmaa tanmey manasshiva sankalpamastu/ Gobhirjushtamdahena hyaayushaacha balenacha/ Prajayaapashubhih Pushkaraaksham tanmeymanasshhiva sankalpamastu// TRAYAMBAKAM YAJAAMAHEY SUGANDHAM PUSHTI VARDHANAM/URVAARUKAMIVA BANDHANAAT MRITYOR MUK – SHEEYA MAAMRITAATTAMANEY MANASSHIVA SANKALPAMASTU/ Kailaasa shikhiraavaasaa

Himavadgirikanyayaa/Neelakantham Trinetramcha tanmey Manasshiva sankalpamastu/ Vishwataschakshuruta Vishwato mukho Vishvato hasta Uta Vishvatassat/ Sambaahubhyaam namati sampatatrairdyaavaa Prithivi Janayan Deva Ekastanmey manasshiva sankalpamastu// Chaturovedaana dheeyeeta Sarva Shastra mayam viduh/ Itihaasa Puraanaanaam tanmeymana-sshiva sankalpamastu/ Maano Mahantamutamaano Arbhakam Maana Ukshantamutamaana Ukshitam/ Maanovadheeh pitaram mota Maataram priya maanastanuvo Rudrareerishatanmey Shiva Sanklalpamastu/ Maanastoketanaye maana Ayshimaano Goshumaano Ashveshureerishah Veeraanmaano Rudrabhumito vadhir havishmanto namasaavidhemateytanmey mana sshiva sankalpamastu// Ritagum Satyam Param Brahma Purusham Krishnapingalam/ Urthvaretam Virupaaksham Vishwarupaayavai Namonamatanmey manasshiva sankalpamastu// Kadrudraaya prachetasey meedhushtamaaya tavyaseyvochemashantamag hridey/ Sarvyo hyesha Rudrastasmai Rudraaya namo Astu tanmenasshiva sankalpamastu// Pajaapatey natwa detaanyenyo Vishvaa jaataani paritaa babhuva/ Yatkaamaastey juhamastanno astu vayaggumsyaama patayo rayeenam 25 tanmeysshivasankalpamastu/ Brahma jajnaanam Prathamam purastaadwiseematassuruchovena Aavaha/ Sabhniyaa Upamaa Asya vishtaassataschayonimasatascha vivasmey mana sshiva sankalpamastu// Yah praanato nimishatomahitwaika Idraajaa jagato babhuva/ Ya Ishey Asya dwipadiscchatushpadah kasmai Devaaya havishaa vidhema tanmey manasshiva sankalpamastu/ Gandhadwaaraamdhuraadarshaam nitya pushteem kareeshineem Ishwareegum Sarva bhutaanaam taamihopahvaye shriyam tanmanasshiva sankalpamastu/ Yorudro Agnou---Astu tanmeymansshiva sankalpamastu/. Namakam Chamakam chaiva Purusha suktamcha yadviduh/ Mahadevenatattullyam tanmeymanasshiva sankalpamastu/ Ya idagum Shiva sankalpagum sadaa dhyaayanti Braahmanaah/ Teyparam Moksham gamishyanti tanmeymanasshiva sankalpamastu/ Om Namo Bhagavatey Rudraaya./ Shiva Sankalpam Hridayaaya namah/ Om Namo Bhagavatey Rudraaya// Purusha Suktagum shirasey Swaaha// Purusha Suktagum Shiresey Swaaha/

Tatwa Shuddhi: Then the Navaakshara Mantra is recited:

Om Bhuh Om Bhuvah Om Swaha OmMahah Om Janah Om Tapah Om Satyam Om Rutam Om Brahma.

The Mula Mantra is recited: *Om Bhurbhuvaha Swah Tatsaviturvarenyam Bhargo Devasya Dheemahi Dhiyoyonah Prachodayat/*

Surya Deva is invoked as *Namah Suryaaya Khakolkaaya namah.*

Subsequently, Invocations to Devas are recited: *Om Bhuvah Brahmaney Hridayaaya namah; Om Bhuvah Vishnavey Shirasey namah;\Om Swah Rudraaya Shikhaayai namah; Om Bhurbhuvah swah Jwaalaamaalinyai Devaya namah; Om Mahah Maheshwaraya Kavachaaya namah; Om Janah Shivaaya netrey bhyo namah,Om Tapastaapanaaya Astraaya namah/*

With the relevant Mantras, Tatwa Shuddi, Atma Shuddhi, Brahma Nyasa to Pancha Mukha are all attempted. By reciting Rudra Gayatri, all the Puja materials are purified including Dravya Shuddhi,and of Gandha-Pushpa-Patra-Jala-Ksheera-Narikela-Phala-Dhupa-Deepa-Vastras . Shiva Murtha should not be left free and all kinds of Puja Dravyas are aranged on the Shiva Mastaka at least by Bhasma in the process of Puja and thereafter lest there should be hindrances of achieving Dharma-Artha-Kama-Mokshas; nor there should be Durbhiksas, Akaalaas, Bhukampanas, battles against enemies and diseases. After Shiva Linga Snaana, clean up the Linga with fresh Vastra; and offer Shodasopachaaraas of Gandha-Pushpa-Deepa-Dhupa-Naivedya-and Alankara with Chandana and Bhasma by reciting the relevant Mantras. Mula

Mantra Japa is an essential component and one tenth of the Japa has to be by way of Havan. Brahmanga Japa, Atma Nivedana Stutis, Guru Puja, Vedaadhyaayana, vividha daanaas, and final Ganesha Puja would be the integral part of the Puja. Performance of Puja on the above lines to Shiva Linga for a year would bestow Shiva Sayujya and before the termination of life assure Arogya, Sampatti, Keerti, Putra-Poutras, and Samasta Kaamana Phala.

Varied Swarupas of Gayatri

The various Swarupas of Gayatri as created by Maha Deva and the related Mantras are::

Tatpurushaaya vidmahey Vaagshuddhaaya Dhimahi tannah Shivah Prachodayaat Ganaambikaayai vidmahey Karma saadhyaih cha dhimahi, Tanno Gauri Prachodayaat/ Tatpurushaaya vidmahey Maha Devaaya Dhimahi, Tanno Rudrah prachodayaat/Tatpurushaaya vidmahey Vakratundaaya Dhimahi, Tanno Dantih prachodayaat/ Maha Senaaya vidmahey Vaagvishuddhaaya dhimahi,Tannah Skandah prachodayaat/ Tikshna shringaaya vidmahey Veda paadaaya dhimahi, Tanno Vrishah prachodayaat/ Harivaktraaya vidmahey Rudravaktraaya dhimahi, Tanno Nandee prachodayaat/Naraayanaaya vidmahey Vaasudevaaya dhimahi,Tanno Vishnuh prachodayaat/Mahaambikaayai vidmahey karma siddhaaih dhimahi, Tanno Lakshmi prachodayaat/Samruddhaayai vidmahey Vishnunaikena dhimahi, Tanno Dharaa prachodayaay/Vainateyaaya vidmahey Suvarna pakshaaya dhimahi, Tanno Garudah prachodayaat/Padmodbhavaaya vidmahey Veda Vaktraaya dhimahi, Tannah Srashta prachodayaat/ Shivaasya jaayai vidmahey Deva rupaayai dhimahi, Tanno Vaachaa prachodayaat/ Devaraajaaya vidmahey vajrahastaaya dhimahi, Tannah Shakrahy prachodayaat/ Rudra netraaya vidmahey Shaktihastaaya dhimahi, Tanno Vahnih prachodayaat/Vaivaswataaya vidmahey Dandahastaaya dhimahi, Tanno Yamah prachodayaat/ Nishaacharaaya vidmahey Khadga hastaaya dhimahi, Tanno Nirrutih prachodayaat/ Shuddhahastaaya vidmahey Paasha hastaaya dhimahi, Tanno Varunah prachodayaat/ Sarva Praanaaya vidmaheyYashti hastaaya dhimahi,Tanno Vaayuh prachodayaat/Yaksheswaraaya vidmahey Gadaa hastaaya dhimahi, Tanno Yakshah prachodayaat/ Sarveshwaraaya vidmahey Shula hastaaya dhimahi,Tanno Rudrah prachodayaat/Katyaayanaaya vidmahey Kanya kumaaryai dhimahi,Tanno Durgaa prachodayaat/Yevam Prabhidya Gayatrim Tattaddevaanu rupatah, Pujayet staapayetteshaamaasana pranavam smritam/ Athavaa Vishnumatulam suktena Purushena vaa, Vishnum chaiva Maha Vishnum sadaa Vishnumanukramaat sthaapayeyddeva Gayatraya parikalpya vidhaanatah/(In case Vishnu or Vsihu's Amsha Devas are to be installed then such idols be erected by reciting the Mantra viz. Om namo Naraayanaaya namah; or alternatively with the recitation of - Om Namo Vaasudavaaya namah Sankarshanaaya cha ,Pradyumnaaya Pradhaanaaya Aniduddhaaya vai namah/)

7. Markandeya Purana

Yogadhyaya (Study of Yoga), Yoga Siddhi (Achievement) and Yogicharya (Practice)

King Alarka expressed his gratitude to Mahatma Dattatreya that he gave him the solace in clearing his conscience about the eventualiy of stepping down from his throne in favour of his brother Subahu. But his doubt in his mind continued to waver and was not able to detach from natural strings. He desired to learn the art of disconnecting human psyche from Paramatma, so that there would not be a recurrence of 'Punarjanma' (Rebirth). Dattatreya replied: *Yogecha shaktividusham yena shreyah param bhavet, Muktiryogaatatha yogah samyakjnaa mahipathey /Sangaddoshod bhavah duhkha mamatwasakta chetasamam/* (Yogis are able to distinguish 'Gyan' from 'Agyan' and that is called 'Mukti'; manifestation

of Parabrahma takes place despite the natural features of the illusory world. From Yoga emerges ‘Moksha’, ‘Samyak Gyan’ (detailed analysis) comes from Yoga, ‘Duhkha’ (Sorrow) springs from Gyan; ‘Mamata’ (Sense of Belonging) comes from ‘Duhkha’. Further, Selflessness demolishes ‘Mamata’ and results in ‘Viragya’; this is the state suitable for Yoga or configuration of the Self with the Super Force. Yoga comprises ‘Pranaayaam’ which eliminates slip-ups or mistakes; ‘Dharana’ enables reduction of sins or at any rate, not adding to them; ‘Pratyahaara’ resists material desires and ‘Dhyaana’ not only burns up the wavering thoughts and blemishes but retains the alignment with the Supreme. The foremost step thus is to practise Pranaayaam which actually denotes wind-control or the regulation of both ‘Prana Vayu’ (inhaling of breath) at the entry points of nose and ‘Apana Vayu’ (exhaling of breath) at the exit point. Pranaayaam is in three forms, viz. Laghu (of twelve matras or units), Madhyam (double of the matras or of twenty matras), and ‘Uttareeya’ (further double of matras or of forty eight). Each ‘matra’ or the unit comprises of one ‘Nimesh’ and ‘Unmesha’ (inhale and exhale) together. By the first Pranaayaam, one should get sweat; the second should experience shivers; and the third Pranaayaam should be able to knock down sorrows and imperfections. Just as a trainer tames wild animals like elephants or lions and bring them under full control, a Yogi would be able to take full control of the animals; an elephant would obey the commands of the ‘Mahout’ and a lion would be trained to kill deers but not the Ring Master. Then there are four kinds of Pranaayaams, viz. Dhwasti, Praapti, Samvit and Prasad. ‘Dhwasti’ is the stage when the sinful deeds of known or unknown nature of the Yoga practitioner are washed out and blemishes of the ‘chitta’ or the mind are cleaned up; in the second stage of ‘Prapti’, the Yogis experience that stage when they are indeed accessible to ‘Ihika’ and ‘Amushmika’ (worldly and extra-terrestrial) desires but volantarily resist them; ‘Samvita’ is that superior stage of Yoga when exceptional Yogis enjoy an elevated status possessing that kind of ‘Gyaan Shakti’ with celestial vision and capacity like those of Sun, Moon and Stars and possessing the awareness of each and every thing in the Universe like the knowledge of ‘Ateetha’ (beyond one’s imagination), ‘Anaagata’ (not possible to visualise but can be identified), ‘Tirohita’ (unmanifested) and ‘Dooragrastha’ (distantly available) entities; and finally the ‘Prasad’ type of Pranayaama when the most hallowed Yogis possess the chitta (mind), Pancha Vaayu (Prana, Apaana, Samaana, Udaana and Samaana Vayus), Indriyas (Eyes, Ears, Nose, Tongue and Skin).

After describing Pranaayam as an integral component of Yoga, Dattatreya explained about ‘Asanas’ (Seating Postures) among which the important ones are Padmaasana, Ardhaasana and Swastikaasana. While squatted with both the flat feet crossed on both the thighs, the Yoga Practitioner should focus on the tip of the nose; perform Pranaayama by controlling the breath or the life force; practise ‘Pratyahara’ or the process of abstraction by withdrawing the sense organs from worldly objects; then move on to the next stage of ‘Dhaarana’ by focussing the entire concentration on a single object; further on, get into the mode of ‘Dhyana’ by way of meditation or the most intense contemplation of the object and finally merge the total consciousness with Paramatma by way of ‘Samadhi’ or Liberation. This way, the Yogi’s deficiencies are overcome, a state of peaceful contentment is arrived at and the vision of Parabrahma is attained. As he intakes air through the nostrils, first it touches the naval, next the heart, the chest, the neck, the mouth, the tip of the nose, the eyes, the ‘bhru’, and the upper portion of the forehead. When Yoga is practised with pure heart and soul, the upkeep of the Body is automatically ensured and long standing disorders are rectified and health is completely toned up, for Physical fitness is the gateway to the accomplishment of the Four ‘Purusharthas’ of Dharma, Kama, Artha and Moksha.

Once ‘Atma Darshan’ (Vision of the Soul) is possible, the Yogi is able to fulfill all kinds of unfulfilled wishes that might have been missed in his erstwhile life, say, Stree, Daan, Vidya, Maya, Dhana, Swarga,

Amaratva, Devendrathva, Yagna phal, Agnipravesh, Upavas phal, Shraddha phal etc. However, there could be 'Vighnas' (obstacles) to the Yogis in bestowing full advantage of the fruits of Yoga, but, there are five means of Upa Sarga Yogas Viz. Pratibha, Shravan, Daiva, Bhrama and Avartha which would be able to overcome the impediments. The Yogi's 'Pratibha' (Radiance) like that of a 'Daiva' (Deity) made popular by 'Shravan' (hearing) in the eight directions but is misunderstood by 'Bhrama' (misinterpretation) and hence the Yogi should protect himself by shrouding a white blanket viz. 'Guru Gyan' and highlight Parabrahma's singular thought; the Yogi ought to imagine the 'Sukshma' (the minutest) form of 'Panchabhutas' viz. Earth, Water, Fire, Wind and Sky, assume (do 'Dharana' or hold) these forms one after another, experience their features, and discard the forms and features of the Five Elements gradually. This process of rejection of the end-products of the Five Elements and their the multiple shapes, features, Gunas and characteristics; in other words, the taste of the Earthly products of food, fruits, and drinks; coolness, crops and bathing comfort of Water; the very many possibilities of cooking food, performing Yagnas, illumination, and so on by Fire; and similarly of Air and Sky. The possibilites of Creation, family life, and endless such ramifications of comfort and relief are all a part of the the effects of 'Panchabhutas' and their alternate forms. Therefore, the Yogi needs to control Panchabhutas and the never-ending varieties of their offshoots; instead of being controlled by the desires and that is what the Vasitva Shakti all about.Yogis would then be able to assume various powers like Anima, Laghima, Prapti, Prakamya, Ishitva, Vasithva etc. But, true Yogis never satisfy themselves with the powers of 'Vasitva' and terminate their endeavour to pursue the path of Realisation of Brahma, since they are aware that the 'Visithva' Power is only a tool but certainly not the end by itself. As such, they continue the 'Yogacharya' (practice of the 'Yoga Marg') in the normal course if life, by observing the regulations of Varnashrama ranging from the 'Atithya' (honouring the guests, Shraddha, Yagna, Tirtha Yatra, charities, 'Asteya' (non-stealing), 'Brahmacharya' (celibacy),'Tyaga' (Sacrifice), 'Alobha'(liberal attitude) and 'Ahimsa'; also 'Akrodha' (calmness and composure), 'Guru susrusha'(devotion and service to Guru), 'Shoucha' (Cleanliness), 'Ahara laghuta' (minimal food) and 'Nithya Vedadhyan' (constant Study of Vedas);'Jnaanaajnaana vichakshana' (capacity to distinguish knowledge and ignorance), loneliness/ aloofness;'jitendriyata' (self-control) and 'Nitya Dhyana' (Constant Meditation) of 'Omkara' which comprises of the Three Words viz. 'A' kara representing Brahma of Satvika Guna; 'U' representing Rajo Guna of Vishnu; and 'Makara of Tajo Guna representing Siva.While thus engaged in the recitation of Pranava Mantra and its 'Mananam' (Understanding of its far reaching implications), the Yogi finally breaks away from the shackles of 'Samsara' yet retaining the 'Jyatismrututa phala' or the awareness of previous births as a follow up by Siddhis and Yogitva.

[*Yoga Siddhis* The Nine Principal Yoga Siddhis are: 'Parakaya Pravesha' (One's Soul entering into the body of another being and reviving even a dead body); 'Haadi Vidya' (The Knowledge of overcoming hunger and thirst);'Kaadi Vidya' (The knowledge of enduring all Seasons like Summer, Winter and Rain and the Power of immunity from the severities of heat, cold and rain); 'Vayu Gamana Siddhi '(The capacity to fly fast and far); 'Madalasa Vidya' (The art of increasing or decreasing one's physical size as per one's wish); 'Kanakadhara Siddhi' (Knowledge of acquiring unlimited wealth); 'Prakya Sadhana' (The ability to direct a disciple to give birth to a child); and 'Surya Vigyan' (the potential of converting any substance to any other substance by applying Sun Rays). There is another version of 'Ashta Siddhis' as per the Purana of Maha Bhagavata, viz. 'Anima' (Conversion to an infinitesimal size); 'Mahima' (Expanding to an infinitely large size); 'Garima' (Turn any substance as an infinitely heavy object);'Laghima' (Convert a substance as almost weightless); 'Prapti' (secure unrestricted access to any Place); 'Prakamya' (Accomplish whatever is

desired); Isitva (Attainment of absolute Sovereignty) and 'Vasitva' (Capacity to vanquish any body or anything). Maha Bhagavata Purana also referred to Ten Subsidiary Siddhis viz. 'Anurmimattvam' (Not bothered by hunger, thirst etc.); 'Doora Shravanam'(Hearing from far); Doora Darshanam (Ability to see from far); 'Mano Java' (moving one's body where thought goes or teleportation); 'Kaamarupam' (Assuming any type of body including animals, birds, flies etc.); 'Parakaaya pravesham' (entering other's body); Swacchanda Maranam (voluntary death (Voluntary death); 'Devanaam saha krida anudarshanam' (Co-Play and Vision with Devas); 'Yatha Samkalpa Samsiddhi' (Achievement of one's own desires as per thoughts) and 'Aagnaa apratihathi gati' (Commands being obeyed). The Epic of Maha Bhagavata further gave Five more Siddhis viz. 'Trikaala Jnaanatvam' (The Knowledge of the Past, Present and the Future); 'Advandam' (Forbearance of heat, cold and rain);'Parachittadi abhijnaata' (Knowing other's mind); 'Agni arka ambu visha adinaam pratisthubhah '(Countering the power of Fire, Sun, Poison etc.); and 'Aparaajaya' (Invincible).]

Surya Deva-Vedic Origin, Physical Birth, Wedding and Progeny

Markandeya told the Brahmana Kroushti as folows: As Lord Brahma desired to intiate the task of Creation, he created Daksha from his right thumb and Aditi from his left thumb and their children were Kashyapa and Martanda Deva. The latter is of Brahma Swarupa; the Provider of boons to the entire Universe; is present at 'Adi-Madhya-Antha' (the Beginning, Middle and End) of 'Srishthi- Sthiti and Pralaya' (Creation-Preservation and Termination); 'Sarva Bhuta Swarupa' (The Form of all Beings), 'Sarvatma' (The Soul of the Entirety) and 'Sanatana Paramatma' (The Most Ancient and Greatest Soul). He has many names like Vispashta, Parama, Vidya, Jyoti, Shaswati, Prakashita, Deepti, Kaivalya, Gyan, Aavirbhava, Praakaamya, Samvita, Bodha, Avitgati, Smriti and Vigyan. Herebefore Creation, when there was utter darkness, an endless Egg was materialised, in the midst of which, Pitamaha Brahma was present atop a lotus stem. As he broke open the Egg in the middle and from his mouth emerged the 'Maha Shabda' (The Enormous Sound) 'AUM'. This Sound was followed by the the Foremost Sound 'BHU'; then came BHUVAH, followed by SVAHA; the Sum of these Three Echos formed Surya. The Maha Shabda AUM consituted the 'Sukshma Rupa' or the Tiniest Form Surya Deva; this was tagged along the 'Sthula Rupas' or the Gross Forms viz. MAHAH, JANAH, TAPAH, and SATYA

(*Omityasmatswarupatu Sukshma Rupam Raveh Param/Tatho Mahariti sthulam janam sthulataram tathah,tathasthapasthtah satyamiti murtaani saptadha/ Sthitaani tasya rupaani bhavanti na bhavanti cha, Swabhaava bhaavayorbhaavam yato gacchanti samsayam/Aadyantam tatparam suhkshmam rupam param sthitam,Omithuktam maya Vipra! Tatpara Brahma tadyupuh/*)

Markandeya continued to explain to Brahmana Kroshti that when the Sacred Egg was burst and Brahma emerged, his principal head released Rig Veda; from his eastern head came out Yajur Veda; from the western head came out Sama Veda and from the mouth of the northern head materialized Atharva Veda. Rig Veda was of Rajo Guna, Yajur Veda of Satvika Guna, Sama Veda of Tamasika Guna and Atharva Veda of a blend of Satvika and Tamo Gunas. The splendour of Rig Veda gave a powerful sound 'AUM'; the first segment was encircled by a second circle of Yajur Veda giving out a reverberation of AUM, the third circle of radiance being of Sama Veda furnished the resonance of AUM again and the final segment too echoed the sound of AUM; thus AUM was the common feature of all the Vedas. The Rig, Yajur and Sama Vedas are of the nature of 'Shanti' (Peace), 'Pushti' (Well being) and 'Abhicharika' (Negative) respectively while Atharva Veda is an 'Antargita' (enclosed) entity. Since the entire Universe was

engulfed in darkness and just emerged clean, it had instantly become lit up on its upper, lower and side ways, following the radiance of Vedas and had thus assumed an identity and definiteness; the initial signs of illumination of 'Adyagni'(the foremost blaze) came into being then! The threeVedas of Rig, Yajur and Sama attained prominence at the mornings, noons and evenings respectively. Before the 'Purvahna' (pre-noon), Rig Veda based 'Shanti Karmas' of positive nature are performed; at 'Madhyahna' (noon), Yajur based Pushti Karyas (growth oriented tasks) are performed; at 'Aparahna' (afternoon) are executed Sama Veda Karyas of Pitras; while at 'Sayamahna' or even later only negative or maledictory nature are done based essentially on Atharva Veda. It is stated that Srishti Kaala is of Brahma Swarupa signifying Rig Veda or of Satvika character, Sthiti Kaala is of Vishnu meant for Yajur Veda highlighting Rajasika Guna and Samhaara Kaala is of Rudra Deva based on Sama Veda representing Tamasika Guna; thus Aparahna Kaala is of 'Asuchi' (impurity). These timings are hence of Vedatma, Veda Samsthita and Veda Vidyatmika respectively of Purvahna, Madhyahna/ Aparahna and Sayahna.

Since radiance and radiation constitute the essential ingredients of Srishti (Creation), -besides of course water, the primary hold of existence of all Beings- Lord Brahma before initiating 'Srishti' formally acknowledged the primacy of Surya Deva and eulogised him to say that Sun God was the 'Atma Swarupa' or the Soul Form of the Universe as also the 'Vishva Rupa' and 'Vishva Murthi' (the Form and Profile of the Universe), and the Unique Embodiment of Luminosity and Heat which were the sine-qua-non of Existence. Brahma also said that Surya Deva was the nucleus of Vedas, and the featureless 'Para Brahma' Swarupa possessing all powers of Creation, Preservation and Annihilation; that he had the Omnipotence which facilitated the existence of 'Pancha Bhutas' or the Five Elements of Earth, Water, Fire, Wind and Sky; that he was the Omni-Present Saviour of the Worlds. Having said thus Lord Brahma initiated the process of Creation. As happened at the erstwhile Kalpanta, Brahma created Devas, Asuras, human beings, animals, trees, and the rest of flora and fauna. Kashyapa and Aditi were responsible to produce Devas while the former and Diti created Daityas. Among Kashyapa's other wives Daan produced Danavas, Vinati gave birth to Garuda and Aruna; Khasa produced Yakshas and Rakshasas; Kadruma gave birth to 'Nagas' (reptiles); Muni produced Gandharvas; Krodha produced Kulyaganas; Riskta gave birth to Apsaraas; Ira created Iravata and all other Elephants; Tamna created Shyeni and such other Kanyas; Ukka produced Shyana, khechara ganas including parrots and Pratha produced the rest of the birds.
As Devas on the one hand and Danavas, Rakshasas and Daityas on the other confronted each other, Aditi extolled Surya Deva and prayed for victory to Devas in their battles: *Namastubhyam Paraam Sukshmam Souvarnim vibratey tanum, Dhaamdhaama vataamesha dhaamnaadhara Sahvata!* (You are the smart archer of golden arrows; the profile of luminosity and the Holder of radiance, my greetings to you!). Aditi eulogised him further to say that he would assume a mercilessly blistering form to absorb water for eight long months and facilitate timely rains as Maha Megha Murti or the Grand Form of Clouds and save the World from famines and droughts; that he saved the World from diseases and untimely deaths by making available 'Aushadhis' from Nature; that he was entirely responsible for the lives of human beings by nurturing crops, foodgrains, fruits, vegetables and flowers; that he was enabling Yagna Karyas, Tarpanas, and other holy tasks and satisfy Devas and Pitru ganas; that he was the Omkara Rupa determined to save Dharma (Virtue) and nullify Evil and preserve and promote Peace and Prosperity. Aditi further praised Surya Deva saying: *Twam Brahma Harirajasanjnita stwamindro Vitteshaha pitrupatiratpatih Sameeraha Somognirgaganapatihir maheedharobhihi kim stavya tava sakalaatmarupadhaamnih* (You are Brahma, Vishnu, Maha Deva, Indra, Kubera, Pitru Pati Yama, Ambupati Varuna, Sameera Vayu, Soma, Agni, Gagana, Mahidhara, Samudra, Teja and Sakalatma Rupa! How much could I extol you! Please save my

children Devas and vindicate justice and virtue!). As Aditi prayed to Surya Deva, the latter appeared before her and bestowed the boon to her that he would be born to her, destroy the enemies and make Devas happy. So saying, the 'Soushumna Kiran' or the Sun Ray called Soushumna of 'Sahasraamshu'or the Thousand Rayed Surya Deva entered Aditi's garbha (womb). Devi Aditi performed 'Chandrayana and such other 'Vratas' and drastically reduced her food intake. Her husband Kashyapa Muni was highly annoyed at her heavy penances and questioned: *Kim maarayasi garbhaanda miti Nityopa- vasini!* (Why are you destroying the conception with your heavy penances?). Aditi replied: *Sa cha tam praaha garbhaanda metat pashyati Kopana! Na maaranti vipakshaanaam mrutavey tadbhavishyati* (Hey Angry man! This garbhaanda which you see is not being destroyed by me; this shall destroy the enemies!) However, Aditi felt insulted by the remarks of Kashyapa and tried to remove the conception, but Kashyapa Muni revived the same with appropriate 'Mantras' and the kind Ravi Deva came out of her abdomen even as a loud 'Asharira Vani' or a Celestial Voice was heard addressing Kashyapa Muni to say: *Maaranti the yatah proktametadanda twaya Muney, tasmaan Muney stutasteyam Maartaandakhyo bhavishyati/ Suryadhi kaaramcha vibhur jagatesha karishyati,Hamishyatya suraanaamschaayam yagna bhaagaharaanareen* / (Hey Muni! You said that the 'Anda' (Egg) would be destroyed (Maarit)! That is why your son would be called Martanda. This 'Vibhu' would replace Surya Deva and destroy the 'Yagna bhaaga haari' or the thieves of 'Yagna Phala' (the fruits of Yagnas), viz. Asuras! On hearing the Celestial Announcement, Devas became extremely delighted but Daanavas realised that their end would arrive soon. As prophesied, Devas headed by Indra challenged Danavas, Daityas and Rakshasaas and Martanda Deva's blaze and illumination burnt the latter into ashes and Devas regained their lost glory once again. Prajapati Viswakarma's daughter Sanjna was married to Vivaswan or Surya Deva. Their elder son was Vaivasvata (the present Manu) followed by Yama and daughter Yami.But Sanjna was unable to withstand the vision of Martanda and hence materialised Chhaya Devi who promised to replace Sanjna as long as Surya Deva would not touch her hairs and would not curse her with a 'Shaap' on learning the truth that she was a surrogate! Sanjna shifted to the abode of her father Viswakarma, who in course of time nagged his daughter to get back to her husband; as the father's pressure became intense, she left her father's residence too and became a mare to perform 'Tapas' in a forest. Chhaya Devi who proxied for Sanjna gave birth to Saavarni who too was destined to become a future Manu and Shaneswara, besides a daughter called Tapati who married a King called Samvaran eventually. Yama was annoyed at her mother's partial treatment to some children at the cost of others and in the course of a heated argument, he raised his ankle. The angry mother Chhaya said that after all she was the wife of a glorious Deity and certaily deserved respect to her and since he did not do so, the flesh of his ankle would fall off! Dharmatma Yama was taken aback by this curse and in righteous agitation approached Surya Deva in great despair along with his brother Vivasvata. He told the father that indeed he behaved rashly with her mother for which he readily sought her forgiveness and that he would never repeat the mistake again; however, the curse given was unduly disproportionate to his relatively minor act of indiscretion that no mother would award. Even if a son did a mistake, a mother would ignore or chide the son, but in this case the curse given smacked of vengence. Surya Deva too wondered that a person of Yama's virtue and truthfulness was indeed badly hurt and asked Sanjna about her version. Chhaya Sanjna got afraid when she was confronted and made a clean confession that she was a replacement to the original Sanjna who went to her father's abode as she was unable to bear the excessive heat and dazzle of Surya Deva. On enquiry, Viswakarma too suggested the Sanjna should return to her husband and thought that she did so. From his Inner Vision, Surya Deva realised that Sanjna got converted as a mare and was performing Tapasya at Shaka Dwipa eversince. Surya Deva felt remorseful of what all happened. He sought

Brahma's approval to reduce the severity of his heat and radiance gradually and Brahma instructed Viswakarma to take actions as follows: Original Surya Deva be kept as a reserve in the Surya Mandala (Solar Orbit) by one-sixteenth; of the rest, one-fifteenth part was utilised to materialise Vishnu Bhagavan's Sudarshana Chakra, Shiva's Trishula, Kubera's Palki (Palanquin), Yama's 'Danda', Kartikeya's Shakti and various 'Astras' of Devas. Thus Surya Deva became less severe and manageable of his vision to Trilokas, which however was harsh enough to destroy enemies. Subsequently, Bhanu Deva assumed the form of a horse and shifted to the Place where Sanjna was performing Tapasya in the form of a mare. Sanjna mistook the horse as a stranger and sought to secure back. The mare and the horse rubbed their noses and Surya's virility entered through the noses to the mare's 'garbha' (womb); instantly two Ashwani Kumars called 'Naasatya' and 'Dastra' as the horses gave out similar sounds in their union. Out of the rest of Surya's semen, another son called Revanta emerged as seated on a horse back carrying bow and arrows and a powerful sword. Both Surya Deva and Sanjna returned to their original forms and abodes. The eldest son Vivaswanta was declared as the Seventh Manu, Yama Dharma Raja was blessed to become 'Lokapalak' and also as the Chief of Pitruganas, Yamuna became a holynriver, Aswani Kumars were appointed as Physicians to Devas, Revant became the Chief of Guhyaganas, Saavarni was declared as the eighth Manu, Shaneswara became a popular 'Graha' (Planet) and Tapti too became a holy River.

8) Brahmanda Purana

Om Namonamah Kshaye Srishtey sthitow Satwamayaayacha, Namo Rajastamah Satwatrirupaaya Swayabhuvey, Jitam Bhagavataa tena Harinaa Lokadhaarina/ Ajena Vishwa Rupena Nirgunena Gunatmana/ Brahmaanam Loka kartaaram Sarvajnamapa- raajitam, Prabhum Bhuta Bhavishyasya Saampratasya cha Sampratim/ (Our Salutations to You Swayambhu the Self Materialised who assumes Satva Guna at the time of Devastation, Creation and Preservation of the Universe; yet, You too assume the Tri-Gunas of Rajas-Tamas-Satva Gunas. Our homage to Bhagavan Srihari the Unborn, All-Pervasive, Trigunatmika yet Nirguna devoid of any features. Indeed, You are the Creator of the Lokas, the Omni-Scient and the Almighty who is totally seized of the Past, Present and the Future).

<u>Purusha and Prakriti, Maha Tatwa and Kshetrajna, Brahmanda and Tri Murtis</u>

Sincerely greeting Veda Vyasa the Vishnu Swarupa and the Illustrious Scripter of Maha Puranas, Suta Muni addressed a congregation of Rishis at Nimaisharanya (Naimisha Forest) where the rim of Dharma Chakra or the wheel of Virtue fell down crashed indicating the heralding of the Kali Yuga; an alternative explanation was that Bhagavan Vishnu destroyed the Evil Forces in a Nimisha or a Minute of Time. The Muni paid his obeisances to Paramatma and stated: *Dhanyam Yashasyamaayushyam Swargeym Shatrughna mevacha, Keertanam Sthirakeertinaam Sarveshaam Punyakarmanaam/ Yasmaat Kalpaayatey Kalpah Samagram Shuchaye Shuchih, Tasmai Hiranya garbhaaya Purushaayeshwaraayacha/ Ajaaya Prathamaayaiva Varishthaaya Prajaasrujey, Brahmaney Loka tantraaya Namaskrutya Swayambhuvey/ Mahadaadyam Viseshaantam Savairupyam salakshanam, Pancha Pramaanam Shatshraantam Purushaadhishtitam cha yat/ Asamyayat pravakshyaami Bhutasargamanuttama, Avyaktam Kaaranam yattannityam Sadasaatmakam/ Pradhaanam Prakritim chaiva Yamaahusttatwachintikaah, Gandha rupa rasai heenam shabdasparsha vivarjitam/ Jagadyonim Maha Bhutam Param Brahmasanaatanam, Vigraham Sarvabhutaa -naamavyaktamabhavaktila/ Anaadyantamajam Sukshmam Trigunam Prabhavaapyayam, Asampratikamajneyam Brahma yatsadamatparam/ Tasyaatmanaa Sarvamidam Vyaapta -maseettamoyam, Gunasaamey Tadaa*

tasmannibhayaanta tamomayam/ Sarvakaaley Pradhaanasya Kshetrajnaadhishtitasya vai/ Gunabhaavadbhaasamaaney 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 Undefinable 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 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. 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.

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 Paramaa Guhyaah Sarvatmaan Shariranah, Satwam Vishnu Rajo Brahma Tamo Rudrah Prajapatih/ ---Yeta yeva Trayoloka Yeta yeva Trayo Gunaah, Yeta yeva Trayo Veda Yeta yeva Trayognaha/ Parasparaanvayaa hyotey Parasparanuvrataah, Parasparena vartintey prerayanti parasparam/* (The Trinities are Everlasing 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 jaatyanjanaprabhah, Purushah Pundareekaaksho Rupena Paramaatmanah/ Ekadhaa sa Dwidhaa chaiva Tridhaacha Bahudhaa Punah, Yogeshwara shariraani karoti vikarochita/ Naanaakruti kriyaarupaamaashrayanti 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 Jangamaas' 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 taah 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 Narayana as he who rests on Samsara or water) . Narayana 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 havirgandhirhavyakavyaadi vegavaan, Praagvamsha kaayo Dyutimaan naanaa Dikshaabhiranvitah/ Dakshinaa hridayo Yogi Shraddhaa satwa -mayo Vibhuh, Upaakarma ruchischaiva pravagyaavarta bhushanah/ Naanaachhandogati patho guhyopanishadaasanah, Maayaapatnisahaayo vai Giri shringamivocchrayah/ Aho raatrekshana dharo Vedanga shriti bhushanah, Aajya gandhah struvastundah Samaghosa swano Mahaan/ Satyadharma mayah Shrimaan Karma vikrama saskrutah, Prayaschitta nakho ghorah Pashujaanurmahaamakhah/ Udgaadaantro Homa Lingah Phala beeja mahoushadheeh, Vaadyantaraatmasatrasya naasmikaasomashonitah/* (The Yagna Varaha took up the diksha or Initiation of the Kratu or the Sacifice 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-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 'Praagvamsha' 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 'Pragvargya' 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 asistance 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 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 intitiate Creation and meditated; as there was darkness all around, he made the First'Abhavika Srishti' of aimless and causual 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 Tamasika 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 consciouness 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 'Sthaanaatmas' 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 Brahmas. 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- Vyaana-Samana-and Apaana, Daksha was created from the speech, Marichi from the eyes, Angirasa from the head, 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, Asuraas 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 long 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, Yugas, Purusharthas of Dharma-Artha-Kaama-and Mokshas. 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, Traishthub Chhandas; Panchadasa Stomas and Brihat Stoma; from his western face emerged Saama Suktaas, Jagati Chhandas, Papta dasa Stoma; Atiraatra of Jyotishthoma etc; from Brahma's fourth Face emerged Atharva Veda, Anushtub 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 recscue 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 Brahmanas 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. Swayambhu 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 Dhruva) 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. Shraddha, Lakshmi, Dhriti, Tusthi, Pushti, Medha, Kriya, Buddhi, 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, Smriti-Angirasa, Priti-Pulaha, Kshema-Kratu, Sannati-Pulastya, Anasuya-Atri, Urja-Vasishta, Agni-Swaha and Swadha-Pitaras.

9. Vishnu Purana

OM- Parah Paraanaam Parmah Paramaatmasamsthitah, Rupavarnaadi nirdesha viseshana vivarjitah/ Apakshyavinaashyaabhyam Parinaamarthijanmabhih, Varjitah shakyatey vaktum yah sadaasteeti

kevalam/ Sarvatraasou Samastamcha vasayatreti vai yatah, Tatah sa Vaasudeveti Vidvadbhih Paripathyatey/ Tadbrahma Paramam Nityam Ajamakshaya- amavyayam, Eka Swarupam tu Sadaa heyaabhaavaachha Nirmalam/ Tadaiva Sarwamevaitadha Vyaktaavyakta Swarupavat, Tathaa PurusharupenaKaalarupena cha sthitam/ Parasya Brahmano rupam Purushaha Prathamam Dwija, Vyaktaavyakteytathaivanye Rupey KaalstathaaParam/ (That whosoever is beyond the 'Paraaa' or Prakriti, Parama Sreshtha, Paramatma within Antaraatma on Innermost Super Consciousness who is devoid of Rupa or Form, Varna or Colour, Naama or Name, Viseshana or Adjectival features; that Paraapara who does not possess the six stages of Origin, Development, Evolution, Dacadence and Destruction; that Absolute Superlative 'IS' in the Present Indefinite Tense who is 'Sarvatra and Samasta' or ' All Over' and 'Everything'!) That is why Vidwans call him as Vaasudeva who is Karya or deed-Kaarana or cause-Nitya or eternal-Ajanma or Unborn-Akshaya or Evergrowing- Gunaabhaava or featureless- Maha Kaarana or the Great Cause- Prathama Purusha or the Prime Being-Paramaatma or the Supreme Soul- Ajara or Ever Youthful- Nischala or Contant- Shabda Sparshaadi Sunya or bereft of Sound, Touch and so on. It was at 'Pralaya' or the Time of Universal Destruction, there was no existence at all; neither it was day time nor night; no Akaasha or Prithivi; nodarkness or light: there was only the absence of Indriyas and Buddhi but only a Supreme Parabrahma as Primary Purusha who manifested into two Rupaas viz.'Kaal' or 'Praakriti' and the Self!

Maha Tatwa (The Supreme Manifestation): That Parabrahma-Paramatma-Vishwa Rupa-Sarvavyaapi-Sarvabhuteshwara-Sarvatma-Parameshwara on its own volition who has no 'Vikaaraas'or traits manifested the Self into the Alternative Self with 'Vikaaraas':

Pradhaana Purushouchaapi pravishyaatmeychhayaa Harih, Kshobhayaamaasa Sampraaptey Sargakaaley vyayaavyaou/ Tathaa Sannidhi maatrena Gandhah Kshobhaaya jaayatey, Manasonopakratruttwaattayasou Parameshwarah/ Sayeva Kshobhako Brahman kshobascha Purushottamah, Sa shankho cha vikasaabhyaam Pradhaanatvepi cha sthitah/Vikaasaanuswarupaischa Brahma Rupaadibhistathaa, Vyakta Swarupascha tathaa Vishnuh Sarveswareswarah/ Guna saamyaatta tasmaat tasmaat Khetrajnaadhishthaanaan Muney,Guna vyanjana sambhutih Sarga kaaley Dwijottamaa/

(That Pradhaana Purusha transformed from the State of 'Nirvikaara' - OM-to that of 'Vikaara Pradhaana' or full of characteristics just as fragrance influences the fragrance-free Vastu or material! Thus Purushottama the Nirvikaara basically assumes traits and Paramatma assumed the Samashthi-Vyashthi Rupas or endless manifestations commencing from Brahma and so on and indeed this process of transformation is known as Maha Tatwa!) This Maha Tatwa is of three major Attributes viz. Saatvika, Tejasa or Raajasa and Taamasa and accordingly of three kinds of Ahamkaaraas or Self-oriented egoistic feelings. The Tamasa Ahamkaara led to the emergencePancha Bhutasas as follows: first by the Tamasa-based Ahamkara createdTanmatras (Subtle forms of Matter); first the *Shabda Tanmatra* or Guna Rupa/ feature of Sound leading to the Creation of Shabda Guna and its alliedAaakaashaor the Sky; the Shabda Tanmaatra represented by Sky created the *Sparsha Tanmatra* leading to the manifestation to Vaayu; the Taamasa Guna's Ahamkara which created Aakasha and Vayu from the Shabda and Sparsha Tanmaatraas respectively led to the emergence of *Rupa Tanmatra* which in turn led to the Tejo Bhuta;further on the Tamasika Guna having created the Sky- Air- Illumination and Heat or Fire furher went on to the emergence of*Rasa Tanmatra* and its allied Aapo Bhuta or Jala /Water; finally the Tamasika Guna having interacted with Shabda-Sparsha-Rupa-Rasa Tanmatras and created Sky-Air-Fire-Water, had further reacted with *Gandha Tanmatra* and materialised Prithvi or Earth. Thus the Maha Tatwa created :

‘Prithivyaaas Tejo Vaayuraakaashaas’ or Earth-Water-Radiance-Wind, and Sky. Maha Tatwa’s Raajasa-ahankara Guna was responsible for the creation of Panchendriyasviz. Pancha Jnanendriyas and Pancha Karmendriyas all driven by Manasa (Mind). The Karmendritas are Paayu (anus), Upastha (marmendriya), hasta, paada, and Vaak; the Jnaanindriyas are Twak (Skin),Chakshu (Eyes), Naasika (Nose), Jihva (Tongue) and Shrotra (Ears). Together with the Pancha Bhutas as above, the Beings of Srishti are thus readied with their Indriyas or Physical Featuresto face their lives.

The Foremost tangible and practical Creation that the Maha Tatwa, as produced by the inter -action of Purusha and Prakriti viz. the Supreme Self and Alternative Shakti was that of the circular-shaped Brahmaanda or the Golden Egg and Paramatma Himself sat inside it as the Hiranyagarbha . It was in this Golden Egg, there were Sumeru and other Mountains, Sapta Samudraas, Nava Grahaas or Nine Planets, Trilokas, Deva-Asura-Manava Praanis and the extensive flora and fauna as also the ten multiplied Pancha Bhutas; indeed the Golden Egg is likened to a Huge Coconut with the kernel inside camouflaged with seven exterior layers of husk; Maha Vishnu Himselfassumed the Swarupa of Brahma of Rajo Guna and was engaged in scripting the Creation of the Universe, took over the task of Satvika Guna in administering the Universe so created Yuga-after Yuga and by transforming himself with Tamo Guna destroys the Universe as Rudra Deva at the termination ofeach Kalpa! After taking to Yoga Nidra on the comfortable Sesha- Shayya or the bed of Sesha Naga, Vishnu would once again assume the Brahma Swarupa to create the Universe once again thus cycling and recyclingSrishthi- Sthiti- Samhaara:

Srishthi Sthityanta karaneem Brahma Vishnu Shivaatmikaam, Sa Sanjnaam yaati Bhagavaaneka eva Janaardana!(Bhagavan Janardana thus performs all the tasks of Creation, Preservation and Destruction as Brahma, Vishnu and Maheswara!

*Sa yeva Srujyah sa cha Sarga Kartaa sa yeva Paatyatti cha Paalyatecha, Brahmaadywavasthaabhi rasesha Murtir Vishnur Varishto Varado Varenyah/*Bhagavan Vishnu alone scripts,secures and smashes the Samsara!)

Concept of Time, Brahma Srishti and Lakshmi-Vishnu’s ‘Avinaabhavata’ (Affinity)

To facilitate the measurement of Time, Kaala Swarupa Vishnu Bhagavan created the concept of ‘Kaala’ or Time beginnining from a Nimesha or blink of an Eye: fifteen Nimeshas make on Kashtha, thirty kashtaas make one Kala, thirty Kalas make one Muhurta, thirty muhurtas make a day-night, fifteen day-night make one one paksha (fortnight), two Paksahas-Sukla Paksha and Krishna Paksha make oneMaaasa, six months make one Ayana viz. Dakshinayana or the night of Devatas and Uttaraayana or their day, twelve months make one Varsha, one Varsha is a day-night to Devas, hundred years of human beings make a Divya Varsha, Satya Yuga comprises of Four thousand Divya Varshas, Treta Yuga comprises three thousand Divya Varshas, Dwapara Yuga comprises of two thousand Divya Varshas, Kali Yuga comprises of one thousand Deva Varshas; one Maha Yuga consists of the total of all the twelve Yugas, thousand Chatur yugas account for one day of Brahma andeach day of Brahma comprises of Fourteen Manvantaras. Approximately, each Manvantara consists of eight lakhfifty two thousand Divya Varshas and as per human years each Manvantara consistsof thirty crore sixty six lakh twenty thousand years. Fourteen such Manvantaras make a Brahma Day and after such time or at the end of each Brahma day, there would be a Naimittika Brahma Pralaya. Now, Prathama Paraarthaa of Brahma having been completed at Brahma’s half age of Fifty years, the Dwiteeya Paraartha commenced as Varahaka Kalpa is in progress!

Inthe context of Sarga, Brahma first resorted to Tamasika Srishti of Pancha Avidyas viz. Tamas or Ajnaana(Ignorance), Moha (Passion), Maha Bhoga (Obsession), Taamistra (Krodha / Anger), Andha Tamishra (Extreme and BlindPerversion). Then emerged Jnaana Shunya- Tamomaya and Jada Swarupa Srishti or Creation of Unenlightened, gloomy and desolate material of Five kinds of Vriksha or Trees-Lataa or creepers and Truna or grass forms of no consequence. As the first faltering steps in Srishti were inconsequential, Brahma performed Tapasya with concentration and resolve and created Tiryak- Shrota Srishti in which Pashu-Pakshi-Mriga Swarupa humans or cattle, birds, animals and Stupid Human Beings full of Ahamkaara or ego- Abhimaan or misplaced self-respect and Avivekata or ignorance. Still dissatisfied with the second attempt, Brahma kept on sharpening his trials: the second trial resulted in Bhuta Sarga, the Third one led to VaikaarikaSarga which essentially was Aindrayika or Indriya Sambandhi or related to attachment of Physical Parts; the Fourth one was of Prakrutika Nature or Buddhi-Purvaka qualitywhich was a Mukhya Sarga related to Parvata-Vriksha-Sthavaraas; the fifth Sarga of Keeta-Patangaas or worms and birds; the sixth Sarga was called Deva Sarga, the seventh Sarga was of Manushya's Creation; the seventh and eighth Sargas were of Praakrita Sarga,the Ninth one was Kaumara Sargawhich was both Prakritiha and Vaikritika Sarga. Then followed the Srishti of Deva-Asura-Pitrugana-Manushyas and of water for which Brahma utilised his body-parts: from his janghas emerged Asuras; from his face were created Sarva Pradhana Devatas; Pitruganas from his body-sides; then by quickly changing his bodies each and every time, created Jyotsna, Pratah kaala, Syamkaala, and in the nights created Rakshasaas and Yakshas, Sarpas and so on. As Brahma was enjoying singing Gandharvas were created. There after he created wolves from his Vaksasthala of chest, goats from his face, cows from his belly; horses, elephants, donkeys, camels and innumerable animals from his feet,and fruits and Aoushadhis from his body hairs. From Brahma's Prathama / Poorva Mukha emerged Gayatri, Rig Veda, Tivrut Soma Rathantara and Agnishtoma Yagna; from his Dakshina Mukha were materialised Yajur Veda, Traishthup Chanda, Pancha Dashastoma, Brihat Saama, and Ukthiki; from Brahma's Western Face came SaamaVeda, Jagati Chhanda, Sapta dashastoma, Vairupa, and Atiraatra and finally from his Uttara Mukha were materialised Eka Vimshati –stoma, Atharva Veda, Aaptoryaamaana, Anushthup Chhanda and Vairaaja. Thus, various body parts of Brahma were created Pishacha, Apsara, Kinnara, and innumerable Sthavara Jangamaas!Brahma then created Varnaashrayaas viz. Brahmanas from his face, Kshatriyas fromhis chest, Vaishyas from his knees and others from his feet; fulfillment of the prescribed duties of the Varnas were that Karma Nishtha Brahmanas would attain Pitru Loka, Kshatriyas who never leave the battle field and either win or get bruised or killed would attain Indraloka, Vaishyas following their Varna Dharma would secure Vaayu loka and others the Gandharvaloka. Gurukula vaasi Brahmacharis qualify for Urthvaloka Muni loka, Virtuous Grihastaas attain Pitruloka,Vanaprasthaas achieve Saptarshi loka and Sanyasis accomplish Brahma loka! Brahma's Maanasa Putras were Bhrigu, Pulastya, Pulaha, Kratu, Angira, Marichi, Daksha, Atri and Vasishtha considred as Nine Brahmas. Khyati, Bhuti, Sambhuti, Kshama, Preeti, Sannati, Urja, Anasuya and Prasuti were Brahma's daughters and were named as the wives of the above husbands respctively. Sanaka, Sanandana, Sanatana and Sanat Kumaras were also the Brahma Manasa Putras and refused to get married and beget progeny; Brahma got angry and frowned and thus Rudra Deva got materialised; half of Rudra's body was of male and another half was of a female; the male part got divided as eleven parts and the female part too got divided as Sowmya, Krura, Shanta, Ashanta, Shyama, Goura and such other Rupaas.Brahma also created Saamyambhu Manu as the Prajaapati and the latter married Shatarupa; together they gave birth to two sons Pravrata and Uttanapaada; they also begot two daughters viz. Prasuti and Aakruti who were married to Daksha and Ruchi Prajapatisrespectively. Daksha and Prasutibegot twenty four Kanyas viz. Shraddha, Lakshmi,

Dhruti,Tushti, Medha, Pushti, Kriya, Buddhi, Lazza,Vapu, Shanti,Siddhi and Kirti who were all married to Dharma; eleven more kanyas viz. Khyati, Sati, Sambhuti, Smriti,Preeti, Kshama, Santati and, Anasuya and these were married respectively to Bhrigu, Shiva, Maricha, Angira, Pulastya, Pulaha, Kratu, Atri and Vasishtha while Swaha and Swadha were wedded to Agni and Urjja to Pitaras.Akriti and Ruchi Prajapati gave birth totwin girls viz. Yajna and Dakshina.

Having described Tamasika Srishti, Parashara Muni gave an account of Roudra Srishti at the Kalpa's beginning. As Brahma was desirous of creating a son like himself, he found a boy on his lap with Nilalohita Varna and as the child kept on crying non-stop, he said:

Kim twam rodishi tam Brahmaa rudantam praatyuvaachah, Naama deheti tam sotha pratyu –vaacha Prajapatih, Rudrastwam Deva naamnaasi maa ropdirdhairyamaavacha/ Ekamutmam punah sotha saptakrutyo rurodavai/ Tatonyaani dadou tasmai sapta naamaani vai Prabhuh, Sthaanaani haishaamashtaanaam parni putraamscha sa Prabhuh/ Bhavam Sharvameshaa -naam tathaa Pashupatih Dwija, Bheemamugram Mahadevamuvaacha sa Pitaamahah

(Why are you crying away my child; the child asked: keep my name; Brahma said: your name shall be Rudra and now don't you cry again; but the child cried seven times again and thus Brahma gave the child seven more names and at those eight more places decided the names of the child's women and progenytoo; the seven more names were Bhava, Sharva, Ishaana, Pashupati, Bheema, Ugra and Mahadeva) Brahma also decided their Positions along with Surya, Varuna, Prithvi, Vaayu, Agni, Aakasha, Yagna dikshita Brahmana and Chandra. Along side, the names of Surya's wives also were decided by Brahma and they were Suvarchala, Usha, Vikeshi, Apara, Shiva, Swaha, Disha, Diksha, and Rohini. Also Surya's sons names were also given as Shanaischara, Shukra, Lohitanga, Manojava, Skanda, Sarga, Santana and Budha. Bhagavan Rudra married Sati who was annoyed with her father Daksha and self-immolated in Daksha Yagna and subsequently got married to Uma Devi the daughter of Himavanta and Devi Mena.

Mutual Affinity of Vishnu and Lakshmi : The couple of Bhrigu Muni and Khyati gave birth to Devi Lakshmiwho was wedded to Vishnu. In this context, Maitreya Muni interjected and sought an explanation from Paraashara Maharshi as to how Lakshmi Devi who surfaced at the time of Samudra Mathana by Deva-Danavaas for Amrita was supposed to have been born to Bhrigu-Khyati couple! Maharshi Parashara replied as follows in extolling Lakshmi:

Nithaivaishaa Jaganmataa Vishnoh Shriranapaayani, Yathaa Sarvagato Vishnusthathai -veyam Dwijottama/ Artho Vishnuriyam Vaani neetireshaa nayo Hari, Bodho Vishnuriym Buddhirdharmosou Satkriyaa twiyam/ Srashtaa Vishnuriyam Srushtih Shrir Bhumirbhudharo Harih, Santosho Bhagavaam Lakshmistushti Maitreya Shaswati/ Icchaa Shrir Bhagavan kaamo Yagnesou Dakshinaa twiyam, Aarjaarhutirasou Devi Purudaasho Janaaradanah/ Patneeshaalaa Muney Lakshmih Praagvamsho Madhusudanah, Chitir Lakshmir Hariryupa Idhmaa Shrirbhagavaankushah/ Saama Swarupi Bhagananudgeetih Kamalaalaya, Swahaarlakshmir Jagannatho Vaasudevo Hutaashanah/ Shankaro BhagavaancchorirGauree Lakshmirdwijottama, Maitreya Keshavah Suryastatprabhaa Kamalaalaya/ Vishnuh Pitruganah Padmaa Swadhaa Shaswata Pushtidaa, Dyouh Shreeh Sarvaatmako Vishuravakaashoti vistara/ Shashaankah Shridharah Kaantih Shristathaivaana paayani, Dhrutir Lakshmeerjagaccheshtaa Vaayuh Sarvatrago Harih/Jaladhidwija Govindastadwelaa Shrirmaha Muney Lakshmi Swarupamindraani Devendro Madhusudanah/ Yamaschakradharah Saakshaat Dhumrernaa

Kamalaalayaa,Ruddhih Shtih Shridharo Devah Swayameva Dhaneshwarah/ Gauri Lakshmeermahaa bhaagaa Keshavo Varunah Swayam, Shrirdevasenaa Viprendraha Devasenaapatir Harih/ Avashtambho Gadaa paanih Shaktir Lakshmirdwijottama, Kaashthaa Lakshmir nimeshaasou kalaa twiyam/ Jyotsnaa Lakshmih pradiposow sarvah Sarveswaro Harih, Lataabhutaa Jagan maataa Shri Vishnurdruma sanjnitah/ Vibhavari Shrirdivaso Devaschakra gadaa dharah, Varaprado Varo Vishnurvadhuh Padmavanaalkayaa/ Nadaswarupi Bhagavaan-chhirnadi rupa samstitaa, Dwajascha Pundareekaakshah Pataakaa Kamalaalaya/ Trishnaa Lakshmir Jagannaadho lobho Narayanah parah, Rati Raagascha Maitreya Lakshmi Govinda yevacha/ Kim chaati bahurnoktena Sankshepyaadou muchyatey/ Deva tirya Manushyaadou Putraanaa Bhagavaan Harih, Streemaani Shricha vigneya nanayorvidyatey param)

(Hey Dwijottama! Devi Lakshmi who never leaves Vishnu is as permanent as Vishnu and is Sarva Vyapi as Vishnu. Lakshmi is the meaning and definition of Vishnu, his voice, his descipline, his morality, his teachings, his mental status, his dharma or virtuosity, and his deeds.Vishnu is the Srashta or the Creator and Lakshmi is the Creation par excellence. Srihari is the 'Bhudhara' and Lakshmi is Bhumi. Bhagavan is Santosha or the Essence of Happiness and Lakshmi is the incarnation of Tushti or Contentment. Bhagavan is 'Kaama' or desire and Lakshmi is the goal of desire. He is Yagna and she is Dakshina. He is the Purodasha and she is Ajyaahuti or the offering of Ghee. Madhava is Yajamana Griha or the House of the Master and Lakshmi is the Patni shaala or the Private Residence of the wife. He is 'Yupa' or the Sacrificial Post and she is 'chita' or the Sacrifice herself; He is the Kusha or the grass used for all Sacred Deeds and she is the 'Idhma' (piece of Sacrificial wood); He is Saama Veda Swarupa andshe is the Udgati or the Cantor/ Mantra; and Bhagavan is Hutaashana or the receiver of Homa while Lakshmi is Swaha or the offering. Bhagavan Vishnu is Shankara while Lakshmi is Gauri. Keshava is Surya while Lakshmi is Prabha; Vishnu is Pitruganaand Lakshmi is Swadha; and He is Aakasha and She is Swargaloka! Hari and Lakshmi respectively are Chandrama and Kaanti; Vaya and Gati /Speed and Dhruti or Adhara /the hold; Samudra and Taranga or the wave; Indra and Indrani; Yama Dharma and Dhumorna; Kubera and Ruddhi; Kartikeya and Devasena; Gadadhara and Shakti; Nimesha-Kashtha; Muhurta-Kala; Deepaka and Jyoti; Vriksha and Lata; Dina-Ratri; Vara- Vadhu; Nada and Nadi; Dhwaja and Pataka; Lobha and Trishna; Rati and Raaga; in brief: he is the symbol of mansculinity and she is the emblem of femininity!).

Vishnu Vibhutis: While all the above are of Vishnu Swarupas only, Janardana also assumes the Chatur Vibhaagas of Srishti-Sthiti and Laya: the first Amsha is of Brahma, the second one of Prajapatis like Marichi; the third is of Kaala and the final one is of Pranis; indeed creation and cremationof Manavaas occurs almost every minute! Maharshi Parashara thus addressed Sage Maitreya:
Yetey sarvey pravartasya shitow Vishnormahaatmanah, Vibhuti Bhutaa Raajaaney ye chanye Munisattama/ Ye bhavishyanti ye Bhutaah Bhuteswaraa Dwijaa, Teysarvey Sarva Bhutasya Vishno ramshaa Dwijotthamaa

(Hey Munisattama! These and various Administrators and Kings engaged in the Upkeep of their respective Territories are all Vishnu Vibhutis. Those Kings in the past and those who in future would be too of Vishnu Rupas! All the Devatas, Daityas, Danavas; all thePashus, Pakshis, Manavaas, Sarpaas, Nagas; and all the Vrikshas, Parvataas, Grahaas and so on are Narayana Vibhutis are Vishnu Rupas. The Past-Present-Futureare Vishnu Rupas.Thus

Yeva meshaa Jagatsrushtaa Jagatpaadaa tathaa Jagat, Jagatbhakshayitaa Devaha Samastasya Janaardanah/ Srishtistityanta kaaleshu Tridhaivam sampravartatey, Gunapravruthya paramam padam Samastasya Janaardanah/Taccha Jnaanamayam vyaapi swasamvedya manoupamam, Chathus prakaaram tadapi Swarupam Paramatmanah./

(As such,Janardana creates, maitains and finally destroys, he himself the Unique Jagat Swarupa; Bhagavan Vishnu is indeed responsible for Jagadutpatti, Sthiti, and Antaby assuming Tri-Gunas of Satwa-Rajo-Taamasa but basically is Nirguna or Featureless! Paramatmaa's Swarupa is of four kinds viz. Jnaanamaya (Embodiment of Knowledge), Vyapaka (All- Pervading), Swasamvedya or Swayam Prakaasha (Self-Illuminated) and Anupama (Unparalelled).

Then Sage Maitreya desired to know from Maharshi Parashara about an in-depth analysis of the 'Chatush -prakaara'characteristics of Bhagavan; the reply was: Just as Bhagavan is the raison d'tre or the cause of the material world, so is he the Sadhana or the 'means' too; the 'Siddhi' is the accomplishment; and 'Sadhya' is called a possibility! In other words, the Yogis aiming at Mukti could follow the 'Sadhanaas' like the Ashtaanga Yoga or the Eight-Limbed Yoga viz. 1)Yama (Yogik Principles), 2) Niyama (Personal discipline), 3) Asana (Yoga Posture), 4) Pranayama(Control of Breathing) 5) Pratyahaara (withdrawal of senses) 6) Dharana (Concentration of an object)7) Dhyana (Meditation) and 8) Samadhi (Mukti). Indeed, thus Parabrahma is Sadhya! This kind of Sadhana bymeans of Yoga is called *Swaadhana -alambana Jnaana.* There is another type of Jnaana viz. *Aalambana Vijnaana* which discards Samsara and seeks Paramatma by complete withdrawal and renunciation. Yet another type is *Advaita Jnaana* in which the Self seeks merger into the Totality, that is *Aham Brahmaasmi* or I am Brahma meaning thereby that the Inner Consience or Jeevatma is the same as Paramatma. The aim of the three types of Jnaana target the Supreme Experience of Atma Swarupa Parabrahma that is :

Nirvyaapaara manaakhyeyam Vyaaptimaatra manupa –mam, Atmasambodha vishayam sattaamaatramalakshanam/ Prashaantamabhayam Shuddham Durvibhaavyamasamshrayam, V ishnorjnaana mayassyoktamk tadjnaanam Brahma samjnitam/

[The Jnaana Swarupa Bhagavan Vishnu is Nir-vyaapaaram or devoid of activities of Samsara; Anirvachaneeyam or Undefinable; Vyaptamaatram (Omnipresent), Anupama or Unparalelled), Atmabodha Swarupa (Self-Realising), Alakshana (Featureless), Shanta(Ever Tranquil), Abhaya (Fearless and Protective), Shuddha (High Mark of Purity and Transclucent), Bhaavaateetam or beyond comprehension; Ashraya heenam or the Holdless since he is the Supreme Holder Himself; and indeed that is Brahma Jnaana]!

Evam prakaaramamalam Nityam Vyapakamakshayam, Samasta heryarahitam Visdhnavaakhayam Paramam padam/ Tad Brahma Paramam Yogi yato naavaratey punah Shriyatya punyoparamey kheenakleshoti nirmalah/ Dwey Rupey Brahmaanastasya Murtam chaa murtamevacha, Ksaraakshara swarupo tey Sarvabhuteshthavasthitey/ Aksharam Tapp;aram Brahma Ksharam Sarvamidam Jagat, Ekadeshasthitasyaagneyerjyotsnaa visteerani tathaa, Parasyabrahmaanah Shaktistatheymadakhilam Jagat/

(In this way Vishnu Paramapada is percievable which is Nirmala-Nitya- Vyapaka-Akshaya-and Heya Guna varjita; this Unique Form devoid of Paapa- Punya and Samsara Kleshaas is such that would have no return as the Person concerned gets absorbed into Para Brahma! That Brahma has two manifestations

of *Murta and Amurta!* And Akshara is the Everlasing Para Brahma and Kshara is the Transcient Universe. Brahma Shakti is akin to the all powerful Agni which spreads fast its heat and radiance and its impact is also according to the distance or closeness that the Practitioner Yogi concerned.

'Bhurbhuvassuwaadi' Lokaas, Surya, Sishumara Chakra and Navagrahas

Sage Maitraya requested Maharshi Paraashara to provide a brief account of the Upper Lokaas.
Panchaashatkoti vistaaraa seyamurvi Maha Muney,Sahaivaanda kataahena Samantaatpara veshthitam/

(HeyMaha Muney! From the half size of the Golden Egg, inclusive of Dwipas, Samudras and Parvataah, the totality of Bhu Mandala is spread an area of five crore yojanaas). Bhuvarloka is as huge as Prithvi and its periphery.From Prithvi the Suryaloka is situated a lakh yojanas away and from Suryaloka the Chandraloka is situated by a further similar distance away while Nakshatras too are away by another one lakh yojanas. The distance from the Nakshatra Mandali to the Planet of Buddha is two lakh yojanas and by another such two lakhs yojanas each are Shukra, Mangala, Brihaspati, and Shanaischara. From the Planet of Sani /Saturn to the Saptarshi Mandali the distance of one lakh yojanas and from there an equal distance lies the 'Naabhi' / fulcrum of Jyotish Chakra which is Dhruva Mandali; from Suryato Dhruvalokas is Swarloka.Some one croreYojanas above Dhruva loka is Maharloka, where Siddha ganaas like Bhrigureside till the Kalpaantara. From Maharloka by further two crore yojanas is Janaloka, where Brahma Manasa Putras like Sanaka- Sanandana- Sanatana and Sanat Kumaras reside. Eight crore yojanas away from Janaloka is Tapoloka where Vairaja naamaka Devaganass reside as they have no thirst at all. From Tapoloka to Satyaloka the distance is twelve crore yojanas where Lord Brahma stays. Thus the Region from Bhumi or Bhuloka to Surya is Bhuvarloka the residence of Siddha Ganas and Muni Ganaas; from Surya to Dhruva is Swarloka; from Dhruva to Siddha loka is Maharloka, from Maharloka to Janaloka and from Tapoloka and Brahma loka. The Urthwa lokaas thus are the Bhur- Bhuva, Swar-Mahar-Jana-Tapo-Satyalokas.Having briefly described Brahmanda which was like the Kapittha /wood apple fruit with seeds inside its inside layers, Maharshi Parashara explained that the Brahmanda is surrounded with ten times of water around, and the water's surroundings are further encircled with Agni and Vayu; that thick enclosure is further rimmed with Ahamkara and Maha Tatwa further surrounded by Praakrti and indeed such interior features are present in each and every Brahmanda about such Brahmandas's are many more and several more!!Further, around such Brahmandas is Vishnu Shakti:

Sa cha Vishnum Prabrahma yata Sarvamidam Jagat, Jagachha yo yatra chedam Yasmimcha layameshyati/ Tad Brahma Tat Paramdhama Sadasadparam padam, Yasya Sarvamebhedena yataschaitaccharaacharam/ Sa yeva Mula Prakritirvyakta rupi Jagaccha sah, Tasminneva layey Sarvam yaanti tatra cha tishthati/ Kartaakriyaanaam sa cha ijyatey kratuh, Sa yeva tat Karma phalam cha tasya, Strugaadi yatsaadhan madhya sesham Harerna kinchid vyatirikta masti/

(Where as the Universe is created by Parabrahma Vishnu Bhagavan is maitained by him himself, and is absorbed into him again, it is that Satyaasatya or Real and Unreal Forms thatare generated by Him is the Mula Prakriti. He is the Yagna Karta- the Deed of the Yagna, the final result of Yagna, the facilitator of Yagnas and the Karma phala of Yagna. There is nothing beyond than Him at all.

Surya Deva: Surya Deva's chariot occupies an area of nine thousand yojanas and twice is the area of its 'Ishaa Danda' or the area between the 'Juuva' or Yugaartha and the 'Ratha'. The chariot is drawn by Seven Chhandas or Horses viz. Gayatri, Brihati, Ushnik, Jagati, Trishthup, Anushthup and Pankti.

Actually, *Suryodaya and Suryastaya are mere concepts since he is constant and stable;* counting from the East of Manasottrara Mountain, the Kaala- Chakramoves on Eastward to Indra, Southward toYamaloka, west weard to Varuna loka and northward to Chandraloka and the Head quarters of Indra, Yama, Varuna and Chandrarespectively are Vasvoukasaara, Samyamani, Sukhaa and Vibhavari. In otherwords, along with Jyotish Chakra, Bhagavan Bhanu is seen rushing Southward. By mid day, he is fully visible at Indraloka followed by the other lokas prescribedviz. Yama-Varuna and Chandra and by the next morning again repeats its course.

Udayaastamaney chaiva Sarvakaalam tu Sammukhey, Vidishaasu twashyshasu tathaa Brahman dishaasucha/ Yairyatra drushyatey Bhaaswaansa teshaamudayah smrutah, Tirobhavam chayatraiti tatraivaastamanam Raveyh/

(Sunrise and Sunset thus occur at the same position, since persons at the various Dishas-Vidishaas or Directions-Sub Directions witness the constant Surya Deva as they move and vision morning- mid day-evening-night and again morning and so on in the reverse movement!). Hence Sun Rise and Sunset are regulated to East and West; actually the manner in which Sun shines in the East, he also shines in the reverse; he is stated to stay put at Brahma Sabha and in the process of revolution of Kala Chakra, Dishas and Vidishas get lit or get dark and the lighten portion of the Universe become the day and the darkened areas get the night positions.

Kulaala chakra paryanto bhramannesha Divaakarah,Karostahastathaa raatrim vimunmodineem Dwija/

(Hey Dwija! Just as a potter rotates a wheel, Sun and Earth witness parts of day and nights). From the time of Chakra's start of the revolution from the lowest point of the wheel towards the North is called Uttarayana and Surya is stated to be visible in Makara Raashi, followed by Kumbha Raashi and further on to Meena Raashi. As the three Raashis are over, the duration of day and night become equivalent or in other words, Sun passes through Bhu-Madhya Rekha. Thereafter, the duration of day time starts increasing and that of nights dwindling. Subsequently, Mesha, Vrisha and Mithuna Raashis pass over; at the end of Mithuna Raashi as Karka Raashi is entered into then Surya's direction changes from North to the Southern Direction and that phase is called Dakshinaayana. Just as a person tends to speed up descent from the top to the bottom, the speed of Kala Chakra gets picked up by the velocity of Vayu /wind and thus the duration of time quickens; during Dakshinaayana, the day time is stated to take thirteen and half revolutions of Nakshtras around Surya which is normally performed within twelve Muhurtas(thirty muhurthas make a day-night); but during the night time, the speed slows down and takes eighteen Muhurthas. During Uttarayana, Surya's speed quickens in the nights and slows down during the days and vice versa. Another conclusion is that during the Sandhya timings viz. Vyushti / Prabhat of day -breaks and Ushaor night falls, the Vyashti time is of Brahma Swarupa Omkara and Gayatri and who ever worships Gayatri at that time with 'jala'would destroy the Rakshasaas; if they further recite the Mantra viz. *Suryo Jyotih* as the first Aahuti of Agnihotrathey would be awakening and enlightening Surya Deva; thereafter:

Omkaaro Bhagavan vishnustridhaamaa vachasaam patih, Tadyucchaaranatastey tu yaanti Raakshasaah/ Vaishavomshah Parah Suryo yontarjyotirasaplavam, Abhidhaayaka Omkaarastasya tatprerakah parah/ Tena SampreritamJyotiromkaaranaatha deeptimat, Dahatya sesha Rakshaamsi Mandehaa-khyaanyadhaani vai/ Tasmaannollinghanam Kaaryam Sandhyopaasana karmanah, Sa hanti Suryam Sandhyaayaa nopaastim kurtutey tu yah/

(The mere recitation of Omkaara Vishwam-Tejo Prajna Rupam-Tridhama Yuktam-Vishnum-Vedaadhipatim would destroy Raakshasaas. The Inner Radiance of Nirvikara Vishnu is Surya: Omkara is his Vaachaka and is the instant prompter of terminating Rakshasaas. Prompted by the Omkara, that Jyoti called Vishnu gets into full action in blistering Mandeha-called Rakshasas; that is the reason why the Sandhyopaasana Karma should never ever be neglected!)

Sishumara Chakra / Jyotisha Chakra :

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

Veda Vriksha, Veda Vyasaas, Veda Vibhajana, Vedangaas and Puranas

Maharshi Parashara presented an analysis of Vedas to Maitreya 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 viewthe 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, Traiyaruna, Dhananjaya, Kratigjna, Jaya, Bharadwaja, Gautama, Haryatma, Vaajashravaa 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, Parasara 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.

Rig Veda Shakha: As prompted by Lord Brahma, Mahatma Krishna Dwaipaayana 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 Karmaand 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; althoughthe 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 what Yagnavalkya vomitted by assuming the forms of 'Tithiris' or partridges and hence that part of Veda is called Titthiriya! Yagnavalkya then extolled SuryaDevastating: *Namassavitrey dwaaraaya Mukteyramita tejasey, Rugyajussaama bhutaaya Trayee dhaamney cha tey Namah/*---and as the latter appeared before the Muni in the form of an 'Ashvya' horse and bestowed to him the Yajur Veda in Vajapa / form thus called Vajapa Yajur Veda, which even Vaishampayana was not conversant with!

(*Yaagnyavalkyastadaa 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 KausalyaHiranya 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. Hiranyanabha's yet another disciple Maha Muni Kriti and his pupils taught twenty four Samhitaas further.

Adharva 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 Samhitaas. Shounaka sub-divided his Samhitas to Vibhru and Saindhava. The latter's sishya Munjikesha further distributed his Samhitaas 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.

Puranas: Purana Visharada Veda Vyasa made a format of various Purana Samhitas viz. Akhayana, Upaakhyaana, Gaathaa, and Kalpa Shuddhi. Lomaharshana Suta was the most acclaimed Sishya whom Vyasa made him study in depth. Suta's pupils were Sumati, Agnivarcha, Mitraayu, Shaamsapaayana, Akrutavarna, and Saavarni; Lomaharshana construted his works on their Samhitas. Parashara Maharshi stated that the Vishnu Purana Samhitaas were scripted on these bases. Among the Eighteen Puranas the foremost was stated to be Brahma Purana, followed by Paadmya, Vaishnava, Shaiva, Bhagavata, Naaradeeya, Markandeya, Agneya, Bhavishyata, Brahma Vaivarta, Lainga, Vaaraaha, Skanda, Vaamana, Kourma, Maatsya, Gaaruda, and Brahmanda Purana. Munis scripted several Upa-Puranaas too. Among all these, descriptions were invariably made about Srishti, Pralaya, Devataadi Vamshaas, Manvantaraas, Raja Vamsha Charitraas and so on. Sarga, Prati Sarga, Vamsha, and Manvantaraadi varnanaas are invariably covered in the Works of Vaishnava Orientation.

Vidyas: Maharshi Parashara enumerated fourteen Vidyas viz. Shat Vedangas, Four Vedas, Meemaamsa, Nyaya, Puraana and Dharma Shastra.In addition four more main Vidyas were to be included viz. Ayurveda, Dhanurveda, Gandhrva, and Artha Shastra. Among Rishis, there are three major categories viz. Brahmarshis, Devarshis and Rajarshis.

Tapatriayas and Paramartha Swarupa

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 dieseases related to head, digestive, heart, breathing, vision, limbs, skin, fevers and so on; related are the various physiological problems of blood-urinary-pelvic nature. Manasika Tapaas are related to Kama, Krodha, Bhaya, Dwesha, lobha, Moha, Vishada, Shoka, Asuya, Apamana, Irshya, Matsara etc. Adhi Bhoutika Tapaas are due to the difficulties attributed to animals, birds, Pishachaas, Serpents, Rakshasaas

and poisonous related creatures like scorpions. The troubles on account of Adhidaivika nature are due to cold, heat, air, rains, drought, water, earthquakes, cyclones and so on. Additionally, the troubles are related to birth, childhood, youth, old age, ignorance, Avidya, loneliness, smell, lack of resources, poverty, immaturity, inexperience, lack of opportunity, fear of death, death itself and multiple kinds of experiences of Naraka. Maharshi Parashara emphasized that there are problems of excessive of opulence, excellent health, excessive youth, and such other excesses and some times ignorance is bliss. More so there could be Tapaas due to discriminations of sex, age, social status, experience, opportunity, family background; origin of birth viz. religion, Varnashrama and age. Disappointments in life, more specifically relating to money and fame, including their earnings, perservation and its vinasha or destruction happen to be yet source of Tapatriya.

Having said this, Maharshi Parashara analysed that those entities or things which are dear to one's own psyche /self happen to be the root-causes of dissatisfaction like the seeds sown turn so become trees: *Dravya naasho tathotpattho paalaney chasadaa Nrinaam, Bhavanyaneyka Duhkhaani ytathaivershti vipattishu/ Yadyaatpreetikaram Pumsdaam Vastu Maitreya jaayatey, Tadaiva Duhkha Vrikshasya beejastwamupagacchati/ Kalatra Putra Mitraatha Griha Kshetra dhanaadikaih, Kriyatey na thaa bhuri sukham pumsaam Yathaasukham/ Iti Samsaara duhkhaarka taapa taapita chetsaam, Vimukti paada paccha-yamaamritey kutra sukham Nripaam/* (Maitreya! Which ever things that are deeply desired by human beings are indeed the seeds of Maha Vrikshaas of griefs and regrets. Those entities like wife, children, friends, wealth, houses, money, fields and so on have always created more of worries than causes of happiness and conentment. In the same way, could there be happiness except under the shade of the Moksha Vriksha by a person who is victimised by the heat of Samsara Duhkha as intensified by Surya Deva!) This indeed is the reason as to why the torments of birth, childhood, old age and various other causes are overcome by the Unique Medicine of Bhagavat Prapti. This again is the lasting and singular solution prescribed by Panditas to accomplish Bhagavat Prapti.

Karma and Jnaana are the two ways of realising Bhagavat Prapti. Jnaana in turn is achievable by two means; one is 'Shaastra Janya' or attainable by the knowledge of Shaastras and another is Viveka Janya or that which is secured by Intelligence or Inherent Aptitude or Awareness. Shabda Brahma Jnaana is Shaastra janya and Parabrahmaka Bodha is Vivekaja. In any case, 'Ajnaana' or lack of Awareness is as bad as darkness and to overcome that darkness, one has to light up the lamp of Shaastra jnaan; in comparison, Viveka Jnaan which is inherent to a person is comparable to what is as good as derived from Surya. In other words, Shaastrajanya Jnaana is learnt or absorbed by Shravana-Grahana Indriyas or 'Indriyodhbhava Jnaana'. Having thus defined Jnaana, Maharshi Parashara distinguished Brahma in two forms viz. Shabda Brahma and Para Brahma. Having achieved expertise in Shabda Brahma or the Shabda Janya Jnaana, a Pandita undergoes what is called 'Jignasa' or introspection and by appying the means of Viveka janya Jnaana attains Para Brahma. The formula under reference thus is: Grahana Jnaana + Jignaasa + Viveka Jnaana = Para Brahma!

Parashara Muni annotated further that Atharva Veda distinguished the two words of Vidya viz. 'Para' and 'Apara'; the word Para seeks to *attain* Brahma and Apara as per Ruk-Yajur-Sama Veditrayi *is* Brahma Itself! *Yattadayaktam ajara machintya maja mavyayam, Anirdeshyamarupam cha Paanipaadaabhi Samyutam/ Vibhu Sarvagatam Nityam Bhutayoni-rakaaranmam, Vyaapya vyaaptam yatah Sarvam yaddai pashyanti Surayah/ Yad Brahmaa tatparam dhaama tat dadhebhyam Moksha kaamshibhih, Shtruti Vaakyoditam Sookshmam Tadvishnoh Paramam Padam/ Tadeva*

Bhagavadvaachyam swarupam Paramatmanah, Vaachako Bhagavad cchaabdha stasyaadyasyaakshayaatmanah/ (It is that Manifestation of Paramaatma who is Avykta-Ajara-Achintya-Aja-Avyaya-Anirdeshya-Arupa-Paani Paadaadi Shunya-Vyapaka-Sarvagata-Nitya- Bhutaadikaarana-Swayam Kaaranaheena-Sampurna Vyapya and Vyapaka. Yogis recognise Him through their 'Jnaana Netraas'or their Eyes of Wisdom and 'Mumukshis' or Seekers percieve Him as 'Paramapada'or His Tiny Form; 'Bhagavat' is the Vachya (adjective) Swarupa of Parmatma as also His Vachaka Swarupa as the Noun.) This 'Shabda'of Bhagavat / Bhagavan has two connotations: the 'Bha'kaara stands both for He who is the 'Poshana Karta' or the Preserver and also the 'Ga'kaara standing for 'Adhara' or the Hold / Grasp or Clamp; 'Ga' kara also denotes the Provider of Karma Phala or the Benefit of Good Deeds-Rachayita or the Architect of the Universe and Laya kaara or the Terminator. The word Bhaga embraces six names viz. Aishwarya-Dharma-Yasha-Shri- Jnaana-and Vairagya!

Maharshi Parashara further stated that the word Vaasudeva denotes the following: *Bhuteshu vasatey sontarvasnyatra cha taaniyat, Dhataa Vidhaataa Jagataam Vaasudevastatah Prabhuh/ Sa Sarva Bhuta Prakritim Vikaaraagunaadi doshaamscha Muney Vyatitah/ Ateeta Sarvaavaranokhilatmaa tenaastutam yadbhuvaraanraaley/ Samasta Kalyaana gunaatma –kosou Swashaktileshaavruta bhuta vargah, Icchhaagriheeta –abhimatorudehassam saadhitaasesha jagaddhito yah, Tejo balaishwarya mahaavibhodha Suvveerya shakyaadi gunaika raashih, Parah Paraanaam sakalaa na yatra keshaadayaassanti Paraavereshey/ Sa Ishvaro Vyashti-Samashti Rupo Vvyaktaswarupo Prakrata Swarupah, Sarveswarassarvadruk Sarvaviccha Samata shaktih Parameswaraakhyah/ Samdrushyatey yena tadasta dosham Shuddham Param Nirmalamekaswarupam,Samdrusshyatey vaapyamagamyatey vaa tajnaana-majnaanamatonyaduktam/*

(As the Prabhu is pervasive among all the Beings and as all the Beings are absorbed into Him, besides He is the Supreme Architect and Protector of the Universe in totality, he is called Vaasudeva. He is Sarvaatma yet beyond all the 'Avaranaas'or Enclosures; He is the Prakriti of all the Bhutaatmaas, the endless manifestations of the Prakriti and its characteristics but unaffected by Prakriti's deeds, insufficiencies and deficiencies; it is He who fills in the void in between Prithvi and Akaasha; He is the embodiment of Auspiciousness and replete with the features of Propitiousness and by applying hardly a minute portion of his Maha Shakti is all omnipresent and hence called Vaasudeva. He is the unprecedented and unending stockpile of Teja or Radiance, Bala or Might, Ishwarya or Opulence, Maha Vijnaana or Supreme Knowledge, Veerya or Virility, Shakti or Power and Energy; He is the Samishti-Vyashti Rupa or of the Unique Form of Singularity and Plurality; of Vyaktaavyakta Rupa or of the Perceivable and Imperceivable Forms; indeed He is the Sarva Swami- Sarva Saakshi-Sarva Shaktimaan. Indeed it is that which seeks the Nirmala or Transparent-Vishuddha or Pure-Nirdosha or Blemishless-Unique Paramatma that is called Para Vidya or Jnaana; and the rest is Apara Vidya or Ajnaana!

10. Varaaha Purana

By assuming the incarnation of Varaha, Lord Vishnu salvaged Earth (Bhu Devi) from being sunk into the under-world of 'Rasatala' by the fierceful demon Hiranyakasipu. The Great Boar lifted up Earth by His 'damshtra' (Jaws) even as the demon was annihilated. Bhu Devi was stupified in bewilderment but after recovering from the shock, she was emboldened to pose a volley of queries to Varaha Deva as to how the entire Universe got dissolved, how the process of Creation was revived after each Kalpa, how 'Dharma'

(Virtue) and ‘Adharma’ (Vice) were balanced and in which kind of extreme situations that Lord Vishnu would incarnate in various forms. Lord Varaha outlined Bhu Devi’s difficult queries in a brief manner:

The Origin of Creation: The Supernatural Power is indeed singular and eternal. Once this fundamental fact is recognised, explanations on the above queries would not be far to seek. At the commencement of Creation, the Supreme Energy created ‘Pancha Bhuthas’ (The Five Elements) of Air, Sky, Fire, Water and Earth; ‘Ahamkara’(Ego or the Sense of Self or Personality); the Maha Tatva (The Great Element); Nature; the Collective and Individual Consciousness reflected in the ‘Tri-Gunas’ or Three Aspects or qualities of Behaviour viz. ‘Satva’ (Pure as coloured white), ‘Rajas’ (Passion as coloured red) and ‘Tamas’ (Ignorance as coloured dark) in varying permutations and combinations; the ‘Atman’ or ‘Kshetrajna’ (Soul) and ‘Prakriti’ or Maya (Illusion); the‘Tanmatras’ or the subtle forms of Matter as produced by the interaction of the Three Gunas; the ‘Pancha- Indriyas’ (Sense Organs) which are created by Tanmatras viz. Eyes, Ears, Nose, Tongue and Skin; the extensions of the Five Sense Organs or the ‘Jnanendriyas’(Cognitive) as perceived in the forms of Vision, Sound, Smell, Taste and Touch as also the further extensions viz. the ‘Karmendriyas’or the Active Expressions of Speaking, Grasping, Moving, Eliminating and Reproducing. (Together, the Jnanendriyas constitute the Entrance Doors of the Sense Organs and the Karmendriyas constitute the Exit Doors).

Before the conception of the basic canons of Creation as described above, the Supreme Force manifested as Lord Narayan-‘Nara’ meaning water and ‘ayan’denoting abode- who in turn created Earth. Together, Narayan and Earth produced an Egg and from the navel of the Lord, who was lying in yogic sleep, sprouted a lotus; on the top of the lotus stem appeared Lord Brahma who was asked to commence Creation. Lord Brahma could not succeed and out of anger and frustration appeared Lord Rudra who too entered water to perform penance. Brahma executed severe penace too and eventually attained the powers of Creation. He created Prajapathi from the left toe of his right foot and also created the latter’s consort from the right toe of his left foot. The copulative action of Prajapati and his consort had thus paved the way of ‘Srishti’ in a formal manner. Swayambhu Manu who was born from the Prajapathis had thus launched the creation in a regular manner.

While Creation was initiated at the end of each Kalpa, there were more of such steps in the Process. For instance, there were five kinds of ‘Avidyas’ (False Knowledge) produced by Lord Narayana viz. ‘Tamas’ (Darkness), ‘Moha’ (Attachment), ‘Maha Moha’ (Extreme attachment), ‘Tasmira’ (Jealousy) and ‘Andha Tasmira’ (Anger). Thereafter, there was the ‘Mukhya Sarga’ or the principal creation of immovable objects like mountains and trees. Also, there was ‘Thiryaksrota’ related to animals (quadruped); the sixth creation was called ‘Satvik Sarga’or of Deities with Virtuous nature; the Seventh creation was called ‘Arvaaksrota Sarga’ related to human beings; the Eighth creation viz. ‘Anugraha Sarga’ pertaining to Sages and hermits and finally the ninth creation was of ‘Kaumara Sarga’ related to Eternal Adolescents like Sanaka, Sanandana, Sanatana, and Sanat Kumara; then emerged the Ten Manasa Putras viz.Marichi, Angira, Atri, Pulah, Kratu, Pulasya, Pracheta, Bhrigu, Narad and Vasishtha. But, the foremost creation of Lord Rudra was as ‘Artha Nareeswara’; collectively there were Eleven Rudras, viz. Maha Deva, Shiva, Maha Rudra, Shankara, Neelalohita, Esana Rudra, Vijaya Rudra, Bheema Rudra, Deva Deva, Bhavodbhava and Adityatmika Sri Rudra; their corresponding consorts are Dhee Devi, Dhriti Devi, Ushna or Rasala Devi, Uma Devi, Neeyut Devi, Sarpi Devi, Ela Devi, Ambika Devi, Iravati Devi, Sudha Devi and Deeksha Devi.

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

Concepts of 'Bhakti' (Devotion) and 'Aradhana' (Worship) Explained

After Sage Mahatapa explained to King Dharmapal about select Deities, their origin, brief procedure of worship as also the specific days appropiate of worship to the Deities, Devi Prithvi sought to know from Deva Varaha as to who said that 'Bhav' or feeling leads to 'Sadhana'or practice; in other words, a seed helps to germinate a plant. Varaha Deva also clarified that wealth or 'Jap' (meditation) were not the suitable means of Realisation but 'Bhakti' (Devotion) would certainly be. Bhakti could be of various forms based on the 'Kayak way'or Physical action such as fasting, one meal a day, or 'Jagarans' (or waking up through night) and so on; or the'Manasic' way such as observance of Truth, Non violence, 'Asteyam'or non stealing, Brahmacharyam, Dharma Pravartana etc; or the'Vachaka' way including observance of silence, 'Adhyayan'or reading Scriptures, 'Kirtan' (Singing Hymns) etc. In this context, Varaha Bhagavan cited an example of a great Brahmana 'Tapsvi'named Aruni who was emerging from river after bathing and faced a 'Vyagh' (Hunter) with his arrows drawn in search of a kill. The Hunter had indeed decided to kill the Brahmin but changed his mind and instead saved the Brahman from a pouncing tiger nearby. In fact the tiger too got frightened by the loud and desperate shout of the Brahmin saying

'Om Namo Narayana'. Suprisingly, the tiger died and out came a handsome male figure who was a King in his previous birth but was cursed by Brahmanas since he became arrogant thinking that he knew all the Scriptures known to all the Brahmanas put together. The curse was to be revesed when the tiger would hear a sincere chanting of Om Namo Narayana. The Vyagh who witnessed the chain of events became an instant convert from his hunting profession and begged of the Brahmana to reveal a way out from his erstwhile sinful way of life.Tapasvi Aruni blessed the Vyagh, directed him to perform a twin action of 'Vrath' (Worship) viz. refraining from eating cut and impure items and telling lies and left. As the Vyagh desired to at least eat dried leaves from trees, a shout from the Sky (Akashvani) barred from eating 'Apavitru'or impure food! Thus the Vyagh could not eat anything remembering the instructions of his Brahmana Guru. Meanwhile Maha Muni Durvasa arrived and demanded good food like cooked rice/wheat and accompanying items as he was hungry. This led to further misery to the Vyagh and wondered as to how the situation could be saved. In despair he saw up to the sky and prayed to his Guru and as though the Guru responded and to his surprise there fell a golden container from the sky! The Vyagh requested Durvasa Muni to wait for a while to beg / borrow from the well- to- do men and women nearby. After returning with food, the Vyagh requested Sage Durvasa to wash his feet before eating. But Durvasa was too tired to go back to the river and there was no vessel to fetch water from. The Vyagh remembered the Guru again, and an idea was provided; he prayed to the River and brought it upto Durvasa's feet! Durvasa was amazed and blessed the Vyagh to become a Sage, a Great Gyani and an erudite Veda expert to be named Satyatapa! Durvasa told him that the features and 'Purva Gyan' or past awareness of Vyagh were destroyed especially as he performed penance by fasts literally upto death and as such his earlier body resumed a 'Tapomaya' and pure body eversince. Satyapal desired to know the fine distinction of the two bodies. Durvasa corrected Satyapal that actually there were three such Physiques: the first body belonging to a cruel and sinful Vyagh, the second one of a 'Dharmic and Vratayukth'- a Virtuous and penanceful- body and the third body would be of 'Atindriya' stage (viz. Adharmatmika, Dharmatmika and Dharma Dharmatmika). When a human is stated to be immune of Pancha Tanmatrikas, Pancha Gyanendriyas, and Pancha Bhutas, that would be the stage of 'Brahma Tatva'! That Supreme Consciousness is of Pundarikaksha Himself. As this was explained by Durvasa, Satyapal had a genuine doubt that those who possessed adequate money could only intiate the process of Dharma through Yagnas and charity. Durvasa corrected him at once that money or charity are no doubt the initial steps depending on the affordability and willingness provided the Performers concerned are not indulging in display or show; but a devotee has more effective ways open in the Bhakti Marg, which invariably leads to the 'Aradhana' Marg. It was in this context that Sage Durvasa emphasised on devotion and worship by performing Vratas**.**

Shodasopachara Vidhana' or Procedure of Sixteen Services

'Shodasopacharas' (Sixteen Services) to be performed to the Deity installed would be as follows: 'Avahayami'(Welcome); 'Suvarnarathna simhasanam samarpayami' (offering a Golden Throne as improvised); 'Padayoh Paadyam Samarpayami' (washing the feet of the Deity); 'Hastayorarghyam Samarpayami (providing water to clean hands); 'Achamaneeyam Samarpayami' (offering water for sipping); 'Abhishekam'or 'Suddhodaka Snanam' (Bathing) while reciting the following Mantra: *'Om aapohishtha mayo bhuvah thaa na urjey dadhatana Maheranaya chakshasey, Yo vassivatamo rasah thasya bhajayateha nah, usateeriva maatharah, thasma aranga maamavah, yasya kshayaya jinvathaha aapo janaatha cha nah*; Snaananatharam Shuddhaachamaneeyam Samarpayami; Vastra yugmam samarpayami (two pieces of Cloth); wear Yagnopaveetam or the Sacread Thread by reciting the Mantra:

'Om Yagnopaveetam Paramam Pavitram, Prajaapateryat sahajam purastath, Aayushyamagryam pratimuncha Shubhram Yagnopaveetam balamastu Tejaha'; offer next Gandham (Sandal paste) by reciting the Mantra: *Om Gandhadwaraam duradharshaam nityapushtham kareeshineem Eswareegum sarva Bhutanaam tha mihopahvaye shriyam*; then a short Puja of Sixreen names with flowers; Dhupam (Incense) by reciting the Mantram '*Vanasthyudbhavaihi divyaih naanaa Gandhiih samyutaha Aaghreyah Sarva Devaanam Dhupoyam pratigruhyataam;* then Deepam darsayaami (Oil soaked vick lighting) by uttering *'Saajyam Trivarti Samyuktam vahnina yojitham Priyam, Grihaana Mangalam Deepam Thrilokya thimiraapaham Bhaktya Deepam Prayacchaami Devaaya Paramaathmane thrahimam narakaadghoraat Divya Jyotirnamosthuthe';* offer Pushpam (flowers); then Naivedyam (Offering Full Meal) with the following Mantra: *'Om bhurbhavah suvah thatsavithurvarenyam Bhargo Devasya Dheemahi Dhiyoyonah prachodayat satyam tvarthena parishinchaami , Amritamastu Amrithopasmtarana masi , Om Praanaya swha, Om Apaanaya swaha, Om Vyanaya swaha Om Samaanaaya swah, Madhye madhye Paaneeyam samarpayami, uttaraaposanam samarpayaami- hastha prakshaalanam samarpayami paaada prakshhalanam Samarpayaami, Suddhaachamaneeyam samarpayami* (by sprinkling water and cirle round the items meant for 'Naivedyam'and say 'Satyam tvarthena parishinchami' during day time or say 'Rutamtva Satyena Parishinchami' if the offering is in night; then comes Tambulam (betel and nuts) by reciting the following Mantra: 'Puugiphalaissa Karpuriah Nagavalleedalairyutham Muktaachurnena samyuktam Thaambulam prathiguhyataam'; therafter there should be 'Karpura Aaarathi'/ Neerajanam (camphor lit lighting with hands by showing to the Deity while bells are sounded along with the following Mantra:'Om Gaanaam tva Ganapatigum havamahe kavim Kaveena mupamasravastamam, Jyeshtha rajam Brahmanaam Brahmanaspata Aaa naha srunvannnuthi bhih seeda saadanam'; then Mantra Pushpa Mantram and Veda Pathanam etc. are offered by reciting the relevant Mantras. Then follows 'Anyadha Sharanam naasti Mantram' along with three circumambulations by reciting: '*Yanikaanicha paapani Janmamtara krithaanicha thani thani Pranasyanthi pradakshina Padey Padey, Paapoham Paapakarmaham Paapaatma Paaapa Sambhavaha, Trahi maam kripaya Deva Sharanaagatavatsalaha, Anyadha Sharanam naasti thvameva Sharanam mamah thasmat kaarunya bhaavena raksha raksha Janaardana. Om Maha Vishnavey Namah, Atma Pradakshina Namaskaran Samarpayami, Chhatram Aachhadayami, Chamaram Veejayami, Nritthyam Darsayami, Geetham Sraavayaami, Andolika marohayami, Ashvaanaanaarohayami, Gajaanaarohayami, Samasta Raajopachaara Shaktyukapachaara Bhaktyupachaara Mantropachaara Pujaam samarpayami; Mantriheenam kriyaaheenam Bhaktiheenam Janardana, Yatpujitam maya Deva paripurnam tha dasthute]*

Bhagavan Varaha's questionnaire to humanity about the roots of grief and Joy!

The reasons for fear, unhappiness and dissatisfaction among human beings were described by Bhagavan Varaha Himself by posing the following questions: Why should not human beings refrain from feelings of ego and possessive nature instead of turning to the Supreme? Why should persons resort to consuming and selling those prohibited and anti-social items ignoring awareness of the Supreme? Why do human beings turn away poor guests while taking food although they well afford without realising the feelings of the hapless? How could those who are deceitful, desirous of else's wives, always complaining, jealous, evil minded and anti-social be not afraid of the Supreme? Why do people act against their own inner conscience and allow death and disease chase them closely without even being mindful of the consequences, never even blinking an eye about Almighty's Omni- presence? How is it that some persons are beautiful but arrogant, smart but sadistic, outwardly virtuous but inwardly villainous not even with a

remote sense of God's existence? Some persons are highly learned and intellectual but some are deaf and dumb; this discrimination is indeed a curse of fate. Is this not a cause of unhappiness? Which worse curse has befallen between two brothers, one with good progeny and one without? Blessed with a human life and not that of an animal or a bird, a person does not even think of Narayana; which worse misfortune does he have, causing unknown mental dissatisfaction? On the contrary, a devotee shares the limited food that he had, but decides to donate half of it to a deserving guest; what more pleasure that he gets! If a bhakta performs Tri Sandhya and worships Vishnu; which better satisfaction that he achieves! Every month comes one 'Amavasya' and a pious man makes it a point to perform Tarpana to his ancestors of three generations; what better mental contentment that he would possess! If a person's urge does not get disturbed even if several charming women fail to tempt him, what more happiness does the couple achieve together! A person with two wives whom he likes equally well and the wives too are accommodative, what more of an ideal situation there could be! If a person treats his aged parents with respect and care and if the person's wife too is respectful and affectionate to them, could Lord Narayana bless them all in the family any better!

Varaha Deva describes 'Aparadhas' (Offences) to be avoided

Having narrated the causes of grief or joy to Bhu Devi, Bhagavan Varaha described certain 'Aparadhas' to be avoided in one's mundane life. No doubt, symbolic eating of Bhagavan's Prasad by humans is not disapproved but offering 'Bhog' not suitable to be offered to Devas is unpardonable. In fact, offering of that kind of 'Bhojan' or food which is unfit for consumption to anybody is considered as an 'Aparadh'. Going near to a person without 'Dantadhavan'or cleaning teeth, tongue and face especially if the person is performing'Dharmik Karma' or a Virtuous Deed is considered as second 'Aparadha'. To approach near or touch the Idol of Varaha Deva is a third Aparadha. Approaching Varah Deva for His 'Darshan', let alone His worship, after seeing a female in the period of menses is noted as a fourth 'Aparadha'. Similarly, a person should perform 'Achanam' after seeing a dead body. Worse still, if a person touches a dead body, one should take head-bath, perform the 'Samskaras' and approach Divinity. The Seventh Aparadha is to perform ablutions during worship time and worse still not to purify the body and mind to resume the interrupted Puja with 'Kshamaapana'Mantra. Wearing a blue 'Vastra' or cloth to perform Vishnu Puja is the eighth 'Aparadha'. Telling lies during Bhagavan Puja is a ninth offence. Touching with impure hands the Puja Items meant for worship is a Tenth Aparadha. The eleventh offence is that an angry person engaged in unreasonable tasks and allowed to do so. The twelfth Aparadha is to use Vishnu's name in the Society to secure favours. The thirteenth offence is to wear a red cloth while performing Vishnu Puja. The fourteenth offence is that the puja is performed by wearing a black vastra. The fifteenth offence is that somebody touches the body of the devotee. A devotee feeding an'Agnani'/ Unethical person by himself is the sixteenth blemish. Performing puja by wearing an uncouth cloth is a seventeenth offence. Worshipping the Deva after consuming fish and meat is considered as a grave mistake. Eating chicken meat before Deva Puja is the nineteenth fault. Touching 'Dipa' (light) and without 'Achaman' and touching Devas is the twentieth mistake. Having visited 'Smashanas' (burial ground) and seeking to touch Deva's Idol without purifying the self by bath etc. is a known blunder and constitutes a grave sin. If Bhagavan Puja is taken up, after consuming 'Pinyakam' (Pitthi), it would be construed as the twenty second offence. Worship after consuming pig meat, wine and kusumb flower are the twenty third, twenty fourth and twenty fifth offences. Whoever wears somebody elses' Vastra while performing the Puja of Deva is accused of a blunder numbered twenty sixth in the series of 'Aparadhas'. Consuming the 'Anna Prasada' (food) meant for offering to Devas and Pitras before the 'Naivedya'

('Mantrapurvak- offering) constitutes an abject blunder and is the twenty seventh in the series. Those who wear 'padarakshas' (chappals) and perform Deva's worship would have committed a grave error which is counted as the twenty eighth 'Aparadha'. Worship after massage is considered as an affront to Varaha Deva bearing number twenty ninth in the series of 'Aparadhas' .Performers of Deva Puja suffering from 'Ajeerthi' (Stomach upset) attract the thirtieth offence. Those worshippers of Vishnu Deva offering 'Dhoop' or incense would have made a mistake for the thirty first offence since that offer has a negative effect without Gandham (Sandal Paste) and Pushpam (flowers). Finally the Door of Deva's symbolic abode ought to be opened by the resounding sounds of Bheris, conch shells and big bells; else this Aparadha too would have been perpetrated as the thirty third one

11) Kurma Purana

Bhagawan unfolded the Basic Principles of Tatwa Gyaana with an Intro of Ashrama Dharma, Bhakti Saadhana, Saguna Swarupa Bhavana gradually leading to Nirgunatwa, Virat Swarupa, and Brahma Gyaana. He stated:

Varnaashramaachaaravataam Pumsaam Devo Maheshwarah, Jnaanena Bhaktiyogena Pujaniyo na chaanyathaa/ Vigjnaaya tatparam Tatwam Vibhutim Karyakaaranam, Pravruttim chaapimey Jnaatwaa Mokshaartheeshwaramarchayet/ Sarva Sangaan parityajya Jnaatwaa Maayaamayam Jajat,Adwaitam bhavayaatmaanam drushyasey Parameshwaram/ Trividhaa Bhaavana Brahmanm prochyamaanaa nibodha mey,Ekaa madvishayaa tatra dwitiyaa Vkyata samshrayaa, Anyaacha Bhaavanaa Braahmi Vigjneyaa saa gunaatigaa/ Aasaamanyaamchaatha Bhavanaam Bhavayed Budhah, Asaktah Samshrayedaadyaamityesha Vaidiki Shrutih/ Tasmaat Sarva prayatnena tannisthastatparaayanah, Samaaraadhya Vishwesham tato Mokshamavaapyasi/

(Persons engaged in the Varnaashrama and Ashrama Dharmas should follow the Principles of Bhakti and Jnaana and worship Bhagavan and there would indeed be no other means of *Sadhana.* Those desirous of accomplishing Moksha must perform 'Upasana' by appropriately assessing the intricacies of Parama Tatwa, Vibhutis or Alternate Counter-Part Shaktis, Karya-Kaarana or Cause-Causation Forms and then worship the Supreme Ishwara. There are three kinds of Bhavanas or feelings about Paramatma viz. Saguna Swarupa or in full physical Form; the second feeling relates to a Virat Swarupa or of a Giant Form; the Third relates to Brahma Jnaana Vishaya Bhavana or of the Complex and Unidentifiable Type beyond one's comprehension. A devotee might follow any of the above Bhavanas to perform 'Upasana'; a none too capable person who could imagine Bhagavan in a Complex Swarupa might as well worship Him in the Primary Form of Bhagavan and indeed that type of worship was authorised by Vedas. In any case, Indradyumna was advised by Bhagavan that in any of the Forms of Saguna, Nirguna or Paraaguna, one must perform worship with Nishtha or Dedication to accomplish Moksha). Then Bhagavan explained to the Sage that Paratpara Tatwa was an endless personification of Para Brahma:

Paratparam Tatwam Param Brahmaikamavyayam, Nityaanandam Swayam Jyotiraksharam Tamasah Param/ Ishwaryam tasya yannityam Vibhutiriti geeyatey, Kaaryam Jagadathaavyaktam Kaaranam Shuddamaksharam/ Aham hi Sarvabhutaanaam- antaryaameeshwarah Parah, Sargasthityanta kartutwam Pravurtirmama geeyatey/ Etad Vigjnaaya Bhaavena Yathaavadakhilam Dwija, Tatastwam Karmayogena Shaaswatam Samyagarchaya/

(The Para Tatwa beyond one's Imagination is Para Brahma the Ananda Swarupa or the Embodiment of Bliss; Swaprakasha or the Auto-Illuminated; Avinaashi or Indestructible; Ever Prosperous; Ever Lasting; Karyakaarana Swarupa; Srishthisthitisamhaara Karana; and the Maha Tawta and Vibhuti Swarupa. I am the Antaryami Ishwara. Brahmana! Do therefore seek to visualize me and worship me through Karma Yoga, advised Bhagavan). That was how, the Sage Indradyumna proceeded to worship the Mata Tatwa and attained Moksha.*Tasmaad Sarva prayatnena Varnaashrama vidhou sthitah, Samaashriyat yaantimam Bhavam Maayaam Lakshmim Tred budhah/* (This would be the path of observing Varnaashrama Niyamaas as Brahmana Indradyumna did by sincerely dedicating the self to Paramatma that one ought to follow to overcome the Lakshmi Maya!)

Evolution of Brahmanda (the Golden Egg) and popular features of the Supreme Architect

Prakrtutim Purusham chaiva Pravishyashu Maheshwarah, Khshobhayaamaasa yogena Parena Parameshwarah/ Pradhaanaat kshobhamaanaaccha tathaa Pumsah Puraatanaat, Praaduraaseen - mahad beejam Pradhaana Purushatmakam/ Mahatmaanaa Mati Brahma Prabuddhih Khyaatireeshwarah, Prajnaa Dhrutih Smritih Samvidetasmaaditi tat smrutam/ Vaikaarikasthaijamascha Bhuta -adish chaiva Taamasah, Trividhoyamahankaaro Mahatah Sambubhuva ha/ Ahamkaarobhi - maanascha kartaa Mantaacha sa smrtutah, Atmaacha Pudgalo jeevo yatah Sarvaah pravruttayah/ Pancha Bhutaanyahamkaaraat tanmaatraani cha janjirey, Indriyaani tathaa Devaah Sarvam tasyataatmajam Jagat/

(Parameshwara assumed the dual Forms of Purusha and Prakriti and following their interaction appeared a Maha Beeja called Mahatma, Mati, Prabuddha, Khyati, Pragjna, Dhruti, Smruti and Samvit. This Maha Tatwa was the 'Adi Karana'or the Prime Cause of Creation or Three Kinds of Ahamkara (Ego or Self Awareness) viz. Vaikarika, Taijasa, and Taamasa. This Ahamkara took to six kinds of Pravrittis or manifestations viz. Abhimaan, Karta, Manta, Atma, Pudgal and Jeeva. The Ahamkara created Pancha Bhutas of Prithvi-Jala-Teja-Vaayu and Akasha or Earth-Water-Radiance-Air and Sky; the Ahamkara also created Five 'Tanmatras' (Subtle Forms of Matter) of Shabda-Sparsha-Rupa-Rasa-Gandha or Sound-Touch-Vision-Taste and Smell; the corresponding Indriyas or Physical Parts of Ears-Skin-Eyes-Tongue and Nose). The undefinable 'Manas' or Mind is stated to be the first Vikara (Change or Transformation) and therefore Vaikarika Srishti got intiated by Vaikarika Ahamkaara. This Srishti comprised five Karmendriyas of hands, legs, mouth and organs of generation and excretion besides Jnanendriyas of Ears, Nose, Eyes, Tongue and Skin and the Eleventh Indriya is of the Manas or Mind which is 'Ubhayaatmaka'or a common feature.This is the Creation of Bhuta -tanmatraas and Bhutaatma Praja Srishti. Vikara prapta Bhutas produced Shabda Tanmatra which further produced Akasha ; the Vaikarika Akasha created Sparsha Tanmatra and created Vaayu; Vaikara prapta Vaayu produced Rupa tanmatra ; (from Vayu Teja got created and further to Rupa); after interaction Teja created Rasa tanmatra which in turn produced Jala and its resultant product of rasa; Jala and Gandha led to Sanghaat or Prithvi Tatwa and so on.

The seven 'Mahaatmas' (Top Significances) viz. the Mahat, Ahamkaara and the Pancha Tatwas are inter-dependent and their combination only could take up Srishti. *Purushaadhishti Tatvaaccha Avykata anugra enacha, Mahadaaayo viseshaantaa hyanda mutpaadayantidey/*

(There was a common role of Purusha, Maha Tatwa, Pancha Bhutas and others in floating the Brahmanada). The Brahmanda was floating on a huge mass of water and inside the Brahmanda was

Kshetrajna Purusha also called Hamsa, Hiranya -garbha, Kapila, Chaandomurti and Sanatana. Within the Brahmanda were Meru, Mountains and Samudras. Also present were Devatas, Asuras, Maanavas, Nakshatras, Vayu, Surya and Chandra. Outside the Brahmanda, there was a wide spread of water ten times larger than the size of the Golden Egg. There also was illumination of ten times more of the water and ten times further was the volume of Vayu. Far more voluminous than the size of the Vayu was that of Aakasha and far beyond was the Akakasha was thick layer of Ahankara; spread all over Ahamkara was that of Maha Tatwa; indeed the Maha Tatwa was stated to be of the Great Unknown! Bhagavan Kurma Deva thus explained to Rishis about the genesis of Brahmanada and confirmed that the Maya surrounded the seven layers of Jala, Tejas, Vayu, Aakaasha, Ahamkara, Maha Tatwa and Paramatma. He also described with conviction to the Rishis the meaning of some of the Names that He assumed in different contexts:

Ekopi Sanmahadevastridhaasou samavasthitah, Sargarakshaa layagunairnirgunopi Niranjanah, Ekadhaa sa dwidhaachaiva Tridhaacha Bahudaa punah/Yogeshwarah Shariraani karoti vikaroticha, Naanaa kruti kriyaa rupa naamavanti Swaleelayaa/Hitaayachaiva Bhaktaanaam sa eva grasatey punah, Tridhaa vibhajya chaatmaanam Trikaalye sampravartatey, Srujatey Grasatey chaiva veekshatey cha viseshatah/ Yasmaat srushtaanugruhnaati grasateycha punah prajaah, Gunaatmakatwaat Trailokye tasmaadekah sa ucchyatey/ Agrey Hiranya garbhah sa praadurbhutah Sanatanah, Aditwaadaadi Devaasou Ajaatatwaadajah smrutah/ Paati yasmaan Prajaah Sarvaah Prajaapatiriti smrutah, Deveshu cha Mahadevo Mahadeva iti smritah/ Brihatvaaccha smruto Brahmaa Paratwaat Parameshwarah, Vashitwaadapya vashyatwaadishwarah paribhashitah/ Rishih Sarvatragatwena Harih Sarvaharo yatah, Anupaadyaachha Puurvatwaat Swayambhuriti sa smrutah/ Naraayaanamayano yasmaat tena Naaraayanah smrutah, Harah samsaaraharanaad vibhutvaad Vishnuruchyatey/ Bhagavaan sarva Vijnaanaadavanaadomiti smrutah, Sarvajnah Sarva Vigjnaanaat Sarvah Sarvamayoyatah/ Shivah sa nirmalo yasmaad Vibhuh Sarvagato yatah, Taaranaat Sarva duhkhaanaam Taarakah parigeeyatey/ Bahunaatra kimuktena Sarvam Brahmamayam Jagat, Aneka bheda bhinnastu kreedayatey Parameshwarah/

(Even as a Unique and Singular Entity, the Nirguna-Niranjana assumed Three Forms since the tasks expected were some what self-contradictory viz. Creation-Preservation and Extermination and three distinct Gunas or Features were required to take up the deeds. Maha Deva was in fact accustomed to assume various Forms-some times as one, or two or three and even as in Ananta Rupas or in Endless Profiles. He was playfully habituated to sport different forms, deeds and names appropriate to exigencies of Srishthi-Sthiti and Samhara; this was so since he performed the tasks on his own or by his agents. As he executed the deeds simultaneously with the predominance of one Guna or another or all of the Gunas together, he came to be called *Advaita* to the One and Only; at the beginning itself he was the foremost to appear he was named as *Adideva;*as he was never born he was named *Ajanma;* as he was deeply involved in the happenings of one and all among the human beings, he was named *Prajapati* and as he was the Supreme of Prajas or the People; as he was the Foremost of the Devas, he was called as *Maha Deva;* he was the 'Parama' or the Ultimate, and was thus named *Parameshwara;* as he well-known as Sarva Harana at the time of Pralaya of the Universe or at the end of one's Life Journey, he had the name of *Hari;* as he was Self-Generated or put in differently he got Materialised on his own, he was known as *Swayambhu;* as he was popular as the Final Refuge Point or Ayana of one and all, he was named *Naraayana;* it was in another context that he was lying or Ayana on 'Naara'or Water popular as Ksheera Sagara his most popular name was Narayana; as he is Omni Present anywhere in the Universe occupying

the Entirety he is called *Vishnu;* as he is the Omni-Scient of the goings-on all over spread the length and breadth of the Totality he had the Unique Epithet of OM; as he was the Epitome of Visishtha Jnaana or the Distinctive Knowledge of Everything, he was called *Sarvgjna;* as he was Atma Swarupa he was known as *Sarva; Shiva* as he was Mala Shunya; *Vibhu* as he was Sarva Vyapta or All- Pervading and *Taraka* as he could steer clear of any types of obsctacles. Indeed, is there a need for overemphasis of the obvious by way of explanations about Parameshwara, his innumerable and varied Rupas, leelaas or his playful activities! Suffice to say that the very Existence of the Universe is owed to him!)

Brahmana Dharmas, Ashrama Vidhana and 'Abhinnata' (Indivisibility) of Tri Murtis

Kurma Bhagavan described to Maharshis that after the Sanatana Srishti by Paramatma, Brahma took up the task of Srishti of 'Charaachara Jagat'and created nine Maanasa Putras or Mind-borne Sons viz. Marichi, Bhrigu, Angira, Pulastya, Pulah, Kratu, Daksha, Atri, and Vasishtha. The Four Vedas of Ruk-Yajur-Saama and Atharva constituted the natural appearance of Brahma. At the beginning of Srishti, Trigunas of Satwa-Rajasa and Tamasika were non-existent; there was no Raaga-Dweshas or Desire-Hatred Syndrome and no interplay of 'Arishadvargas'or the Six Basic Enemies of Beings viz. Kama (desire), Krodha (anger), Lobha (greed), Moha (infatuation), Mada (arrogance) and Matsara (jealousy). With the passage of time the concepts of 'Swadharma'and 'Paradharma'accentuated the class-distinction and Brahmana Dharma was defined as : *Yajanam Yaajanam Daanam Brahmanasya pratigraham, Ahyaapanam cha adhyayanam Shasta Karmaani Dwijotthama/* (The six major duties of Brahmanas were stated to be the Performance of Yajnaas, enabling and encouraging the Yajna Karmas, giving as also receiving 'Daanaas'; Adhyayana or Reciting Scriptures and Adhyaapana or Teaching them). Daana, Adhyayana and Yajna are the common features of Kshatriyas and Vaishyas while Kshatriyas have the duties of Law-Order -Defence as Vaishyas perform Business, Agriculture, Trading and Accounting. The other categories are to specialise in Shilpa, Crafts and such other professions.

As regards Ashrama Dharmaas viz. Garhastya-Vanaprastya-Sanyasa and Brahmacharya, Kurma Bhagavan ordained the following:

Agnayotithishurushaa Yajno Daanam Suraarchanam, Gruhastasya Samaasena Dharmoyam Munipungavaah/ Homo Mula phalaashitwam Swaadhyaastapa eva cha, Samvibhaago yathaanyaayam Dharmoyam Vanavaasinam/ Bhaiksaashanam cha Mounitwam Tapo dhyaanamviseshatah, Samyajnaanam cha vairaagyam Dharmoyam Bhikshukey matah/ Bhikshaachaaryaacha shusrushaa Guroh Swaadhyaaya eva cha, Sandhyaa karmaagni Kaaryaacha Dharmoyam Brahmachaarinam/

(Grihastya Dharma mainly entails Upasana of Agnis viz. Garhapatya, Aahavaniya, Dakshinaagni; Atithi Seva; Yagna-Daana- Deva Pujas form the core of Brahmana Vidhi. Havana, Kanda mula phala sevana, Swaadhyaaya and Tapas are the Vaana Prastha Dharmaas; Bhiksha bhojana, Mouna Vrata, Tapa, Samyakm Dhyaana or Composite worship of Deities, Samyak Jnaana and Vairagya or other worldliness are Sanyasa Dharrmas. Brahmachaari Dharmas include Bhiksha Bhojana, Guru Seva, Swaadhyaaya, Sandhyaa karma and Agni Karyas. While annotating Grihasta Dharma, Kurma Bhagavan clarified that sleeping with one's own wife-sujbect to specified qualifications was to be concerned as Brahmacharya itself : *Rithu kaalaa –bhigaamitwam Swadaareshu na chaanyatah, Parvarjyam Grihastasya Brahmacharyamudaa hritam/*

Also, Kurma Deva proclaimed: *Vedaabhyaasonvaham Shaktyaa Shraaddham chaatithi pujanam, Grihastasya Paro Dharma Devataabhyarchanam tathaa/Trayaanaamaashramaanaam tu Grihastho yoniruchtatey, Anyey tamupajeevanti tasmaancchreyaan Grihaashrami/*

(Grihasta Ashrama is considered the seed of the Four Ashramas and the most significant); more so, the 'Purusharthaas' of human beings are Dharma-Artha-Kaama-Mokshaas and hence the importance of this Ashrama.) But the common requirements of all the Ashrams are:

Kashamaa Damo Dayaa Daanamalobhastyaaga Eva cha, Aarjivam chaanasuya cha Tirthaanusaranam tathaa/ Satyam Santosha Aastikyam Shraddhaa chendriya nigrahah, Devataabhyarchanam Pujaa Brahmanaanaam Viseshitah/ Ahimsaa priyavaa ditwamapaishunyamakaltataa,Samaasikamimam Dharmam Chaturvarnerbraveen Manuh/

(Kshama or patience, Daya or compassion, Daada or charity, Alobha or non-greediness, Tyaga or sacrifice, Arjiva /softness of speech and behaviour, Anasuya or lack jealousy / large heartednesss; Tirtha Sevana, Satya or Truthfulness, Santosha or Happiness / contentment; Aastikata or Attachment to Vedas and Scriptures; Shraddha or devotion; Jitendriatwa or overcoming of Physical attractions; Deva Puja, Brahmana Puja, Ahimsa / Non-Violence, Madhura Bhashana or nice manner of conversation and Paapa Rahitya or general attitude of sinlessness). In fact the First Manu named Swayambhu Manu prescribed the above noble traits/ common features of all the Human Beings irrsepective of the Chaturvarnaas. Among Brahmacharis, there again are of two categories viz. *Upakurvaan and Naishthika Brahma tatpara;* Brahmacharis learn and recite Vedas and then enter into Grihastaashrama are called Upakuyravaans while those who always remained with Guru are called Naishtika Brahmacharis. Again Grihastis are of two kinds viz. Udaaseenas and Saadhakaas; the former Grihastis lead a virtuous life and simultaneously take up family responsibilities too are Sadhakas; while those who leave away the Pitruruna, Devaruna, Rishiruna besides leave family, money and social obligations and remain targetted only at Moksha are Udaseenas. Likewise, Sanyasis are of three categories: Jnaana Sanyasis or those Veda Sanyasis or Bhoutika Sanyasis; Bhoutika Sanyasis in which Bhavana is important, while Veda Sanyasis are of Sankhya or Yoga practitioners; and Karma Sanyasis or the performer of the prescribed karmas or deeds.

Singularity of Tri Murthis: Depending on the emphasis of the Satwa-Rajas-Tamasa Gunas of the Eternal and Unique Paramatma, three Murtis were formed as Brahma-Vishnu and Maheshwara:

Tistrastu Murtayah prokta Brahma Vishnu Maheswaraah,Rajah Satwa Tamoyogaat Parasya Paramatmanah/ Anyonyayamanuraktaastey hyanonyamupa jeevinah,Anyonyam pranataashchaiva leelayaa Parameshvaraah/ Braahmi Maaheshwari chaiva tathaivaakshara bhavanaa, Tristrastu Bhavana Rudrey vartantey satatam Dwijaah/ Pravartatey mayyajastramaadyaa chaakshara bhaavanaa, Dwitiya Brahmanah proktraa Devasyaakshara bhaavanaa/ Aham chaiva Maha Devo na bhinnou paramaarthatah, Vibhajya swecchhayaatmaanam sontaraameshwarah sthitah/ Ttrailokya makhilam Srushtim Sadevaasura maanushaam, Purushaha Paratovyaktaad Brahmatwam samupamagat/ Tasmaad Brahmaa Mahadevo Vishnurvishweshvarah Parah, Ekaikssyaiva Smritaastitrastanuh Karyavashaat Prabho/ Tasmaat sarva prayatnena Vandyaah Pujyaah prayatnatah, Yadicchedachiraat sthaanam yattanmokshaakhya mavyayam/

(Paramatma materialised Trimurtis on the basis of Satwa-Rajo-Tamo Gunas for the three basic responsibilities of Srishti-Sthiti-Samhara; the Three Profiles are dependent on each other, transferable to

each other, interested and involved with each other in fulfilling their tasks; they also greet each other, exchange and also supplement each other's thoughts and deeds. Indeed they are indivisible. Also, Rudra is interactive with the inherent thoughts of Brahmi, Maheswari and Akshara / Vaishnavi. From his side said Bhagavan Vishnu / Kurma Deva that the thoughts of 'A'kshara were spontaneous and of the second Letter of the word Akshara denoted Brahmi and so on. As far as Vishnu and Maheshwara were concerned there indeed was no duplication whatsoever. They were mutually and freely exchangeable, divisible yet wholly singular, mystifying and confusing and were indeed one and the same. It was the same Swarupa of Bhagavan who was like all the three who were close-knit! Indeed all three Murtis are worthy of worship and thus the need for attaining any one of them is similar to realise them all.

12. Matsya Purana

Brahma Srishti and Pancha Sargas

Even as he thought of Srishti, Brahma created darkness involuntarily and as the variations of the darkness, five 'Avidyas' occurred viz. Tamas, Moha, Maha Moha, Tamishra and Andha. With meditation in favour of Paramatma, Brahma then visioned a Seed-like Formation of a Five-divisioned Entity surrounded by darkness viz. Prakasha or Jnaana, Stambha or Jada, Sagjna vihina or Chetana vihina, Naga or Stationary or Immobile like Mountains and Trees and Mukhya or the Principal, thus providing broad hints of *Mukhya Sarga* to Brahma about the kind of Srishti that he could take up; even while taking the pointers or suggestions, Brahma also thought of another category of Srishti viz. *Tiryagsrota* or of Pashu-Pakshi Srishti. These types of Srishti did not greatly impress Brahma and therefore resorted to *Deva Sarga* in which the features of happiness and contentment predominated. After further meditation, Brahma realised that there should be an Arvaakstrota Srishti of Human Beings with a mix of Rajasa-Tamasa Gunas with some Satwa Guna as well and thus launched *Manushya Sarga*. This was followed by *Bhuta Sarga* in which the Creations would not possess capacity to acquire but give away. Thus there were Five Sargas viz. Mukhya, Tiryagsrota, Deva, Manusha and Bhutadi. Thus Brahma's Mahat Sarga comprised the categories upto Manusha Sarga; Bhuta Sarga was followed as the Second Sarga while the Third was that of Vaikarika / Aindriyaka Sarga; all these Sargas were considered as Abuddhipurvaka or Unintentional. Then followed Buddhi Purvaka (Deliberate) Srishti and Brahma begot Manasa Putras viz. Sanaka, Sanandana, Sanatana, Rijhu, and Sanatkumara all of whom being Yogis, Parama Vairaagis, and Ishwara Bhaktas who did not further the Creative Deeds. Despite continued Tapas, Brahma had to wait long, got frustrated and out of his eye drops mingled with anger were materialised from his frown the Rudra Rupa called Nilalohita and ten additional Swarupas (Bhava, Sharva, Ishana, Pashupati, Bheema, Ugra, Mahadeva, Ekapaada, Ahirbhudani, Hara). Brahma continued Srishiti of Jala, Agni, Antariksha, Aakaasha, Vaayu, Prithvi; Nadi, Samudra, Parvata, Vriksha,Vanaspati as also Time-Units l ike Lava, Kashtha, Kalaa, Muhurtha, Dina-Ratra, Paksha, Maasa, Ayana, Varsha and Yugas. He then created Marichi from his eyes; Bhrigu from his hridaya or heart; Angira from his head; Pulastya from his Udana Vayu; Pulaha from hisVyaana Vayu; Kratu from Brahma's Shanta Swabhava; Daksha from his Prana Vayu; Atri from his ears, Vasishtha from his Samaana Vaayu; Dharma from Vyavasaaya; and Sankalpa from his Sankalpa or Proposition.

Brahma created from his Eastern Face the Gayatri Chhanda, Rigveda, Trivrutsama, Rathantara (Saama) and Agnishtoma among Yagnaas; from his Southern face, he produced Yajurveda, Rishabh Chhanda, Trishthap Chhanda, Pancha dasha Stoma, Brihat Saama and Uktha; from his Western Face, Brahma

evolved Sama Veda, Jagati Chhanda, Saptadasha Stoma, Vairupa and Atiratra Yagjna; from his Northern face, Brahma materialised twenty one branches of Atharva Veda, Anushthup Chhanda, Aaptoryaama and Vairaja Yagnas. He created Devatas, Rishis, Pitaras and Manushyas; Yaksha, Pishacha, Gandharava, Apsaras, Kinnaras, Rakshasaas, Pakshi-Mriga-Pashu-and Sarpas.

As there was a mixed factor of Dharma and Adharma across the Srishti attempted so far- and more over since the speed of Srishti did not gain momentum- Brahma divided his physique into two Parts: one as Purusha and another as Stree (woman); the latter was named Shata Rupa replete with Jnaana-Vigjnaana and was married to Brahma Putra Swayambhuva Manu. Shata Rupa and Swayambhu gave birth to Priyavrata and Uttanapaada as also two daughters Prasuti and Akriti. Prasuti got married to Daksha Prajapati and Akriti was wedded to Ruchi Prajapati. The latter gave birth to Yagjna and Dakshina while Daksha and Prasuti gave birth to twenty four daughters viz. Shraddha, Lakshmi, Dhruti, Tushti, Pushti, Medha, Kriya, Buddhi, Lajja, Vapu, Shanti, Siddhi and Kirti besides Khyaati, Sati, Sambhuti, Smriti, Preeti, Kshama, Santati, Anasuya, Urga, Swaha and Swadha.

Delineation of Atma Tatwa Swarupa (Guhya Jnaana)

Suta Maha Muni quoted Veda Vyasa to the Rishis at Naimisha Forest that 'Brahmavaadis'or those who cogitated about 'Brahma Gyana'or the Knowledge of Brahma like Sanat Kumara,Sanaka, Sanandana, Angira, Bhrigu, Kanaada, Kapila, Vaama Deva, Shukra and Vasishtha prayed to Narayana Maharshi at Badarikaashrama and the latter appeared along with Nara Maharshi. The Brahmavaadis requested Narayana Maharshi to answer certain queries which had not been replied satisfactorily in their comprehension such as to what was the 'raison d'tre'or the cause of Creation; which was the Shakti that scripted, sustained and decimated it; what precisely that Atma or Soul meant and what indeed was the 'Paramartha' or the Final Goal all about! On hearing this, Maharshi Narayana discarded the Form of a Tapaswi and assumed the distinct Swarupa of Vishnu with Four Hands and Ornamentation of Shankha-Chakra-Gadaa-Saaranga besides Srivatsa accompanied by Devi Lakshmi. Simultaneously, Maha Deva too appeared at the behest of Vishnu as both of them were seated comfortably and when Vaasudeva posed the same questions that the Maharshis gave, Maheswara provided replies while cautioning confidentialty of the explanations:

Atmaa yah Kevalah Swasthaha Shaantah Sukshmah Sanaatanah, Asti Sarvaantaraha Saakshaa-cchinmaatrastamasah Parah/ Sontaryaami sa Purushaha sa Praanah sa Maheswaraha, Sa Kaalogni-stadavyaktam sa Ye Vedamiti Shrutih/ Asmaad Vijaayatey Vishwamaschaiva pravileeyatey, Sa maayi Maayaya baddhah karoti Vividhaastanuh/

(Vedas affirmed that 'Atma'or The Soul which was Unique or Singular, Vigorous, Wholesome, Tranquil, Tiny, Ancient, Intrinsic and beyond Tamo Guna was the Purusha, the Praana or Life and Maheshwara himself as also Agni, Kaala and the Unknown! This Samasara or the Universe was created by Parameshwara who also absorbed it into him; the Maha Maya which surrounded lesser layers of Maya created various Beings; indeed, the Pure Atma was not subject to changes nor features; it neither allowed transformation nor was prone to motivation).

Na chaapyam samsarati na cha Samsaarayet Prabhuh, Naayam Prithi na Salilam na Tejah Pavano Nabhah/ Na Praano na Mano –Vyaktam Na shabdah sparsha yevacha,Na Rupa rasaghandhaascha

naaham Kartaa na Vaagapi/Na Paani paadow no paayurna chopastham Dwijottamaah,Na Kartaacha na Bhoktaa vaa nacha Prakritin Purushou, Na Maayaa naiva cha Praanashchaitanyam Paramaarthathah/

(The Supreme Atma was neither Earth, nor Water, Tejas / Radiance, Wind nor Sky. It was neither Life, nor Mind, nor the Unknown, nor Shabda /Sound-Rasa/ Taste-Gandha /Smell; it was not the feeling of the Self nor of the Voice. One coud not identify the Soul as hands, feet, nor the Marmaavayaas; neither the Kartaa the Performer nor Bhokta- the one who experienced the performance; The Atma was not Prakriti and Purusha; not the Maya /Illusion and Life; in fact the Universe and Paramatma are clearly separated entities!

Yathaa Prakaasha tamasoh sambandho nopapadyatey,Tadvaikyam na sambanthah Prapancha Paramaatmanoh/ Chaayaa tapou yathaa lokey Paraspara vilakshanou, Tadah tasya Bhaven muktirjanmaantara shatairapi/ Pashyanti Mumanayo yuktaah swaatmaanam Paramaardhatah, Vikaara heenam Nirduhkha maanaanda -atmaanavyayam/ Aham Kartaa Sukhi Duhkhi Krusha Sthuleti yaa matih, Saa chaahankaara krutwaadaatmanya ropyatey Janaih/

(Just as darkness and light were clearly distinctive, Samsara and Paramatma had no relevance of each other. Purusha and Prapancha too were quite different like sunshine and shadow. If Atma were unclean, diseased and full of malices by nature, then it could never have been purified even after thousands of lives and Yogis or Sages could never have visioned a spotless, blissful, indestructible and eternal Soul otherwise!) Paramatma therefore emphasised thus:

Aham Kartaa Sukhi Duhkhi Krushah Sthuleti yaa matih, Saa chaahankaara kartutwaa daatma -atmanyaa ropyatey janaih/ Vadanti Veda Vidwaamsaha saakshinaam Prakruteyh Param, Bhoktaara -maksharam Shuddham Sarvatra Samavasthitam/ Tasmaadajnaana mulo hi Samsaarah Sarva dehinaam, Ajnaanaadyanyathaa Jnaanam taccha Prakriti sangatam/

(Human Beings tend to attribute their feelings as per their own mind-set and Ahamkaara/self- pride as though they were the Kartas or the responsible persons for their happiness, unhappiness, thinness or stoutness and so on; accordingly they reflect their emotions and sentiments to their inner consciousness and Atma (Soul). But those who were enlightened and learned with the knowledge of Vedas and Scriptures would indeed realise that there was a force beyond them and their nature and that indeed was the Eternal and All-Pervasive Para Tatwa; ignorance of that Reality which was far different from the illusion was the High Divider.)

Nityoditah Swayam Jyotih Sarvagah Purushah Parah, Ahamkaaravivekena Kartaahamiti manyatey/ Pashyanti Rishayovyaktam Nityam Sadasaad –makam, Pradhaanam Prakritim buddhwaa kaaranam Brahma vaadinah/ Tenaayam samgatohyatmaa Kutasthopi Niranjanah, Swaatmaanamaksharam Brahma naavabudhyet Tatwath/Anaatmanyaatma vijnaanam tasmaad duhkham tathetaram, Raagadweshaadayo doshaah Sarvey bhraanti nibandha –naah/Karmanyasya bhaved dosah Punyaapunyamiti stitih, Tadhshaa Deva Sarveshaam Sarva Deva samudbhavah/

(Due to one's own ego and ignorance, human beings tended to confuse themselves as Parama Purusha - the Self-Illuminated one- and declared that whatever was achieved or not was due to their own effort or lack of it. Brahmavaadi Rishiswould clearly distinguish the Supreme, the Prakriti, and the Cause as also the Truth and Fallacy and thus seek 'Saakshaatkaara'or Ready Realisation. The dormant, invisible and

unfelt Truth would indeed co-exist with the illusions of life vis-à-vis the Eternal which got camouflaged! In the 'Anaatma' Tatwa or of the Non-Soul, even Atma Vijnana too woud get polluted due to 'bhranti' or illusions as likings and dislikings were produced leading to Depravities or Moralities. This was the reason why Paapa-Punyaas got generated and different kinds of human beings came into existence.)

Nityah Sarvatragohyaatmaa Kutastho Dosha Varhitah, Eka sa bhidyatey Shaktyaa Maayaya na swabhavatah/ Tasmaadadvaitamevaahur Munayah Paramaartaah, Bhedo Vykaswabhaavena saa cha Maayaatmasamshrayaa/ Yathaa hi dhumasamparkaannaakaasho maliney bhavet, Antahkaarana jairbhaavairaatmaa tadatra lipyatey/ Yathaa swaprabhayaa bhaati Kevalah Spatikomalah, Upaadhiheeno Vimalaastathaivaatmaa Prakaashatey/ Jnaana swarupameyvaahur jagatetad Vichakshanaah, Artha swarupamevaajnaah pashyantanye kudrushtayah/

(That was also the reason why the Unique Partamatma was displayed in variegated types of Beings due to Maya Shakti or the Power of Illusion. Munis therefore believed firmly that Atma by itself was 'Advaita' or Singular but due to interaction with Maya looked as several entities, just as hot sunshine would pollute the Sky and hence the Purity of Atma was affected) .

Yadaa Sarvani Bhutaani Swaatmanyevabhi pashyati, Sarva Bhuteshu chaatmaanaam Brahmaa sampadyatey tadaa/ Yadaa Sarvaani Bhutaani samaadhistho na pashyati, Ekibhutah parenaasou tyadaa bhavanti kevalah/ Yadaa Sarvey pramuchyatey Kaamaa yesya hrudi sthitaah, Tadaasaavamrutibhutah kshemam gacchati Panditah/Yadaa Bhuta prudhakbhaavamekastha manupashyati,Tata eva cha vistaaram Brahmaa sampadyatey tadaa/ Yadaa pashyati chaatmaanam kevalam Paramaarthatah, Mayaa maatram Jagat krutstnam tadaa Bhavai Nivrutah/

(When Yogis could view all the Beings as existed in their own selves, that would become the achievement of Brahma Bhava. When Yogis reached a Samadhi Position or an Elevated Status of Enlightenment perceiving that all Beings in the World were just the same then they would have reached Atma Darshana or the Vision of the Soul and Brahma Bhava or the feeling of Oneness. Yogis woud then have no further desires and reach a stage of Fulfillment; then they feel equality of all Beings and sincerely reach a sensation of Oneness or Brahma Prapti. When Yogis vision 'Paramaartha' and the Uniqueness of the Supreme then Maya or Illusion would have been destroyed and the entire Universe would look as a Single Entity.)

Yadaa Janma jaraa duhkhavyaadheenaa meka bheshajam, Kevalam Brahma Vijnaanam Jaayatosow tadaa Shivah/ Yathaa Nadee nadaa lokey Saarenaikataam yayuh, Tadaatmaakharenaasou nishkalenai - kataam vrajet/ (When Yogis realise that birth, old-age, misery and disease would happen due to 'Karma' or previous actions and of the awareness of that Brahma Gyan, then Shiva Rupa would have been realised. Just as Rivers and Rivulets would reach the Ocean finally, the individual 'Jeevatmaas' would get submerged into Paramatma.)

Tasmad Vigjnanamevaasti na Prapancho na Samsrutih, Agjnaanenaavrutam Loko Vigjnaanam tena muhyati/ Tad jnaanam Nirmalam Sukshmam Nirvikalpam yadavyayam, Agjnaana mitarat Sarvam Vgjnaanamiti mey matam/ Etad vah Paramam Sankhyam bhaashitam Jnaana –muttamam, Sarva Vedaanta saaram hi yogatastraikachittataa/Yogaat sanjyayatey Jnaanam Jnaanaad yogah pravartatey, Yogi Jnaanaabhi yuktasya naavaapyam Vidyatey kwachit/ Yadeva Yogino yaanti Saankhyaistad - adhigamyatey,Evam Saankhyam cha yoga cha pashyati sa tatwavit/

(Hence, Vigjnaanaa was ever-existent and not Samsara; Vigjnaana / Knowledge was surrounded by Agjnaana/ignorance. In other words, what ever was Nirmala, Sukshma and Avyaya was Jnaana and the rest was worthy of discarding. Sankhya Yoga was that Jnaana only and was the Essence of Vedas. That was what worth concentrating about.)

Having explained the above, Parameswara told the Brahmavadi Maharshis further as follows:

Esha Atmaahamavyakto Maayaavi Parameshwarah,Keertitah Sarva Vedeshu Sarvaatmaa Sarvato –mukhah/ Sarva Kaamah Sarva rasah Sarvagandhojaraamarah ,Sarvatah paanipaadohamantaryaami Sanaatanah/ Apaani paado javano graheetaa hridi samsthitah,,Achakshurapi pasyaami tathaa karnah shrunomyaham/ Vedaaham Sarvamevedam na maam janaati kaschana, Praahumarhaantam Purusham maamekam Tatwa darshanah/ Pashyanti Rishayo hetumaatopanah Sukshma darshanah, Nirgunaamala rupasya attaddaishwaryamuttamam/ Yatra Devaa vijaananti mohiyaa mama Maayayaa, Vakshye samaahitaa yuyam Shrunudhwam Brahma vaadinah/ Naaham prashastaa Sarvasya Maayaatitah swabhavatah, Preranaami yathaapeedam kaaranam Sooraye Viduh/ Yasmey guhyatamam deham sarvagam Tatwadarshanah,Pravishtaa mama Saayujyam labhantey Yoginovyayam/Teshaam hi vashamaapannaa Maayaa mey Vishwarupini, Labhantey Paramaam Shuddhim Nirvaanam tey mayaa saha/ Na teshaam punaraavrittih Kalpakoti shatairapi, Prasaadaan –mama Yogeendraa etad Vedaanushaasanam/ Naaputra sishya yogibhyo daatavyam Brahma -vaadibhih, Maduktametad Vigjnaanam Samkhyayoga samaashrayam/

(I am Antaryami, Avyakta, Maayavi , Parameshwara, Sarva Veda Swarupa, Sarvatma, Sarva Kaama, Sarva Rasa, Sarva Gandha, Ajara, Amara, Sanaatana and full bodied with hands and feet, although I can move without hands and feet. I am fully aware of the ins-and-outs of the Prapancha but none knows about me. Some call me Adviteeya and some 'hetuvaadaas' claim that they are aware of the Cause of their existence, but for sure even Devas are not aware of my Reality as they are all steeply immersed in Maya. Now, listen to me carefully: Even being fully independent of and distinct from Maya, I provoke Maya to create situations due to reasons of such situations and accordingly Maya generates the specific situations. My all-pervasive 'deha'or Physique [which certainly not the outcome of Pancha Buthas or Gunas or Tatwas which were my branded products] is perhaps partly visioned by Tatva darshis and Maha Yogis and some selected few are even absorbed into me which is called Sayujya! Such handpicked ones would not have 'Punarjanma' for even crores of Kalpas; indeed that would be my Directive and Discretion. The Atma Tatwa or 'the Saankhya Yoga Samanvita Vijnaana' that I am now indicating in a hazy form may be taught to Brahma Vaadis to their sons, dicsiples or trusted Yogis only and to none else!)

Rudiments of Yoga Practice, Yoga Mahima and re-emphasis on the Oneness of Shiva-Narayana

Parameshwara himself describes to the Maharshis about the significance of Yoga in the quest of the Truth; just as Surya Deva is readily viewed on the Sky so could be the vision of Paramatma. Yogarupi Agni demolishes the store of sins and facilitates the attainment of such Jnaana that leads to Mukti.

Yogaat sanjaayatey Jnaanam Jnaanaad Yogah pravartatey, Yoga jnaanaabhi yuktasya praseedati Maheshwarah/

(From Yoga is achieved Jnaana and Jnaanaa transforms Yoga to the further pursuit to Maheswara). Yoga practice might as well be performed once or twice or even thrice a day. Yoga could be in two forms:

Abhaava Yoga or Maha Yoga; the former type aims at Nirvikalpa Swarupa or 'Atma Sakshaatkara' (Vision of the Inner Soul) while Maha Yoga targets Parameswara (Super Soul).

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 Chandrayana. Swadhyaaya or self-practice of recitation of Vedaanta Shastras, Shata Rudreeya and Pranava etc. providing Satwika-Vriddhi; Swaadhyaaya 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 Dhyaana- Avaahana-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, Dhyaana 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 Dhyaana. Imagining an 'Ashtadala Kamala or an 'Eight-leafed Lotus, one must concentrate on the Hiranmaya Kosha (Sheath) in which the Vishudda Parama Jyoti exists and nothing else would matter:

Yetad guhyatamam dhyaamam dhyaanantaramathocchatey, Chintayitwaa tu Purvoktam Hritaye Padmamuttamam/ Atmaanamatha kartaaram tatraanala samatvisham, Madhye vahnishikhaakaaram Purusham Panchavimshikam/ Chintayet Paramaatmaanam tanmadhye Gaganam Param, Omkaara bodhitam tatwam shaswatam Shivamachyutam/

(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 splendrous 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 Yoga which is the Essence of Vedas and is accessible to those who firmly believe in Brahmacharya, Ahimsa, Kshama or fortitude, Shoucha, Tapa, Dama, Santosha, Satya and Asthikata or Unswerved Faith in the Supreme as these are the pre -requisites of the Pashupata Vrata.

Parama Shiva says: *Veeta raaga bhaya krodhaa manmayaa maamupaashritaah, Bahavenena yogena putaa madbhaavamaagataah/ Ye yathaa maam praadyantey taamstayaiva bhajaamyahjam, Jnaana yogena maam tasmaad yajeta Parameshwaram/ Athavaa Bjhakti yogena Vairaagyena parena tu, Chetasaa bodha yuktena pujayenmaamsadaa shuchih/*

(Those who shun desire, fear and anger do approach me by performing the Pashupati Vrata and had all been blessed; they could adopt the medium of Jnaana Yoga or Bhakti Yoga but I relieve them of Samsara Bandhanas for good). He further affirms:

Adveshata Sarva bhutaanaam maitrah Karuna yevacha, Nirmomaa nirahankaaro yo madbhaktah sa mey Priyah/ Santhushtah Satatam Yogi yatatatmaa drudha nischayah, Mayyarpitamano buddhiryo madhaktah sa mey priyah/ Yasmaannuddejito loko Lokaannujjeto cha yah,Harshaamarsha bhayodvegairmukto yah sa hi mey priyah/ Anapekshah Shuchirdaksha udaaseeno gatvyathah, Sarvaarambha parityaagi Bhaktimaan yah sda mey priyah/

(Those Bhaktaas who treat every Being without malice, hatred, and self-pride; but with friendliness, kindness and affection are dear to me; those who are contented, self-controlled, strong willed, ever-engaged in Yoga and totally dedicated to me are dear to me; those who neither get excited nor prone to exciting others, but are fearless, placid and composed are dear to me; those who never crave for worldly desires, but are ready to sacrifice, are impartial, are ready to face challenges of the right kindand are not non-starters due to hesitation are indeed near and dear to me.) Having given his preferences, Maha Deva underscores that his bhaktas should perform Shiva-Linga Puja always and any where that is clean and pro-active, but with extreme devotion and dedication- be it in water, inside Agni, addressed to Surya or Sky and even in one's own heart! What is of signifiance is that any Puja to Shiva performed in faith, concentration and total bhakti and that shall be rewarded without doubt.

Re-emphasis on the Oneness of Shiva-Narayana: In the context of the above, Maha Deva emphasised again as in earlier pages about the identity of himself and Vishnu Deva; this was necessary since a seperate 'Ishwara Gita'in the current Kurma Purana sought to clarify that its contents were in no way contradictory ; even in the description of Shiva Tandava described above, Vishnu too was stated to have joined the Celestial Dance! Maha Deva thus confirmed as follows:

Ayam Narayano yohameeshwaro naatra samshayah, Naantaram ye prapashyanti teshaam Devamidam param/ Mamaushaa Paramaa Murtirnaaraayana samaahvayaa ,Sarva Bhutaatmabhutasthaa Shantaa chaakshara sangjnitaa/ 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 teshaam punarudbhavah/ Tasmaadanaadi nidhanam Vishnumaatmaanamayayam, Maameva samprapashayadhvam Puja-yadhvam tathaiva hi/ Yenyathaa maam prapashyanti matvemam Devataantaram, ye yantin Narakaan ghoraan naaham teshu vyavasthitah/ Murkham vaa Panditam vaapi Brahmanamvaa 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 Murkhaas 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 humilty and belief.) Then both Vishnu and Shiva disappeared simultaneously, stated Vyasa Muni.Veda Vyasa thus concluded ISHWARA GITA with the Phala Shruti that whosoever reads, or hears or anylises the contents of this important Part of Kurma Purana would be freed from sins and attain Brahma loka.

Shiva's discourse on Karma and Jnaana Yogas:

Mahadeva replied to the above queries on the same lines of what he revealed to Brahmadeva too: To attain Mukti, human beings have two options of Sankhya Yoga; one is Karma Yoga another is Jnaana Yoga; Karma Yoga alone would not secure Moksha and it has to be supplemented with Jnaan Yoga:

Na kevalena Yogena drushyatey Purushah Parah, Jnaanam tu kevalam samyagapavarga phala Pradam/ Bhavantah kevalam yogam sdamaashritya vimuktayey, Vihaaya Saamkhyam Vimalamakur-vanta parishramam/Etasmaat kaaranaat Vipraa Nrunaam kevaladharminaam, Aagatohamimam desham jnaapayan Moha sambhavam/

(Merely Karmayoga shall not reach one to Mukti; Jnaana nishtha or the discipline of Jnaana too is essential. You persons are merely following karma sadhana without jnaana and that was the reason why I had to descend down in disguise to correct you!). You should all try to learn, understand and visualise the Jnaana route to Mukti. Atma (Inner Soul) is pure, unadulterated with inhibitions, transparent and permanent. That is the Brahma bhava; Yatis who practise the vision of Vishwa Swarupa become aware of that Jnaana and distinguish wood for the forest! Karma yoga or the relentless practice of virtuous deeds is no doubt useful and essential upto a point but knowing of Paramatma and of his qualities of Omni Presence, Omni-Science, Omni Potence, of His Infinity and Permanance needs to be understood clearly and then continuous meditation be resorted to).

Jnaana yogarataah Shaantaamameva sharanam gataah, ye hi maam bhasmanirataa dhyaayanti satatam hridi/ Madbhakti Paramaa Nityam yatayah ksheenakalmashaah, Naashayaamyachiraat teshaam ghoram Samsaara saagaram/

(Those who truly understand the futility of Samsara in their hearts would smear Bhasma on their face and body as a sign of Vairagya, seek my protection recognising my Supremacy and engage in my Dhyana constantly). My Bhaktas must practise equanimity of sorrows and joys; from temporary failures and successes besides worldly distractions and joys.Then they should practise Brahmacharya, accord least importance to dress and related attributes of physical looks, false prestiges and vanity; enforce physical-mental control and think of nothing else than me.

Mahadeva stated that in the past, he prescribed Paashupata Vrata:

Yesha Paashupato Yogah sevaneeyo Mumukshubhih, Bhasmacchannairhi satatam nishkaamairiti vishrutih/ Veetaraaga bhayakrodhaa manmaa maamupaashritaah, Bahavonena yogena putaa madbhaava –maagataah/

(Those 'Mumukshus' who aim at Moksha have no desires and are always in the practice of Pashupata Yoga with Bhasma and Nishkaama as their hall-marks. They are fully rid of desire, fear and anger and surrender themselves into my sanctuary).

Bhagavan further asserted:

Veda murtiraham Vipraa naanya Shaastraardhavedibhih, Jnaayatey matswarupam tu muktwaa Vedam Sanaatanam/ Sthaapayadhwamidam Maargam Pujayadhwam Maheshwaram, Achiraadaishwaram Jnaanamut- pashyati na samshayah/ Mayi Bhaktischa Vipulaa Bhavataamastu Sattamaah, Dhyaatamaatrohi Saamnidhyam daasyayaami Munisattamaah/

(Brahmanaas! I am the Veda Murti. Persons like you who ignored Sanaatana Vedas and sought to adopt novel interpretations of Shastras could indeed never realise me; You must now on revise your ways of thinking and observe Ishwara Puja which should provide you the Sanatana Jnaana of Ishwara without doubt. May you all be granted with enormous devotion to me; as you ponder about me and meditate to me, you should be able to come near to me!)

As Maha Deva preached the above and disappeared, the Maharshis commenced worship with full vigour and in the process and passage of time, they broadened their vision and raised certain relevant and germane queries in the quest of further knowledge:

Kimasya Jagato Mulamaatmaa chaasmaka –meva hi, Kopi syaat Sarva bhaavaanaam hetureeshwara eva cha/

(What is the root cause of this Universe! The reply would be : The Atma is the genesis of the Universe!; What is the causation or inter-connection between Atma and the Material in the Universe! The reply would be: Maha Deva is the Creator of all 'Bhaavaas' or Material.)

To annotate these pertinent queries, Devi Parvati appeared and the Maharshis who visioned her with thousands of 'Tejojwaalaas' or innumerable strings of extra- ordinary flames as the Maharshis came to realise that Maheshwari was the Mula Shakti- the 'Paramasya Beejam' or the Supreme Seed- which was the Causation! They commended Parvati as the Maha Maya Shakti and saluted her:

Iyam hi saa Jajato yonirekaa Sarvaatmikaa Sarvaniyaamikaa cha, Maaheshwari Shaktiranaadi Siddhaa Vyomaabhidhaanaa Divi Raajateeva/ Asyaam Mahat Parameshthi Parastaanmaheshwarah Shiva Ekotha Rudrah, Chakaara Vishwam Para Shakti nishthaam Maayaamathaaruhya sa Deva Devah/ Eko Devah Sarva Bhuteshu Goodho Maayee Rudrah Sakalo nishkalascha, Sa yeva Devi na cha Tad vibhinnam etatjjyaatwaa hyamrutatvam vrajanti/

(This Maheshwari Shakti is indeed the core source of the Samsara and its Supreme Enforcer and Regulator; Devadi Deva Parameshthi the Unique and Adviteeya depends on his own manifestation as Maya does ably assist in the Creation and deeds of the Universe).

13. Padma Purana

'Bhagavaaneka Eva Janardana'! - The Unique and the Timeless Unknown

At the foremost, Brahma got materialised from a Golden Egg which was full of water; outside the water was 'Tejas' or Extraordinary Radiance; 'Vayu' the Source of Life, which in turn was enveloped by 'Akash' (the Sky). The resultant interaction was 'Ahamkar' (the Great Ego or the Temperament or the Natural Dispostion or the Image). The 'Maha Tatva' led to the Creation of Three Kinds of mind-based 'Ahamkaras'viz. Vaikarik (Satvik), Taijasika (Rajasika) and Bhutaadi Rupa (Tamasika). The Tri Gunas created Five 'Karmendriyas' and Five 'Jnanendriyas'; Five Elements of Prithvi, Jala, Tejas, Vayu, and Akash are also taken into count by the Maha Tatva. Tanmatras of Shabda, Sparsha, Rupa, Rasa and Gandha are the Jnanedriyas and the corresponding Karmendriyas viz. ears, skin, eyes, tongue and nose. Bhagavan Vishnu in the form Brahma assumed 'Rajo Guna' and made the latter take up the task of Creation in theoretical and concrete forms alike ranging from Moving Objects like Devas to Danavas, human beings, animals, birds and reptiles to Immoveables like mountains, oceans, rivers, flora and fauna; the Lord Narayana embodied Satya Guna to preserve what all was created and Rudra symbolized Tamo Guna assumed the spirit of 'Samhara'. At each of the termination points of Kalpas, Maha Vishnu rests on water over a self-generated Sesha Nag's bed and after his 'Yoga Nidra' (Meditative Slumber) reassumes the forms of Brahma, Vishnu and Maheswara once again. Thus, Bhagavan Janardana carries on with the Eternal Tasks of 'Srishti', 'Paalan' and 'Samhar'.He is the 'Avinashi' (Indestructible) Paramatma: *Srishtisthithaynta Kaaranaad Brahma Vishnu Shivaatmakah, sa sanjnaam yaati Bhagavaaneka yeva Janardanah!*

Concept of Time and 'Brahma Srishti' (Creation by Brahma)

Pulastya Maha Muni affirmed to Bhishma that Brahma was Narayana Himself and that in reality he was Eternal. But in a formal sense it was stated that Brahma was 'created' and in that normally recognised manner Brahma had hundred years of age; apparently, the concept of Time would have to have a basis and that was why Brahma's age was determined notionally as of hundred Brahma Years; in other words, 'Para'or the first half was over and his present age has entered the 'Paraartha', the second half (viz. Fifty first year).This was how, the concept of Time emerged. Every fifteen 'Nimeshas' constitute one 'Kaashtha'; thirty Kashthas one one 'Kala'; thirty Kalas make one 'Muhurtha'; thirty Muhurtas make one day/night, thirty day/nights make on 'Maasa'; (half Maasa makes one 'Paksha'), six Maasas make one 'Ayana' and two Ayanas-Dakshinayana and Uttarayana- make one 'Year'. Dakshinayana is a night for Devas and Uttarayana their day. One hundred human years make one day-night of Devas. Twelve thousand Deva Years make four Yugas viz, Satya Yuga, Treta Yuja, Dwapara Yuga and Kali Yuga and these four Yugas make one Maha Yuga which is Brahma's one day! Satya Yuga comprises 4800 DevaYears including 'Sandhya mana' of 400 years and 'Sandhyamsha maana of additional 400 years; Treta Yuga comprises 3600 Deva Years including 600 years of 'Sandhya/ Sandhyamsha mana'each; Dwapara Yuga of 2400 years including 200 years of 'Sandhya/ Sandhyamsha mana'each and Kali Yuga of 1000 years including 100 years each of Sandhya / Sandhyamsha manas.Deva Years are 360 times more than human years. For instance, the duration of Kali Yuga in human year terms is 432,000 years; Dwapara's is 864000; Treta Yuga's is12, 96,000 and of Satya Yuga is 17, 28,000 years; all the Yugas totalling 432, 00, 00,000 (432 million) make one Chaturyuga and that constitutes one Brahma Day! In one day of Brahma there are fourteen Manvantaras and each Manvantara has 8, 51,000 of Deva Years. There are two kalpas on one day-night of Brahma.At the end of the previous Kalpa, Brahma felt fresh from the previous night and found that Prithvi was submerged in water while Bhagavan Varaha Deva entered into water and Prithvi prayed to him; in response, Varahadeva emanated a 'Ghur Ghur' sound which was like the reverberation of Sama Veda, lifted up Prithvi from Rasala loka by the might of his horns, Devas

rained fragrant flowers from the sky, Rishis went into rapturous tributes to Vishnu's incarnated Varaha Rupa; and Brahma implored the latter to allow him recommence Srishti with his blessings as also to preserve and administer the Creation that he would so generate even as the Lord gracefully replied to say: 'Tathastu!' (So be it!).

Brahma's first Srishti being Maha Tatva, the creation of Tanmatras was known as Bhuta Sarga or the Second Srishti; Vaikarika or Satvika Ahankara was the third Srishti of Indriyas or Aindriya Sarga; the Fourth Srishti is the Mukyha Sarga related to Mountains, Forests and other Sthaavara Srishti; the fifth Srishti relates to Pashu-Pakshi (Animals and Birds); the seventh Srishti was called Deva sarga or Urthva faced and was of Devas; and Seventh Srishti was of Manava Sarga; the Eighth was of Anugraha Sarga which could be of Satvika or Tamasic nature and finally the Ninth Srishti called the Kaumara Sarga which could be of Prakrita or Vaikrita Marg.

Depending on the carry forward of one's own balance of 'Papa-Punya'of the previous time-frame preceding the Pralaya, placement of lives was commenced by Brahma in the New Age. Arising out of his 'Manasika Samkalpa' (Mind born Proposal), Brahma created various species including Devas, Asuras, Pitaras and human beings. From his thighs, the evil Asuras emerged and as per his free will various birds were created. From his stomach surfaced cows, his shoulders the wolves; his face created horses, elephants, asses, nilgais, deer, camels, etc.each species multiplying several others. Brahma's body hairs created fruits, roots and foodgrains. From his right extreme face, Brahma created, Gayatri Chhandah, Rig Veda, Tivritstoma, Rathantara, Agnihoshtha yagna; from South-faced he created Yajur Veda, Tristhub Chandas, Panchadasha stoma, Brihatsaama, etc; Sama Veda, Jagati Chhanda, Saptadashastoma, 'Vairupa' etc; from the Western face; Brahma created Ekavimshatstoma, Atharva Veda, Aptoryama, Anushthup chhanda, and Vairaja from the Uttaravarti Mukha. Miscellaneous 'Pranis' were created from any of the limbs of Brahma. To sum up thus at the beginning of the Kalpa, Prajapati Brahma created Devas, Asuras, Pitaras and human beings as also of Yakshas, Pishachas, Gandharvas, Apsaras, Siddhas, Kinnaras, Raakshasaas, Lions, Birds, Animals and Reptiles.

Ideal features of Brahmanas and significance of 'Gayatri Mantra'

Janmana Brahmano jneyaha Samskarai Dwija Ucchatey, Vidyaya yaati Vipratvam Thribhih Shrotria lakshanam/ Vidyaputho Mantraputho Veda putasthayaiva cha, Tirtha-Snaanadibhirmedhyo Viprah Pujyatamah smrutah/Narayane sadaa bhaktah shuddhantah karanastatha, Jitendriyo Jitahkrodhah samamah Sarvajaneshu cha/ Gurudevaatiye bhaktah pitroh shusrushaney ratah, Paradaarey manoyasya kadaachitraiva modatey/ Puranakathako nityam Dharmaakhyaanasya santatih, Asatyaiva darshaatrithya -mashvamedhaadijah phalam/(A Brahmana boy is a Brahmana by birth; by virtue of 'samskara'or Training / Practice, he is known as a 'Dwija' and by virtue of 'Vidya' or education of Scriptures, he is called a 'Vipra'. Thus the three features of a 'Shrotriya' or a Complete Brahmana are 'Janma' (birth), 'Samskara' (tradition and training) and 'Vidya' (Knowledge). A Brahmana becomes worthy of worship once he is purified with 'Tirtha Snanas' or bathing at holy Places and is fortified with Vidya, Mantra and Vedas.The 'darshan' or seeing of a complete Brahmana yields fruits of performing Ashwamedha Yagna etc. once he always maintains devotion of Bhagavan Narayana; his conscience is clear and clean of petty matters; his feelings are uniformly balanced for one and all; his bhakti is transparent and uniform to Gurus, Devatas and Atithis; his dedication and service is constant for his parents; his views and reactions

are unblemished for women and transient desires and emotions; and his mind and speech are always engaged in and cogitative about Puranas and Matters of Spiritualism!)

Lord Brahma himself was stated to have described an ideal Brahmana as above to Devarshi Narada as quoted by Sage Pulastya to Bhishma. Lord Brahma also stated that a Brahmana was he who could treat a friend or foe with equal feelings of kindness; who could behave all human beings in an impartial and unbiased manner; who would never resort to thieving any object or money even if available in a free jungle; who would be completely devoid of desires, annoyances, mean mindedness, excessive possessions, jealousy, and anger; who is not controlled by 'Indriyas' or physical properties; and who would recite Yajur Veda and other Scriptures with their meanings, and the Twenty Four Lettered Tripada Gayatri! Lord Brahma further declared that even mere the conversation by a person with a Brahmana as described above would lead him to 'Uttama Gati' or noble path, provided that person observed daily 'snaan' and Brahmana Puja, and practice of Noble 'Vratas' and consuption of Ganga water.

Narada enquired of Lord Brahma about the features, the special import of each 'Akshar' or Letter of Gayatri Mantra and the 'Kukshi'-'Charan'and 'Gotra' of the Stanza.The Gayatri Mantra's Chhanda (Prosody or Poetic Structure) is called 'Gayatri' and ruling Devata is 'Savita'. Gayatri Devi's 'Varna' or colour is 'Shukla' (White); her face is of 'Agni' (Fire) and her Rishi is Viswamitra. Lord Brahma is Gayatri's 'Mastak' (head); her 'Shikha' or the Head-hair is Rudra; her heart is of Lord Vishnu. She is the dominating Deity of 'Upanayana Karma' or the Task of Wearing the Holy Thread which qualifies a person to recite Gayatri Mantra. Devi Gayatri was born into 'Saankhyaana Gotra'. Three Lokas are her Charanas or feet. Prithvi (Earth) lies in Gayatri's 'Kukshi' or in her stomach. One aligns each letter of the Gayatri Mantra totalling twenty four to the parts of a human body from the feet to head and the process of alignment of the body part and each of the letterrs of the Mantra is called Nyasa. A Brahmana performing the Nyasa or alignment of the Letters of the Mantra with the concerned body part is stated to have attained Brahma Loka; to realise or to be aware of the meaning and significance of each letter of the Mantra would lead to 'Vishnu Sayujya' or accomplishment of Oneness with Vishnu. Gayatri's second distinct Form comprises an Eighteen Lettered Yajur Mantra viz: Om Agneyrwaakpumsi Yajurvedina jushta Somam piba Swaha/ The Mantra commences with the word 'Agni' and ends up with the word 'Swaha'. One has to recite this Mantra hundred times while standing in water. The power of this Mantra is such that the recitation dissolves crores of Sins including even the 'Maha Patakas' like 'Brahma Hatya'. The same procedure is to be followed by reciting Vishnu Mantra, Maheswara Maha Mantra, Devi Mantra, Surya Mantra, Ganesha Mantra and so on. The Brahmanas who practise the Mantra recitals on these lines need to be given special 'Danaas' and the donors of the Daanaas achieve 'Akshya Punya' or Undiminishing Punya. Those Brahmanas who are 'Swadhyaya parayanas'or self-taught and at the same time teach others, recite for the benefit of others and also let others read for every body's benefit are as good as Vishnu. Practising Gayatri Mantra by the 'Nyas' or alignment of each word and body part, understand the purport and meaning of each word and perform 'Pranayama' concurrently bestows 'Brahmapada prapti'.

The next significant question posed by Sage Narada to Lord Brahma related to the Form or Swarupa of Pranayama, the concerned Deity relevant to each Word of Gayatri and the body part alignable with the specific letter of the Gayatri Mantra. The process of Pranayama comprises 1) 'Puraka Kriya' or the filling up the body with Prana Vayu (the wind of Life) from bottom to heart or mix up with 'Apana'Vayu from the bottom with the Prana Vayu inhaled into the heart; 2) 'Kumbhak Kriya' or stopping the breath; 3)

‘Rechaka Kriya’ or exhale by slowly removing the Vayu till one could hold. This cycle of inhaling fully out, stopping the breath with no air inside the body, exhaling slowly by removing the air till the dead-end is called Pranayama simultaneously reciting Gayatri Mantra each time fully. This Pranayama clears breathing and lung congestion, slashes cold and cough, improves the status of hearing, eases the digestive system and greatly enhances memory and concentration.

Now, Brahma detailed each relevant Deity in respect of each of the Twenty Four Letters of the Gayatri Mantra as follows: Agni, Vayu, Surya, Viyat (Akash),Yamaraja, Varun, Brihaspati, Parjanya, Indra, Gandharva, Pusha, Mitra, Twashta, Vasu, Marudganas, Soma, Angira, Vishwa Deva, Ashvini Kumars, Pragapati, Sampurna Devata, Rudra, Brahma and Shri Vishnu. The letter-to-letter seriatum of Deities represented in the Gayatri Mantra thus provided the ‘Vangmaya’/ ‘Vani Vishaya’ or the cross-referencing of the Letter-Deity implication. As regards the ‘Nyasa’ of the Aksharas of the Gayatri Mantra versus Body Limbs, the explanation is as follows: ‘Tat’-touch the thumbs of the feet; ‘Sa’-Gulpha (ankles); ‘Vi’-the two pindaliyas (calves); ‘thu’-ghutnas (Knees); ‘Var’-jangha (lap); ‘Re’-Terminal Part; ‘Nya’-‘Andakosha; ‘M’-‘Kati bhagas’(thighs); ‘Bha’-Nabhi Mandala; ‘orgo’-Udaram; ‘Dey’-both the breasts; ‘Va’- Hridaya; ‘Sya’-both the hands; ‘Dhee’-face; ‘Ma’-taalu; ‘hi’-top of Nasika(nose); ‘Dhi’-both the eyes; ‘Yo’- both bahus (hands); ‘Yo’- Lalaat; ‘Nah’-Muhka’s Purvabhaaga; ‘Pra’-‘Dakshna bhaag; ‘Cho’-Paschima bhaaga; ‘da’-Mukha’s Uttara Bhaga; ‘Yaat’-Mastak (head). By performing the Nyasa as above, all the ‘Aksharas’or the Letters are thus aligned to Brahma-Vishnu and Maheswara.

Another kind of Nyasa for the Sandhya-Kaalas is as follows

Om Bhuriti Hridaye-Om Bhuvah Shirasi-Om Swaha Shikhayai-Om Tatsaviuvarenyamithi Kalebarey-Bhargo Devasya Dhimahi Netrayoh-Om Dhiyoyonaha prachodayaatiti Karayoh-Om Apo jyotee rasomritam Brahma Bhurbhuvah swarom/

The above Vyahruti and Twelve Omkaaraas along with Gayatri Mantra be performed at Sandhya Timings while touching water (Jala sparsha) followed by Pranayama Kriya thrice; then should follow the Gayatri Mantra Japa for as many times as possible. Then should follow ‘Punah-Nyasa’ or Repeat Nyasa as follows: Om Bhuh Padaabhyaam and touch the feet; Om Bhuvah Jaanubhyaam and touch both ‘ghutane’ (knees); Om Swahah Katyaam and touch kati bhaaga’ (thighs); Om Mahah Naabhou and touch Nabhistaan (navel); Om Janah Hridaye and touch Hridaya; Om Tapah Karaye and touch both the hands; Om Satyam and touch Lalaatey (Forehead) and finally recite the entire Mantra and touch the Shikha (tuft).

Lord Brahma affirmed to Narada as follows: Chatur Vedaascha Gayatri pura vai tulithaa maya, Chatur Vedaat Paraa Gurvi Gayatri Mokshada Smrita/ Dashabhirjanma janitam shateyna cha puraakrutam, Tri Yugam tu Sahasrena Gayatri hanthi kilbisham/ (I had in the past placed the Four Vedas and Gayatri on a Sensitive Balance and at that time Gayatri weighed heavier compared to the Four Vedas since Gayatri was certainly towards the path of Salvation. Gayatri Mantra Japa for ten times destroys the sins of the current birth, hundred times clears the sins of the previous birth and the Japa thousand times demolishes the sins of three Yugas!)

Those who perform Gayatri Japa in the morning and evening by rotating the Sacred Rudraksha Mala shall indeed reap the fruits of the Four Vedas. Contrarily, a Brahmana who is not aware of the Gayatri Mantra is worse than a Shudra and has no credential to perform Pitru Karyas, Shraddhas, and Daanas. Their visits

to Tirthas, dips in Holy Rivers and performances of any kind of Propitious Tasks are treated as negative, like a fragrant and charming flower sprouting in a slushy and rotten cess-pool!

Significance of 'Rudrakshas' and 'Tulasi'

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, Succcess and Family life and for the benefit for reproductive organs while the relevant Mantra is Om Hreem Hroom; Maha Lakshmi symbolises the 'Sapta Mukhi' and the Ruling Planet is Saturn meant to cure muscular pain and impotence which is to be borne with red thread as the desired objectives are prosperity and well being and the relevant Mantra is Om Huum Namaha; the 'Ashta Mukhi' Rudraksha symbolises Ganesha and the Ruling Planet is Rahu aiming at concentration and business tactics normally preferred by Vaishyas and sought to set right lung disorder and skin problem and the Mantra is Om Ganeshaya Namhah; the 'Nava Mukhi' Rudraksha symbolises Durga and the Planetary Head is Kethu, bestowing courage, destruction of enemies and capacity to strike back and is meant for relief body pains and lung-bowel disoders, relevant Mantra being Om Hreem Hum Namah; the 'Dasa Mukhi'Rudraksha worn on Sundays represents Maha Vishnu symbolising Ten Avataras, pacifying all the ill-effects of Nine Planets and destroying Evil Spirits like Piscachas, Goblins, Thieves etc.the relevant Mantra being Shri Narayaneya Shri 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 procecting neuro-physiology if worn on Mondays by reciting the Mantra viz. Om Shri Rudraaya Namah; the 'Dwadasha Mukhi' Rudraksha symbolising 'Dwadasha Adityas'with Surya as the Ruling Planet bestows Kingships, Leadership, courage and self-confidence, granting excellent health and great success in Life; Wearing the 'Trayodasha Mukhi' Rudraksha symbolising Indra and Kamadeva with Venus as the Ruling Planet provides unmistakable pleasures of life and even hypnotic powers and a 'Chaturdasha Mukhi' Rudraksha which is stated to be a rarity is of the class or standing of Eka Mukhi, Pancha Mukhi and Ekadasha Mukhi and represents Maha Deva Himself with Saturn as the Ruling Planet and providing the most contented Life in 'Iham'(the Present) and 'Param' (After-Life) as it has to be worn by reciting the Mantra: Om Namah Sivaaya. It is said that close contact 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!]

Veda Vyas told the congregation of Sages that Bhagavan Maha Deva described the benefits of Tulasi Tree (Holi Basil) to Kartikeya as it is highly auspicious, desire-fulfilling, very dear to Bhagavan Vishnu and hence called 'Vaishnavi'; in fact, Vishnu considers Tulasi on par with even Lakshmi and far above the ranking of all other leaves and flowers. Daily worship to Bhagavan Vishnu with Tulasi leaves is considered as effective and propitious than even Daana, Homa, Yagnya and Vratas. Needless to say that Tulasi Puja to Bhagavan Vishnu bestows brightness, happiness, luxury items, fame, Lakshmi, noble ancestry, good wife and children, wealth, health, 'Gyan', Vigyan, Veda and Vedanga , Shastra, Purana, Tantra and Samhitas. Keeping a Tulasi Garden nearby is as effective and easy as keeping Lord Shri Krishna Himself and thus retaining Devi Lakshmi, Brahma and all other Devas.Thus a short-cut method is worshipping Tulasi to be able to keep all the Deities happy. As a corollary, Pretahs, Piscachas, Kushmandas, Brahma rakshasas, Bhutas and Rakshasas are nowhere in the vicinity and so would be far away from sins, fears, diseases and wants. In Kali Yuga, one effective way is to perform Tulasi Puja, Kirtana, Dhyana, Dharana and other means of worship to dry out and burn off all kinds of Sins and consolidate the path of reaching Swarga and Moksha.

Bhagavan Shankara stated: *Pujaney kirtaney dhyaney ropaney dharaney Kalou, Tulasi dahatey paapam Swraga moksham dadaaticha/ Upadesham dadeydasyaah swayamaacharatey punah, sa yaati Paramam Staanam Madhavasya niketanam*/ Lord Vishnu further said that in all those tasks which were dear to him like Yagnas, Vratas etc. worship with even with one Tulasi leaf enhances the value of such tasks. Further, those who worship Tulasi attain the same fruits of worshipping Gurus, Brahmanas, Devatas and Tirthas. If one retains a leaf of Tulasi while dying has a path leading upwards to heavens. Those who worship Tulasi regularly and sincerely would not have to take 'Punarjanma' (another birth)! Mere 'Namocchharana' or taking the name of Tulasi frightens Asuras but pleases Vishnu immensely; blessed are those in Kali Yuga who perform puja of 'Shaligramas' or Replicas of Maha Vishnu with Tulasi.What could Yama Raja say to Tulasi : Tulasyamrita janmaasi sadaa twam Keshava Priyey! Keshavaartha chinomi twaam Varadaa bhava shobhaney/ Twadanga sambhavairnityam pujayaami yathaa Harim, Tatha kuru Pavitrangam Kalou mala vinaashini/ (Tulasi! You are born from Amrita and are the beloved of Kehava always. I select excellent leaves from your Tree for the puja of Bhagavan. Do become the provider of boons from this Puja and enable it in a manner that it pleases Bhagavan Keshava. Mother Tulasi! Only you could clean up the mess of Kali Yug and provide a sense of direction to absolve me of my sins).

[Tulasi leaves yield a volatile oil called eugenol possessing anti bacterial properties which are anti-microbial, anti-inflammarory and expectorant promoting maximum respiratory assistance].

15. Narada Purana

‘Shraddha-Bhakti’, the corner stones of Supreme Realization

Maharshi Sanaka assured Devarshi Narada that ‘Shraddha’(Faith) and ‘Bhakti’(Devotion) were the corner-stones of realizing Narayana; *Shraddha purvah Sarva Dharmaa Manoratha phala pradaah, Shraddhayaa Saadhyatey Sarvam Shraddhaya tushyatey Hari/* (Any Dharmik task performed with faith would yield fruits; Bhagavan Srihari is satisfied only with Shraddha alone). Any amount of ‘Daan’(charity), ‘Tapasya’ (Meditation), Yagnas along with Dakshinas would be rendered waste without Shraddha-Bhakti ; daan of as much of gold as Meru Mountain or Tapasya drying of one’s own body, or executing ‘Vedokta Ashwamedha Yagnas’ would never attract Bhagavan’s attention without faith and devotion. Sanaka Maha Muni underlined three major facets viz. ‘Satsang’ or Company of Bhagavat Bhaktas, Vishnu Bhakti and a strong feeling of equanimity while experiencing joy or sorrow. Given these basic strengths, observation of the Purusharthas of Dharma-Artha-Kama-Moksha within the precincts ‘Varnashrama’ regulations constitute the firm steps to Realization of the Supreme.When asked about the features of a ‘Model Bhakta’, Maharshi Sanaka cited the great example of Markandeya to Narada Maha Muni who had such unfailing faith and devotion to Bhagavan Narayana. In the days of yore, Maharshi Bhrigu’ son Mrikunda did very rigorous ‘Tapasya’, as Lord Indra was apprehensive and approached Narayana that Mrikandu’s Tapasya might not pose threat to his own Chair at Swarga. Bhagavan assured Indra that Mrikunda’s meditation was certainly not for the Swarga throne; he gave his Appearance before Mrikunda and asked him to ask for a favour. The Sage said that indeed Vishnu’s ‘Sakshaatkar’ (Direct Appearance) was paramount by itself; yet since Bhagavan offered to bless the Sage, he would secure a glorious son with high accomplishments and long life. Thereafter the Sage was married and got a son called Marakandeya who was brought up in a typical Vedic kind after reaching his fifth year’s ‘Upanayana’/ ‘Gayatri Upadesha’ (Instruction of Gayatri Mantra), the Sage taught the boy to practice Brahmacharya, reverence to the Elders and the Learned, Tapasya, Yagna, Adhyayana or constant reading and absorption of knowledge and supreme Vishnu Bhajana-Dhyana-Puja. Bhagavan Vishnu blessed Markandeya to script ‘Purana Samhita’; he further blessed Markandeya to become ‘Chiranjeevi’; One thousand Chatur Yugas make one day to Brahma and the latter’s life span is one hundred years of day/night, which is one day of Vishnu. Markandeya survived the ‘Ati Maha Pralaya’ with Vishnu’s ‘Mahima’ and when extolled Vishnu in his ‘Yoga Nidra’, the latter blessed Markandeya to witness such ‘Srishti’ once afresh! Bhagavan Vishnu himself described the characteristics of a Model Bhagavat Bhakta to Markandeya: Such a person wishes the happiness of all Beings and complains against none; has no envy but controls one’s mind and body; has no desire and anxiety; does not hurt any body through mind, conversation and action; has no desire to possess nor a habit to take; has spontaneity in hearing, learning and absorbing anything related to ‘leelas’ or miracles of Bhagavan or of Bhaktas who demonstrate their marvels due to their Powers obtained by the grace of Bhagavan; strongly believes and serves one’s mother as Ganga and father as Bhagavan Vishvanath; fully involves in ‘Puja’ by himself or assists in performing the worship, or even witnesses or at least approves of a Puja actively; distances from those who ridicule those performing Vratas, service to ‘Yatis’ (God men or women) and tasks related to devotion and duty; considers the advice of others for one’s own good and act with discretion by absorbing what is approved of one’s conscience; treats everybody alike without prejudice or ego; is an active

protagonist of the virtues of Dharma Shastras and truthfulness; publicises Puranas and their contents; serves cows and Brahmanas and encourages promotion of their causes; undertakes and organizes 'TirthaYatras'; is genuinely happy at the progress of other's activities and supports them; involves in the tasks of construction of public gardens, temples, water bodies, wells, resting places of tourists without expecting returns; immerses in 'Hari nama smarana' by way of Bhajans, Stutis, group activities of religious nature and plays active role in such movements; has immense interest in Tulasi-related tasks like worship, wearing on person and enjoying the fragrance; observes 'Varnashrama dharma'; performs 'Atithi Seva' or service to Guests; engrosses in taking the name of Shiva, wears 'Rudraksha malas' and 'Vibhuti'(ash) all over the body; observes Vishnu and Shiva with equal devotion and conviction that both are one and the same; observes daily Agnihotra Homa and recites Ashtakshari or Panchakshari Japa always viz. Om Namo Narayanaya or Om Namah Shivaya; and performs whatever 'danaas' (charities) are possible without publicity or for name, especially 'Anna daana', Jala daana, Go daana, Vastu daana, Kanya daana, etc. Basically, a Bhakta ought to control 'Panchendriyas' (the Eyes, Ears, Nose, Tongue and Skin) as also 'Karmendriyas'(Pada, Hasta, Vacha, Paya and Upastha or feet, hands, speech, excretion and genitals) and most importantly the 'manas' or the mind. In brief he should observe the maxim of 'do good and be good' and that is a Bhakti all about! Lord Vishnu assured Markandeya that practice of Dharma on the above lines would further his life till the next 'Maha Pralaya' leading to 'Parama Moksha'.

'Sandhyopasana'-Procedure, Meaning and Interpretation

While taking bath for purification before 'Sandhyopasana' a devotee may recite the following Mantra: *Gangecha Yamunechaiva Godavari Saraswathi, Narmadey Sindhu Kaveri Jalosmin sannidhim kuru/ Pushkaraadyaani Tirthaani Gangaadyaah Saritastatha, Aagacchhantu Mahaabhaagaah Snaana kaaley sadaa mama/ Ayodhya Mathuraa Maayaa Kaashi Kaanchihyavantika, Puri Dwaravati Jneyaah Saptaitaa Moksha –daayikaah/* (May the waters flowing in the Rivers of Ganga, Yamuna, Godavari, Saraswati, Narmada, Sindhu and Kaveri be present in the waters that I am bathing in. May Pushkara and other Tirthas as well as the Sacred Rivers like Ganga be present here. May also the Seven Sacred Kshetras of Ayodhya, Mathura, Maya (Haridwar), Kashi, Kanchi, Avanti (Ujjain) and Dwaravati as renowned be also present.) After bath, 'Arghya' (Water) / Dhyana (meditation) are offered to Surya Deva; the devotee would then wear clean, two white robes, settle down on a 'kushasana'(mat) facing 'Ishana'(North-East) direction, commence 'Achamana' with *Harih Om* and Pavitra Mantra *viz. Apavitrah pavitrova sarvaavasthaangatopivaa, yasmaret Pundareekaaksham sa Baahyaantarah suchih* (Let me remember the name of 'Pundarikaaksha'always-whether physically clean or otherwise-with cleanliness from within or without); while doing 'Achamana'or sipping spoonfuls of water thrice with Gayatri Mantra, utter the Mantras viz. *Om Rutamcha Satyam cha abheedaat tapasodhyajaayata, tato Ratrasya Jaayata tatassamudro Arnavah* (Even before meditation, the Self-illuminated Para Brahma created the authentic Truth and from that Truth generated darkness which created the waters of the Oceans); *Samudraarnavaat Adhi Samamvatsaro Ajaayata, Ahoraatraani vidadhat Vishvashya mishato vashee/* (Days/ nights as also Years and the concept of Time got materialized only after the waters of Oceans were generated and Paramatma held the Universe in His full control); *Suryaa Chandra masow Dhaata Yathaa purvamakalpayat, Divamcha Prithiveem chaaantariksha mathosvah/* (As in the past, Dhata (Paramatma) created Surya Chandras, Celestial Region including Heaven, besides the Sky and Earth).Then the devotee performing Sandhya Vandana sips water by way of 'Achamana' once again. Thereafter, the devotee is to spray water in all the directions as also on the self. Then, he readies himself to do 'Praanaayaam' and recites Pranava while proposing the seven 'Vyahritis'(relevant expressions of Gayatri) viz. Om Bhuh, Om

Bhuvah, Om Suvah, Om Mahah, Om Janah, Om Tapah, Om Satyam, Om tatsavatir 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 Vyahriteenaam Prajaapatirrishih Gayatri ushnik anushtup Brihati Pankti trishtup jagatyah chhandaamsya AgnirVaayu Surya Brihaspati Varunendra Vishvadeva Devatah/*
(PraanaayamaViniyogah) Shiro Mantra -*Tatsavituriti Vishwamitra Rishih Gayatri chaandah Savitaa Devataa Apojyotiriti Sirasah Pajapatirishi yajuschhando BrahmagniVaayu Suryaa Devataah/*
(Praanaayaamey Viniyoga. After the Pranayaama Viniyoga, the devotee has to perform Kara Nyasa and Anga Nyasa as follows: *Kara Nyasa:* Om Angushthaabhyaam Namah (Touch both the thumbs); Om Bhuh Tarjanibhyam namah (Touch both thumbs with both fore-fingers); Om Bhuvah Madhyamaabhyaam Namah (Touch both thumbs with both middle fingers); Om Swaha Anaamikaabhyaam Namah (Touch the thumbs with ring wearing finger); Om Bhur bhuvah kanishtikaabhyaam namah (Touch the thumbs with little fingers) and Om Bhur bhuvah swah karatala hastaabhyaam 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: *Mamopaattha Samasta duritakshaya dwara Shri Parameswara preetyartham Praatah Sandhyaamupaasishy/* or *Maadhyaahnikam 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: *Aaagachha 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 Vrishabha aruudhaam Savitreem Rudra yonim chaavaahayerudravaadineem;* in the evening Gayatri appears mounted on Garuda as Sarasvati with crimson robes as VishnuVaadini : *Saayamtu Garudhaarudhaam Peetaambharasamaavitaam, Sarasvatim Vishnuyoni 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 bhajayateha nah/Usiteeravah Matarah, Tasma arangamama vah, yasya kshayaya jinvath/ Apo janaa yahta cha nah/ Om bhurbhuva 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; Usitih Matara iva: like loving mothers; Bhajayateha 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 hastaabhyaam/ Padhmyamudarena sisna/ Raatristadavalumpatu/ yat kimcha duritam mayi*

idamaham mamaamritayanau/ Surye Jyotishi Juhomi swaha (Protect me from sins committed due to rage and temper as also by the Sun and the Deity of Fury apart 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. *Madhyaahna Sandhya* (Noon time) Mantra : *Apah punantu Prithivim Prithivi puta punatumaam, Punatu Brahmanaspatih Brahma puta punatu maam, Yaduchhistam abhojam yadva duscharitam mama, Sarvam punatu maamaposatam chapratigrahagg 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 signifying it as a vow. *Sayamkala Sandhya* (Evening) Mantra states: *Agnischa ma manyuscha manyupatayascha manyu kritebhyah Paapebhyo rakshantaam yadanha paapamakaarsham, Manasa vaachaa hastaabhyam Padbyaam udarena sishnaa Ahastadalumpatu, yat kincha duritam mayi idamaham maamamritayonau satye jyothishi juhomi 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. *Achamana-Punarmarjana and Marjana* be followed with the Mantra viz. *Dadhikravinno akaarisham jishnorasvasya vajinah, 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,Shanaischaram Tarpayami, Rahum Tarpayami, Ketu Tarpayami// Keshavam Tarpayami, Narayanam Tarpayami, Govindam Tarpayami, Vishnum Tarpayami, Madhusudanam Tarpayami, Trivikramam Tarpayami, Vaamanam Tarpayami, Shridharam Tarpayami, Hrishikesham Tarpayami, Damodaram Tarpayami.

Gayatri Avahaana: *Omityekaaksaram Brahma, Agnirdevata Bhrahma ityaarsham Gayatreem Chhandam Paramaatmam Swarupam, Sayujyam viniyogam/* (The unique word AUM is of Parabrahma form, Agni is Main Devata, Brahma is related to Rishi, Gayatri is related to Chhanda, Paramaatma is all-pervasive and the terminal point of Moksha); *Aayaatu varada Devi Akhsharam Brahmasammitam, Gayarimchhanda - saam Maatedam Brahma jushaswa me* (May I humbly request Gayati to guide me about Brahma); *Yadannaatkurutey paapam tadhanaat pratimuchyatey, Yadraatrikurutey paapam tadraatriyat pratimuchyateyi*(let the sins committed during the day be destroyed in the day itself; let the sins done during the night be destroyed on the same night) *Sarva varney Mahadevi Sandhya vidyey Sarasvati, Ojosi Sahosi Balamasi Bhraajosi Devaanaam Dhaamanaamasi Vishvamasi Vishvaayuhu sarvamasi Sarvaaurabhibhuurom Gayatriimaavaayahayaami Savitreemaavaahayami Saraswateemaavaahayayami, Shriya maavaahayaami, Balamaavaayaha yaami* (Sarva Varna! Sandhya Vidya! Sarasvati! Maha Gayatri! You are the embodiment of Radiance, the Grip Holder and of the Strength; the Shakti of Devatas, the Life of the World, the Veritable Universe and the Totality! May I invoke You Omkara

Swarupa Savitri! May I invoke Chhandasas, Rishis and Lakshmi!); *Gayatryah Gayaree Chhandah Vishwamitra Rishih, Savitaa Devataa, Agnirmukham, Brahma Shiro,Vishnur hridayam, Radrah Sikhaah, Prithivi Yonih, Praanaa paana vyaanodaana samaanaa sa praanaa swetavarnaa saamkhyaayana sa gotra Gayatree Chaturvimsatyaksharaa Tripadaa Shatkukshih, Panchaseershopanayaney viniyogah* (I invoke Gayatri, whose Chhanda is Gayatri, Rishi is Vishwamitra, Agni is Face, Brahma is head,Vishnu is heart, Rudra is the tuft, Prithi is the generator as also Gayatri with Five Praanaas viz. Praana, Apana, Vyana, Udana and Samaana; white coloured; with the Gotra of Rishi Samkhyayana; with twenty four Alphabet Letters; Three feet; six bellied; five heads and the main deity of 'Upanayana').
Gayatri Karanyaasah: Om tatsavituh Angushthabhyaam namah, Om varenyam tarjanee –bhyam namah, Om bhargo Devasya Madhyamaabhyam namah, Om Dheemahi Anamikabhyam namah, Om Dhiyoyonah kanishthikabhyaanamah, and Om Prachodayaat Karatalaprishthaabhyaam namah. Gaytri Anganyasah: Om tatsavituh hridayaayanamah; Om Varenyam Sirasey Swaaha; Om Bhargo Devasya Shikhaayavoushat; Om dheemahi kavachaayahum; Om dhiyoyonah netratrayaaya voushat; Om prachodayaat Astraaya phat; Om Bhurbhuvassurom iti dikbhandhayah.
Dhyaanam : *Muktaa vidruma hema neela dhavala cchaayair mukhyai stryakshanair yuktaamindu nibaddha ratna makutaam tatvaartha varnaatmikaam, Gayatreem varadaa -bhayamkusa kasaa shrubhram kapaalam gadaam shankham chakra madaara vinda –ugalaam hastairvaham teem bhajey/* (I pray to Gayatri who has five faces with the colours of Pearl, coral, golden, blue and white; three Aksharas or Letters, Moon-ornamented headgear, tatwas and varnaas, seated on kusha grass mat 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 karishey/ Saayam Sandhya Maha Mantra japam karishey* 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 Pranaayama and recite: *Uttamey Shikhare Devi Bhumyaam parvata murdhani, Brahmanebhoy 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 dwijaataa, Ayuh Prithivyam dravinam Brahma varchasam mahyam datvaa prayaatum Brahmalokam* (As extolled by us 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 sanaasim/ Satyam chitrasravastamam Mitro janaan yaayaati prajaanan Mitrodaadhara Prithvee –mutadyaam/ Mitra krishtee ranimishaabhichashte Satyaaya havyam ghritavadvidhema// pra sa Mitra marto Astu Payaswaan yasta Aditya sikshati vratena/ Na hanyatey na jeeyatey twoto nainama gumho Asnotyantito 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 Univeral 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 witnesess by the light of the souls of Gods and mortals of each one of their activities); *Mitrasya Varunasya Agneh Chakshuh Devaanaam chitram Aneekam Jagatastasthushascha Atma Suryah Daivaa Prithiveem Antarihsham Aa Purasthat sukram ucharat Devahitam chakshuh tat Saradassatam pasyama jeevama saradassatam Nandaamaa saradassatam modaamaa saradassatam Bhaavanaa Saradassatam Shrunavaama saradassatam Prabravaamaa 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, Tatvaamavasyuraachakey Tatva yaami Brahmanaa Vanda maanastadaasaastey Yajamaano havirbhih Ahedamaano Varuneha Bodhyurusagumsa maa na Ayuh pramosheeh// Yacchhiddhi te visho yataaa pradeva Varuna vratam/ mineemasi dyavidyavi/ Yat kinchedam Varuna daive janebhidroham manushaascharaamasi/ Acchitte yattava dharma yuyopima maa nastamaadenaso Deva Risheeah/ Kitavaaso yadriripurna deevi yadvaaghaa satyamuta yanna vidma/ Sarvaa taa vishya stitireva devataa 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 Saraswatyai namah Sarvaabhyo devaatabhyo namo namah/ Kaamo kaarsheen manyurakaarsheen namo namah/* (My prostration to the Deities Sandhya, Savitri, Sarasvati 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, Atharayai 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 manaserviyairva buddhyaatmanaava prakriteh swabhaavaat karomi yadat sakalamparasmai Naarayanayeti Samarpayami/* (I dedicate whatever has been done by body, speech, mind and senses to Narayana).

Yoga, the proven way to 'Moksha Prapti'

Brahmarshi Narada gave a direct question to Sanaka Kumara as to which 'Karma' (Holy Action) would assure the attainment of Moksha and Sanaka replied that Yoga was indeed the unique way and 'Jnaan'backed by 'Bhakti' was the best form of Yoga- a mix of Karma Yoga and Jnaana Yoga, or a blend of 'Karma'(Action) with Bhakti (devotion). *Ahimsa Satyamakrodho Brahamacharyaa Parigrahou, Aneershyaa cha Daya chaiva yogayorubhayo samaah/* (Non-Violence, Truth, absence of hatred, Brahmacharya, Aparigraha or non acceptance, destruction of jealousy, mercifulness and benevolence-

these are the features in required proportions). The person who treats the way that he himself desires to be treated is qualified for Yoga. Contrarily, the person who is overcome by envy and fault-finding might be immersed with Dhyana and Tapasya, but these noble qualities are considerd futile. That is why restraint, self-control and equanimity in terms of speech, thought and action are the cornerstones of 'effective' Vishnu Puja . Given these basic pre-conditions, Pujas, Stutis, Fastings, Vratas, Purana Shravanas, Tirtha Yatras, Daanaas, Yagnas and the like assume redoubled proportions of efficiency and are truly termed as implements of Karma Yoga. The lack of distinction between Jeevaatma and Paramatma, signifying the Maha Vakyas of Vedas viz. Tatvamasi or Sohamasi constitute the basis of Vedas and forms of the *Ashtanga Yoga* viz. *Yama, Niyama, Aasana, Pranahaara, Pratyaahaari, Dharana, Dhyana and Samaadhi.* The relevant definition is: *Yamaascha, Niyamaavaschaiva, Asanaani cha sattama, Praanaayaamah, Pratyaaharo Dharana Dhyanamevacha, Samaadhi Munusreshthah yogaangaani Yatha kramam/* While 'Yama ' denotes Ahimsa, Satya, Steya (non-stealing), Brahmaharya, Aparigraha, Akrodha, Anasuya and Daya are the constituents of Yama; Niyama ' comprises of Tapas, Swadhyaya (self-learning), Santosha (contentment), Shaucha (Cleanliness), Aradhana or worship and Sandhyapasana. 'Tapa' includes meditation, Chandrayana and other Vratas which signify fastings, Pujas, Stutis etc. 'Swadhyayana' encompasses Japas of three kinds viz. Vaachika/ Uchhaarana or Vocal, Upaamshu or slow and distinct rendering and 'Maanasa' or recitation within while considering the meaning and context of the Mantra). 'Santosha' basically refers to mental satisfaction that the life style is smooth and contented, organised, wholesome and virtuous. 'Shuchi' means 'Bayha Shuddhi' or physical as also 'Antassuddhi' without interaction with the 'Arishat vargas' viz. Six enemies from within viz. Kama, Krodha , Lobha, Moha, Mada, and Matsara; 'Aradhana' including 'Stuti' by 'Manas', 'Vani' or vocal; 'Kriya'or Tirtha Yatras, bathings, Daanas, good deeds such as digging of water bodies/ wells, construction of Public Utilities etc. and most significantly 'Sandhyopasana'. *Aasana* is the next significant 'Yoga Sadhana'; it is stated that there are thirty prominent Aasanas 'Sitting postures' viz. Padmasana, Swastikasana, Peethasana, Simhasana, Kukkutasana, Kunjarasana, Kurmasana, Vajrasana, Varaahasana, Mrigasana, Chailikasana, Krounchasana, Naalikasana, Sarvatobhadrasana, Vrishabhasana, Nagasana, Matsyasana, Vyaghrasana, Artha Chandrasana, Dandavatasana, Shailasana, Khadgasana, Mudgarasana, Makarasana, Tripathasana, Kaashtaasana, Sthanurasana, Vaikarnikasana, Bhowmasana and Veerasana. The next Yoga Sadhana is Pranaayama which could be Agarbha or Sagarbha; the Agarbha type is without Japa and Dhyana and the better kind one is while performing Japa and Dhyana. Pranayama comprises 'Rechaka' or exhaling air through left nose, 'Puraka' is inhaling through the right nose and 'Kumbha' is holding air as also 'Shunyaka' (stand-still). The right 'nadi'of the human beings is called 'Pingala' whose Deity is Surya / Pitru yoni. The left Nadi is 'Ida' / Deva yoni nadi whose Deity is Moon. In between the Pingala and Ida nadis is a minute and hidden nadi called 'Sushumna' whose 'Adhi Devata' or Deity is Lord Brahma. Pratyahaara is the next Yoga Sadhana, by which 'Indriyas' or Limbs are controlled by being dis-associated with worldly matters. This is the preparatory step of mind-control when one could close the eyes or even keep them open but possess high degree of concentration on a blank screen or any chosen object irrespective of surrounding visions, sounds, nasal / touch reactions and mind-borne reactions except the focussed one, say an illumination through which to probe the Almighty! Having conquered the external limbs and internal feelings, a stage is set to hold or practise Dhaarana of the required vision of Paramatma even for split seconds by regulating the vision and once that is practised, the length and depth of the visualization could be prolonged as Yogis could. The vision when continued the Yogi enters a stage of Samadhi when the Yoga Purusha could neither hear, nor see nor react to any situation, except the one that is focussed! Such a situation is not death but death-like since that

trance could be retrieved, as claimed by those Maharshis who experienced! They were able to realize Para Brahma Paramatma in their hearts that was ever lasting, pure, dazzling and complete through their inner vision. In the World, there are three kinds of feelings viz. 'Karma- 'Brahma'and 'Ubhayatmaka Bhavanas'. Till Karma Bhavana is not demolished or controlled, one would not visualise Brahma Bhavana. Only when differences of worldly nature and Para Brahma are completely merged, that state is called as Brahma Gyan or of the real Nirakara Vishnu. Also, there are three kinds: 'Para', 'Apara' and Karma Shaktis. Bhagavan is the Para Shakti; 'Kshetrajna' is the Apara Shakti and 'Avidya' (ignorance) is the Karma Shakti. Indeed, Kshetrajna Shakti is dormant in all Beings; it is minimal in 'Jada' rupas like trees and mountains, some what weak among animals and birds, but human beings are fairly aware of the Shakti; while it is conspicuous among higher levels like Gandharvas, Yakshas and of course Devas. Like the Sky the Kshetrajna Shakti is all pervading in different 'Rupas'; it is the awakening of that Shakti which Yoga is all about.

Six 'Vedangas' constitute the means of knowledge to attain 'Mukti'

In the process of 'Siksha Nirupana', Maharshi Sanandana explained to Brahmarshi Narada that six Vedangas constituted the 'Sadhanas'or the means to accomplish Mukti, viz. *Siksha, Kalpa, Vyakarana, Nirukti, Chhandas and Jyotisha.* Maha Shuka Muni was a glorious example of 'Anuchan' or an outstanding expert in all the Six Vedangas, besides being an epitome of Dharma and an unparalelled 'Adhyayi' or a Master of the Four Vedas of Rig, Yajur, Sama and Atharvana. Siksha: In relation to Siksha, 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 'Vyavadhaanas' or pauses. The Yagjna stotras, karanas and Mantras are required to be pronounced as per Swaras; otherwise they turn out to be 'Viruddha Swaras'. In the entire 'Vangmaya' Shastra (Vocabulary), pronounciation originates from 'Vakshasthala' (chest), 'Kantha' (throat) and 'Mastaka'(head); from the chest emerges the low level sounds normally resorted to morning singing, from the Kantha emerge the medium and very broad variety of sounds and from Mastaka are emanated high pitch sounds and their variations of volume. The *Sapta Swaras*-Sa, Ri, Ga, Ma, Pa, Da, and Ni-are 'Prathama' (Shadaja), 'Dwitiya' (Rishabha), 'Tritiya' (Gandhara), 'Chaturtha' (Madhyama), 'Mandra' (Panchama), 'Krushtha' (Dhaivata) and 'Atiswara' (Nishadha). Shadaja-Sa- stands for 'Sagar' (Sea) with peacock as the representative bird, 'Muladhara' (the base of the spine) as the Chakra (body part) and the ruling Deity as Ganapati. Rishabha Re-means bull representing the bird Skylark, 'Swadhishtana'or genital as the Chakra and the ruling Deity is Agni. Gandhara Swara 'Ga'means Gagan or Sky with goat as the representative animal, 'Manipura' (solar plexus/ naval) as the Chakra and Rudra is the concerned Deity. Madhyama-Ma-means the Middle, represented by the bird dove, Anahata (heart) being the relevant body part and Vishnu as the Ruler concerned. Panchama-Pa-means the fifth, represented by nightingale and 'Vishuddha' (throat) as the relevant body part and the Ruling Deity is Sage Narada. The Swara titled Dhaivata-Dha- means Dharti or Earth, the representative animal being horse, the relevant Chakra being 'Aaajna' 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.

The second Vedanga relates to Kalpa Granth . Kalpa comprises Nakshaktra Kalpa, Veda Kalpa, Samhitaa Kalpa, Aangirasa Kalpa and Shanti Kalpa. In the Nakshatra Kalpa, there was a description of the Head of

Stars, viz. Chandra as also of the notable Nakshatras. In Veda Kalpa, the methodology of achieving the 'Purusharthas' (Human Objectives) related to Dharma, Artha, Kama and Moksha was detailed.

The third component of Vedanga pertains to since Vyakarana (Grammar) constitutes 'Veda Mukha' or the Face of Vedas. For example, Sanandana proposed two words to Narada viz. 'Subanth' and 'Tidanth'; suppose the last letter is 'Ananth' and the Pratyaya or prefix is 'Sup', then the word is Subanth; 'Sup'has seven 'vibhaktis'(Cases), of which the first is *Su* (Prathama or 'Eka' vachana), *Au* (Dwi or two) vachana and '*Jas'*(bahu or many vachanas). In *Prathama Vibhakti* or the first vibhakti (Nominative / about the performer or subject) the proposed person's 'linga' (gender), Parimaan (volume or quantity) and 'Vachan' (number), etc. need to be specified. For instance, linga is 'thata'; 'thati' and 'thatam'; parinama is one kg. of rice and vachan is one, two or many. The specific Karma (Predicate or part of sentence excluding the Subject) is as 'Harih sevyatey' or Hari is served (by Bhaktas/ devotees) and in this sentence karma is the Vaachya; whereas in another sentence 'Lakshmya sevitah' or [Bhaktas] served through Lakshmi. If Karta himself is vaachya, then the sentence could be 'Harih karoti' or Hari performs. In *Dwiteeya* (*second) Vibhakti* (accusative or the Object) the affix words used are 'Am', 'Aou', and 'Shas' followed by the vachan or number like one, or two or many. If the sentence is 'Harim pujati' ie Hari is worshipped, then kartha is not specified and that is 'Anukt'or silent / unspecified. Also, dwiteeya vibhakti is utilised with words like 'Antara' or 'Antarena'; for eg. Antaraa twaam Harih which means Hari is outside you and me; Antarena Harim sukham which means 'There is no happiness without Hari. In the *Triteeya (third) Vibhakti*, (Instrumental/ instrument) the suffix words used are 'taa', 'bhyaam' and 'bhis' followed again as always by the vachan as in the earlier vibhaktis. In the context of 'Karan' (doing), 'Karya' (action) and 'Anukta' or unspecified 'Karta' or the doer, this Vibhakti is utilised as in the sentence: 'Ramena baaneyna hato Vaali'meaning Rama's arrows killed Vaali; here Rama is the unspecified Karta. In the *Chaturthi Vibhakti*, (dative or from whom action is performed) the words applicable are 'im', 'bhyaam' and 'bhyas' and is used when 'sampradaan karaka' or giving away / donastion of a vastu (thing / material) is to be performed: 'Brahmanaaya gaam dadaati' or Brahmana is given a cow. This vibhakti is also utilised when a tasteful thing is given away: 'Haraye roachatey bhaktih' or Hara is happy with Bhakti. In Panchami *Vibhakti*, (ablative or where action is performed), the relevant suffix words are 'Imsi', 'Bhyaam' and 'Bhyas' and is used in 'Apadaan karaka' when somebody goes away somewhere, something is brought or taken, something or sombody is seperated. The examples are 'Graamaadpaiti' or Goes away from the village; 'Devaduttah Yajnadadaat pustakam samaadatey' or Devadatta takes away a book from Yajnadutta; 'Paatraat odanam grihnnati' or Food is taken from a vessel; 'Ashvaat patati' or Falls from a horse; 'Parvataat Nadee nissarati' or River falls from a Mountain.The suffix words used in *Shashthi Vibhakti* (Possessive or possession) are 'Ims', 'Ose' and 'Aam' and the Vibhakti emphasises the 'bhedak'relationship of Master and Servant or the difference of status such as in the expressions like 'Grihasya Swami' or the Master of the house hold; 'Raajnah sevakah' or servant of Raja; and 'Dasaradhasya putrah' or Dasaratha's son. In the *Saptami Vibhakti* (locative of action), the affix expressions are 'Ims', 'Ose' and 'Sup' used in Adhikarana kaarak such as in 'Grihey vasati' or Resides in the house.The context of 'Adhaara'(hold) is also used in Saptami Vibhakti. Adhaara is of three varieties viz. Auopashloshaka, Vaishayaka and Abhivyaapaka; the respective examples are 'Katey aastey' or seated on a mat / 'Mokshey icchhaa asti' or Moksha is desired, 'Sarvasmin Atma asti' Atma is in everything and 'Chouryaa -dvibheti' or afraid of stealing. Raksharthak *Dhaatu* (verbal root, an ingredient of an expression) is used in this Vibhakti as in 'Paapaad rakshati' or saved from the sin. *Sambodhana Vibhakti* (denominative/ used to address someone) as in Prathama Vibhakti.

'Nirukta' (Etymological or derived /rhetoric/artificial interpretations) which is basically an extension of Vyakarana seeks to bring out the hidden meaning of Vedas which apparently do not express the total intent and implication. The word 'Nir' connotes the comprehensive sense that is sought to be conveyed and 'Ukta'states that which is expressed, thus indicating that a lot more is to be revealed. As regards the Karna Rupa or the Ear-Forms of the'Vaidika Dhatus', Nirukta is of five forms viz. 'Aagama', 'Viparya', 'Vikara', 'Naasha' and 'Uttama Yog'. The Varna (Coverage or Classification) of Aagama signifies 'Hamsa' and the interchange of the word is 'Simha' which is the second formation of Varna called Viparya. Varna Viparya leads to Varna Vikara known as 'Goodhotma' or Goodha +Atma as in 'Esha Sarveshu Bhuteshu Goodhotma na prakaashatey'. From Varna Vinasha is followed by 'Prushodara' or Prusha d+Udara. In the fifth form, Muni Sanandana explained to Narada that the words like 'Bhramara' indicated that deeper understanding of the Ruchas (Hymns) of Vedas was incomplete as a Bhramara had not tasted the full store of honey yet! It was not merely the grammatical correctness of the words, but their origin and context which were more significant. [*Satyameva artham aayayati gamayateeti Satyam (*That which imparts true knowledge about the existing objects is the ultimate Truth!). One who simply recites Vedas is like a 'Sthanu' (pillar).He who understood the words and the meaning would be a real source of happiness to self and guidance to others. *Artha vaachah Pushpam phalam* (Meaning of what is said is like the blossom and fruit!). The famed Yakshacharya, the author of Nirukta Text (800 AD approx) who followed the Grammarian Panini felt: *Naisha sthaanoraparaatho yadenamandho na pashyati, Purushaaraparaadham sa bhavati* (If a blind person were unable to vision a Pillar, it is not the fault of the pillar but of the blind person.

Chhandas Shastra which too is an important component of Vedangas; it is stated: *Chhandah paadow tu Vedasya* or Chhandas denotes the feet of Vedas. 'Chhandas' is of two types viz. 'Vaidik' or related to Vedas and 'Loukik'or for general use.Vaidik Chhanda expresses Gayatri Mantra: 'Tatsavitur varenyam Bhargo Devasya Dhimahi Dhiyoyonah prachodayaat'. *Anushthup Yajati, Brihatya Gaayati, Gaayatrya stoutati:* Anushthup is used fot Yagnas, Brihati Chhanda is for singing and Gayatri is used for Stutis.The Loukika chhanda is used in Puranas, Itihasaas, and Kavyas in poetical forms, for eg. *Sarva dharmaan parityajya maammekam sharanam vraja, Ahamtwa sarvapaapebhyo mokshamishyaami maa shuchah* (This Shloka is in Anushthup chhanda). Both the Vaidik and Loukik Chhandas have two kinds based on 'Matras' and Varnas' (units or quality) known as Martik and Varnik. The Chhanda Shastra comprises 'Ganas' (group of three Aksharas or letters) and Gurus / Laghus or Big and Small in terms of 'S' or 'I'. The Ganas are as follows: 1) 'Ya'gana: ISS for eg. Ya+Maa+Taa; 2) 'Ma' gana: SSS for eg.Maa+Taa+Raa; 3) 'Ta' gana: SSI for eg. Taa+Raa+ Ja; 4) 'Ra'gana: SIS for eg. Raa+ Ja+Bhaa; 5) 'Ja'gana: ISI for eg. JA+ BHA+ Na; 6) 'Bha' gana: SII for eg. Bhaa+Na+ Sa; 7) 'Na' ganam: III for eg. Na+SA+La; 8) 'Sa'ganam: IIS for eg. Sa +La+ Gaah. To summarise, the following may be noted for facility: **Y**aMaaTaa (ISS), **M**aaTaa Raa (SSS), **T**aaRaaJa (SSI), **R**aa JaBhaa (SIS); **J**aBhaaNa (ISI), **B**haa Na Sa (SII), **N**a Sa La (III), **S**a La Gah (IIS) . The Ruling Deities of the Ganas as above are: Ya gana (Jala), Ma gana (Prithvi), Ta gana (Akash), Ra gana (Agni), Ja gana (Surya), Bha gana (Chandra), Na gana ('Ayu'or Life/ Health), Sa gana (Vayu). The 'Phala'or fruits / results are: Vriddhi or Abhyudaya / Growth or Progress in respect of Ya gana; Lakshmi/wealth for Ma gana; Dhana Naasha for Ta gana; Vinasha for Ra gana; Roga or ill-health for Ja gana; Su yasha for Bha gana; Ayu for Nagana and Bhramana or travel for Sa gana. The mind-boggling multitude of 'Chhandas'or Poetic Structures in Sanskrit Language is a standing proof of the opulence and magnificence of its 'Vangmaya' (Literature).

In the Jyotisha Shastra, Skanda Muni emphasized three Skandhas viz. *Ganita (Siddhaanta), Jaataka, (Hora), and Samhita.* In Ganita there is Parikarma of Yoga, Antara, Gunana, Bhaajana, Varga, Vargamula, Ghana and Ghanamula; ways and means of finding Graha madhyama and clarity of positioning, 'Anuyog' or the Knowledge of Desha, Disha and Kaalamaana ie. Place, Direction and Time; Chandra Grahana, Surya Grahana, Udaya (Rise), Astama (Setting) Dik Sadhana is concrete platform is made and a 'Shankha'is erected at a central point, mark a 'Vrittha' (circle) with twelve equi-distant portions from the centre drawn to the periphery, keep marking twelve 'dots'after every two hours, observing Sun's direction from the Sun-Rise point and the Sun-Fall, it is not difficult locate the Dishas/ Upa Dishas (directions), indicating the twelve Rashis, [viz.Mesha (Aries), represented by Ram, Fire and Mars; Vrishabha, represented by Bull, Earth, and Venus; Mithuna (Gemini), represented by a Couple, Air and Mercury; Karkataka (Cancer), represented by Crab, Water and Moon; Simha (Leo) reprented by Lion, Fire and Sun; Kanya (Virgo) represented by Virgin, Earth and Mercury;Tula (Libra) represented by a Balance, Air and Venus; Vrischika (Scorpio) represented by Water and Mars; Dhanus (Saggitarius) represented by a Bow, Fire and Jupiter; Makara (Capricon) represented by Alligator, Earth and Saturn; Kumbha (Aquarius) represented by Pot, Air and Saturn and Meena (Pisces) represented by Fish, Water and Jupiter]. The Dashas and Upa Dashas respectively are North East (Ishana) representing Varuna or Water full of beneficial Energy; East (Poorva) ruled by Indra indicating for Authority and Contentment; South East (Agneya) represented by Agni / Fire and Energy; Dakshina (South) ruled by Yama and standing for Dharma and Death; South West (Niruti) ruled by Nocturnal Deity known for Sleep, Fame and Income; West (Paschim) is ruled by Varuna for Water/ Rain and 'Karma'/ fate; North West (Vayavya) ruled by Vayu Deva standing for intellect, business and name; North (Kubera) known for prosperity and Career; Brahma is the Centre for Power and Creativity.

16. Skanda Purana

Dharmaranya Mahatmya-Sadachari Brahmanas, SandhaVandana, Do's & Dont's

Maha Muni Veda Vyas described to Yudhishtara the eldest of Pandavas about the enormous significance of Dharmaranya where none had enemity with anybody, a typical Place of fearlessness, as tigers and rats played with each other, frogs and snakes coexist in Peace and human beings and Rakshasas are mutually helpful and friendly! That was the famous Forest where (Yama) Dharma Raja practised ruthless Tapasya for several Deva Years (each day of Devas equalling hundred human years) addressed to Maha Deva. Apprehensive of Dhamaraja's intentions of a risk to his throne, Indra approached Brahma who prayed to Maha Deva and the latter confirmed that Dharmaraja's objective was dignified and noble, but Indra became increasingly suspicious and despatched an 'Apsara'named Vardhini to tempt Dharmaraja. Yamaraja had indeed known her intentions but asked her to convey to Indra that he had no desire to occupy the Throne of Heaven. As the Tapasya of Dharmaraja became more and more fierce, Maha Deva gave His 'Darshan' and agreed to three of his boons viz. that Dharmaranya where his sincere meditation was made be admired in Three Lokas; that there be a highly Sacred Tirtha so materialised and that He (Maha Deva) be always present as Visweswara Linga. The Linga so set up with Maha Deva's boons eventually became as Dharmeswara Linga and sacred baths in the Dhramavapi set up by Dharmaraja became popular as 'Vyadhinashak' or the destroyer of diseases; those who offer 'Yama Tarpanas' would never face any danger in life; illnesses like Antariya, Tijari, 'Jwaras' of limited days and Sheeta Jwaras of varying kinds should never trouble human beings.Veda Vyasa described to Yudhishtara the basic traits of *Sadaachara Brahmanas* ; he said that among Human beings, Brahmanas constituted the cream of the

Society; among them were Vidwans, among Vidwans were Budhhimaans, and among them were Karmatthas or those who practise Karmas were Brahmaparayana Purushas. Those who desire to maintain Dharma do administer the precepts of 'Yama' and 'Niyama'. Yama connotes Satya (Truth), Kshama (Patience), Saralata (Tendernes), Dhyan (Meditation), 'Karuna' mercifulness, Ahimsa (Non-violence), Mental and Physical Control, Sada Prasannata (cool temper always), Sweet behaviour and delicate demeanour. Niyama connotes the ten fold activities viz. Shaucha (Physical Cleanliness), 'Snaan' (Bathing), Tapa (meditation), Daan (charity), Mouna (Maintaining Silence), Yagna, Swadhyayana (Reading by Self), Vrata (Pujas as prescribed), Upavasa (fasting), and Indriya Daman (Control of Limbs). Human Beings should certainly do well in controlling the Six Proverbial Enemies of Kama (Desire), Krodha (Anger), Lobha (avarice), Moha (Infatuation), Mada (Arrogance) and Matsarya (Jealousy).One should definitely realize that a human being enters the World alone and dies alone and in between becomes responsible for the noble or ignoble tasks executed. On the arrival of Mritu (death), human body is disposed off and almost immediately one's brothers and relatives tend to forget the dead person sooner than later. *Jaayato haikalah Praani cha tathaikalah, Ekalah Sukrutam Bhunkthey Bhunktey Dushkrutamekalaha / Dehe Panchatvamapanne tyaktvaikam kaashttaloshtavat, badhva vimukha yaanti dharmom yaantamanuvrajet /* Such is the reality of life.Among the Niyamas, *Shoucha* is to be observed by way of physical cleanliness including the morning ablutions. Formal Snaan has an important role among the Niyamas which is observed with 'Kusha' grass on hand and tucked in the tuft on head, wear clean clothes, perform *Pranayama* ten to twelve times holding breath in a modulated manner in alternate nostrils by reciting Pranava Mantra OM, then observe Morning *Sandhya Vandana* commencing with 'Achamana' of Om Keshavaya Swaha, Narayana Swaha, Madhavaya Swaha etc. followed by Marjana Mantra of 'Om Aapo hishtha mayo bhuvaha thaana vurje thadathana, Maherayanaya chakshasey/ yovassivatamo rasah tasya bhajahthehanaha usiteeravamaatarah /tasya aranga maamavaha /Yassyakshayaya jinvadhah Apojanah yadhaachanah' (Paramatma! As You are kind to accept our Prayers, do favour us with the means of our existence like food etc; do bless us with endless kindness our sincere desire to have Your divine appearance which is eternally blissful). Then sprinkle water nine times on Prithivi (Earth), Mastak (head), up on Akaakaash (the Sky), again on Akaakaash, on Prithvi again, on Mastak twice, on Akaakaash and on Prithvi again. The words Prithvi signify the two feet; Aaakaash signifies heart, the word Mastak signifies brain. Six kinds of 'Snaanas'have been named viz.Varauna Snaan (bath with water), Agneya Snaan (Spread over 'Dhuup'or smoke on all the limbs), Vayavya Snaan (Bathing by free air), Yendra Snaan (Bathing with rain water), Mantra Snaan (Purifying the body with Mantras) and Braahma Snaan (Veda Mantra Abhishek). Indeed Braahma Snaan is the best as it ensures 'Baahyanatra Snaan' -Purity both of external or physical and internal or mental cleanliness.After Marjana Mantra, 'Drupadadiva Mumunchaanah' Mantra is followed by the recital of Vidhijna Purusha 'Ruthajna Sathyajna' Mantras; thereafter, Aghamarshana Mantra is recited thrice further followed by Pranava (Om), Vyahritis viz. Bhuh, Bhuva and Suvaha and Gayatri Mantra: Tatsavithur Varenyam Bhargo Devasya Dheemahe Dhiyoyonah Prachodayat'(May we attain the great Glory of Savitur / Paramatma, so that He/She stimulates our prayers).He who performs Gayatri Japa three Sandhyas a day through Surya Deva achieves Progeny, Wealth, Agricultural and Animal prosperity, Good Health, Longevity, and all round Contentment. Gayatri Mantra Japa is followed by Tarpanas with water and 'Kushas' to Brahma and Devas; Marichi and other Rishis with Niveeti (Yagnopaveet as a Mala or Garland); and to Pitras with Tilas Black Tila' or Sesamum (with Yagnopaveeta as Praachinaveeta or reverse side); Note: Black Tila Tarpana be avoided on Sundays, Sukla Trayodasi, Saptami, nights, Sandhya Vandana Times) and at these times, only white Til be used. *Vedagnihotra* or Use of Fire along

with Vedas is of five kinds: 'Sweekar' or what is taught from a Guru; 'Artha Vichar' (Aimed at Prosperity); 'Mantra paatha Abhyas' (Practice of Mantras); 'Tapah' (as per practice of Vedas); and Teaching Sishyas (disciples). Morning Agnihotras are aimed at 'Praapti Raksha' (Safeguarding what ever is achieved) and 'Aprapti Prapti' (Achieving what is not available). 'Madhyahna kaala' (mid-day) Agnihotras are oriented to Bali Viswa 'homas' into Agni with lentils like Urad, Chana and Matar; uncooked / cooked oil items, cooked rice, and ghee). Agni Puja is performed later with Gandha, Pushpa, Akshatas (rice with turmeric powder) and so on. Sprinkling water on all the sides of the Fire Pit is to ensure that Agni is never exposed naked). The Prasad is distributed among the six categories of Dharma bikshus or Guests of Soceity without hesitation, viz hungry travellers, widows /widowers, Vidyarthis, those who look after others; Sanyasis and Brahmacharis. Also, food given away to Chandalas, dogs, yachakas (beggars), patitas (fallen women), paparogis (diseased due to sins), etc .has its own benefits to Brahmanas.In the *Grihashtashram* (family life), Maharshi Veda Vyas extolled to Yudhishthar the virtues of human beings, especially Brahmanas, as they play a pivotal role in performing duties to Devas, Pitras, Co- human beings, Bhuta Pranis, Krumi-Keetas (insects), Pakshis (birds) and even Asuras. Cows standing for virtues do fall in the care of Brahmanas as the former represent Vedas-Rig Ved being the back of Cows, Yajur Ved being their middle portion, and Sama Ved their 'Kukshi'(stomach); 'Ishta'or Yagnas and Yagas and 'Apurti' or Wells, Tatakas, Gardens etc are their horns; Veda Suktas are the body hairs; Shanti Karma and Pushti Karma are their dung and urine; 'Aksharas' are their feet; Cows live for their Pada-Krama-Jata-and Ghana Paatha viz. the various Mantras; Swahakar, Swadhakar, Vashatkar and Hanthakar are the four nipples of their breasts, each of the nipples representing Devatas; Pitras; Bhutas, Rishis, Munis and Sureswaraganas; and Human beings respectively. The last nipple yeilds maximum milk to human beings.Thus the responsibility of looking after cows is squarely on human beings. Besides, the 'Grihastas'or family members need to observe Snaanas, Pujas, Tarpanas, Bali Vaiswadevas, and 'Atithi Pujas' or veneration to Guests in the normal course. Veda Vyas explained to Yudhishtar the eight kinds of *'Vivahas'* (weddings) viz. Braahma, Daiva, Arsha, Praajaapathya, Asura, Gandharva, Raakshasa and Paisachika. When a bridegroom is invited and a bride is given away with Vastras (clothing) and jewellery is the Braahma Vivaha; Kanyadaan (offering a virgin) by way of Yagna by Ritviks is a Diva Vivaha; when a bridegroom gifts a cow and a bull to the bride's parents then the wedding is known as Arsha Vivah; when the bride and groom are specifically told that they would both observe Dharma in their Grahasta life and take vows to that effect, then the wedding is a Praajapatya category; if the couple like each other and marry freely without any strings of Chaturvarans or family restrictions whatsoever, then the wedding is of a Gandharva type; when a bridegroom forcibly abducts a bride and marries then it is a Raakshasa Vivah which is blamed by one and all; when a bride is forcibly married without her consent and money or other considerations are offered to the bride's parents, then it is known as Asura Vivah; and a bride disappears suddenly and her where abouts are not known, then the worst kind of wedding is termed as Paisaachika Vivah.Of all the types of weddings, the best ones are obviously the Braahma, Daiva and Paraajapatya vivahas and even the Arsha Vivaha there is an angle of 'Kanya Sulka' or the tax payment involved and that leads the groom and parents to Kumbha Naraka! The various other kinds of Vivahas are subjected to vagaries of happiness in the union in the long run, none-too-ideal progeny, discontented family life, poverty, diseases, premature deaths in the families, and so on. Keeping in view the violences committed by human beings in daily life, such as sweeping, cooking, watering, flour making etc. one must perform *Pancha Yagna*s; even otherwise Vedas and Shastras have prescribed Brahma Yagna by way of Veda-Shastra Swadhyayana; Pirtu Yagna by way of Tarpana, Homas by way of Deva Yagna, Bhuta Yagna by way of Bali or offering eats to insects etc; and Manushya Yagna by way of

'Atithi' Yagna. *Do's and Dont's*: As one could witness the rising and falling Surya Deva, never witness the midday Sun nor the Sun during eclipse time and not the egg shaped Sun soon after rise.Don't see the shadows in water, never run in mud; never enter water naked; never witness a nude woman. One should pass to the right a Temple, Cow, Brahmana, honey, heap of earth, elders and the learned, Asvattha Tree, Guru, Pots of Water, cooked rice, curd and Til. Never serve a woman in menses nor eat along with her, never eat with a single cloth on or a seat which is too comfortable. Never eat food without propitiating Devas and Pitras; never urinate while standing or in motion, nor in Goshalas, water bodies and traps where there would be insects. Never perform Mala-Mutras looking at Brahmanas, Surya, Agni, Moon, Stars or Gurus.Never extinguish fire by mouth or feet. Never eat food or sleep at 'Sandhya' times (dawn or dusk). Never show Rainbow to anybody. Never wake up a person fast asleep. Do not drink in 'Anjali' (palms together). Do not eat bellyful in the nights. Refrain from dance-music. Never use the clothes, footwear worn by others. Never sit on the back of cows.Don't bite nails with teeth. Clean hands, feet and mouth before eating. Never eat or drink in bed or while standing. Do not use both the hands on head and scratch. Do not give away Mantras to Shudras, lest the Brahmana loses his identity. Never beat any body including a child, woman, animal, bird etc with both hands. Observe celibacy /abstinence on Chaturdasi, Ashtami, Amavasya and Purnami. Never blame Vedas, Devas, Brahmanas, Gurus, Kings or persons in authority, Sadhus, Tapasvis, Elders and Pativratas. Those who perform Bhu Daan would surely become a Mandaleswar, Anna daata is always happy and contented, donor of water would have good features, donor of Lights would get beautiful eyes, Godaan would qualify access to Suryaloka, donor of gold deserves long life, Til daan gets high status in life, Vastra daan gives entry to Chandra loka, a 'Palki'or a cot gets a beautiful woman as wife. Speaking each lie or foul word in life reduces the stock of good tasks (Punya) earned already.

Ashtottara Namavali of Kartikeya and Phala Shruti

Sage Viswamitra recited the following Ashtottara Namavali (108 names) about Skanda Deva on the most significant day of Kartika Pournami of which Kartikaya is fond of:

(1)Om Brahmavaadi (Profounder of Parama Tatvas) (2) Om Brahma (Creator and the Reciter of Vedas) (3) Om Brahma Vid (The Exponent and Interpreter of Brahma Gyan) (4) Om Brahma Vatsala (The beloved of Lord Brahma) (5) om Brahmanya (Brahmana Bhakta) (6) om Brahmadeva(7)Brahmad (The Donor of Brahma Gyan) (8) om Brahma Sangrah (The absorber of Vedardha or the Para Brahma's reality) (9) om Sarvotkrushta Parama Teja (The Highest of All of Super Luminosity) (10) om Mangala Mangala (The Most Propitious of the Propitious)(11) Om Aprameya Guna (He who has countless qualities) (12) Mantra Mantraga (The Quintessence of Mantras) (13) Om Savitrimaya (Full of Pranava or Omkara) (14) om Sarvatra Aparajita (Always unconquerable) (15) om Sarvatmika Mantra (The universally applicable Mantra) (16) om Deva (Replete with Divinity) (17) Shadakshara Vatam Vara (The best reciter of Om Namassivaya) (18) om Gava Putra (The Illustrious Son of Cow or Ganges) (19) om Surarighna (The Destroyer of the Enemies of Devas) (20) Sambhava (He who makes the Impossible possible) (21) Bhava bhaavana (The Creator of the Universe in the form of Brahma) (22) Pinakini (The Carrier of Pinakini Dhanush in the form of Shankara)(23) Shatruha (The Terminator of Opponents) (24) Swetha (He assumes the form of a white Mountain or Himalaya) (25) Guudha (Born in a hidden place or He who has latent Shakti) (26) Skanda (He who jumps while walking) (27) Suraagrani (The Chief of Suras)(28) Dwaadasha (Who has twelve eyes and ears) (29) OM Bhu (Bhu mandala Swarupa or the Form of Earth) (30)Bhuvah (Antariksha Rupa or Of the form of Sky) (31) Bhavi (Bhavitva Rupa) (32) Bhuva

Putra (Bhumi Putra as Siva's manliness was absorbed into Earth) (33) Namaskruth (Saluted by one and all) (34) Nagaraja (The King of Serpents)(35) Sudharmatma (Epitome of Virtue) (36) Naka Prushtha (He is the Base of Swarga as He is the Saviour of Devas) (37) Sanatan (He is Eternal) (38) Hema garbha (Born of Siva's gold-like semen) (39) Mahagarbha (Born of several mothers) (40) Jaya (Victorious) (41) Vijayeswara (The Deity of Victory) (42) Karta (The Performer) (43)Vidhata (The Preserver) (44) Nithya (Everlasting) (45) Nithyarimardana (The constant destroyer of enemies) (46) Mahasena (The Chief of a huge army) (47) Maha Teja (The most Illuminated) (48) Virasena (Commander of a Valiant army) (49) Chamupati (The Leader of Militia) (50) Surasena (The Principal of an intrepid band of soldiers) (51)Suradhaksha (The Supreme Head of Devas) (52) Bhimasena (The Chief of a terrifying military) (53) Niramaya (Devoid of illness) (54) Shouri (The most gallant Son of Shankara) (55) Patu (Smart and Enterprising) (56) Maha Teja (The highly radiant) 57) Viryavan (Personification of Might) (58) Satya Vikram (Courageously Truthful)(59) Tejogarbha (Agni Putra) (60) Asuripu (Antagonist of Demons) (61) Suramurthi (A byword for Devas) (62) Surojit (More gutsy than Devas) (63) Krutajna (Grateful to those who stand by Him) (64) Varada (Bestower of windfalls) (65) Satya (Satyavadi or He who stands for Truth) (66) Sharanya (Protector of those who seek refuge) (67) Sadhu Vatsal (Affectionate and kind to the Good) (68) Suvratha (Benefactor of those who perform good Vrathas) (69) Surya Sankash (Luminous like Sun) (70) Vahnigarbha (Begotten of Agni) (71) Ranotsuk (Enthusiastic of Battles) (72) Pippali (Consumer of Pippali)(73) Seeghraga (Travels at top speed) (74) Roudri (Son of Rudra) (75) Gangeya (Son of Ganges) (76) Ripudarun (Demolisher of Foes) (77) Kartikeya (Son of Krittikas)(78) Prabhu (Highly accomplished) (79) Kshanth (Forgiving and Patient) (80) Neela-damshtra (Blue Thoated) (81) Mahamana (of large heart disposition) (82) Nigrah(Possessive of Restraint) (83) Netha (Leader) (84) Suranandana (Provider of happiness to Devas) (85) Pragrah (Controller of Enemies) (86) Paramananda (Extremely blissful) (87)Krodhagna (Alleviates the anger of Devotees) (88) Tar (Producer of heavy sound) (89)Vucchrit (High stamper of feet) (90) Kukkuti (Keeper of Cock as chariot flag) (91) Bahuli (Possessor of many useful implements) (92) Divya (Has Divine illumination) (93)Kamad (Fulfilled of desires) (94) Bhurivardhan (Has extreme amusement) (95) Amogh (Unconquerable and ever successful) (96) Amritada (Endower of Amrit) (97) Agni (Agni Swarup) (98) Shatrughna (Terminator of Opponents) (99) Sarvabodhan (Provider of Knowledge to one and all) (100) Anagha (Devoid of sins) (101) Amar (indestructible)(102) Sriman (Highly Prosperous) (103) Unnati (High Profiled) (104) Agni Sambhava(105) Piscacha Raja (King of Piscachas and Siva Ganas) (106)Suryabha (Akin to Sun God in radiance) (107) Sivatma (Siva Swarupa) and (108) OM Sanatana (Eternal).

Phalasruti: Those who recite the Ashtottara of Kartikeya become fearless, contented, and happy; a pregnant woman reads or hears the Ashtottara would be blessed with a son of virtue and fortune; and if unmarried girls read they are sure to secure ideal husbands.

Narada seeks replies to a questionnaire and bestows Brahma's Charity to Kalaap Village

Sage Narad told Arjun that in the context of 'Daan Pradaan' or bestowing charity of a large piece of land to a well deserved Brahmana Community; he travelled the World over to identify a Place where satisfactory replies are received to a Questionnaire of Twelve Queries framed by him. The questions were: 1) who knows 'Matrikas' well; how many 'Matrikas' are there and how many 'Aksharas' or Letters? 2) What are the Twentyfive Materials in the domestic or personal context? 3) Who knows the art of converting several women into one? 4) Who is the unique person that knows the 'Vaakya Rachana' or the Writer of Sentences connected with Strange Fiction? 5) Who is the learned Brahmana living in an

Ocean with full awareness that a ferocious crocodile is always around? 6) Who is the best Brahmana possessing the knowledge of eight-fold Braahmanatva? 7) Which are the foremost days falling at the beginning of each Yuga? 8) Which are the first days of each 'Manvantara'? 9) Which was the first day that Surya Deva rode in his chariot? 10) Who could explain that human beings are put to tremendous anxiety like a black serpent has? 11) Who is the most intelligent and practical human being in the whole world and why? 12) Who is aware of the two distinct routes available to human beings? Sage Narada could not get convincing replies to the above questionnaire among the several places visited and Expets interviewed as the questions were supposed to be tough! Then suddenly it occurred to the Sage that he could perhaps try out the Kalap Village that boasted of exceptionally renowned Veda Pundits. On reaching there and having posed the questions, the Elders of the Village commented that the questions were indeed very elementary and could as well be replied by one of an unintelligent and dull boys of the village! He asked a boy said to be of an inferior intelligence named Suthanu who gave the replies as follows:

In his preface before answering the questions, Suthanu said that various Gurus normally tended to teach the Scriptures and Mantras, generations after generations, only by memorizing but without necessarily providing the meaning, let alone the implications and intricacies of the stanzas. Indeed a Brahmana who merely memorized the Mantras without realizing the meaning was a mere two legged animal! For example, 'Aakar' is known as Brahma, 'Ukar' is Vishnu and 'Makar' is Siva; the Triguna form of AUM with 'Anuswarup Artha Matra' on top of AUM (in Sanskrit) is Maheswara Himself! How many are aware of the significance of Omkara Mantra?

Coming back to the *first question* as to how many types of 'Matrikas' are there and of how many 'Ahshas' or Letters are in the Matrikas, the reply is that there are twenty letters in a Matrika. Besides there are fourteen 'Swaras', thirty three 'Vyanjanas', 'Anuswaras', 'Visarga', 'Jihva muleeya' or tongue-ended voice and 'Upadhaneeyas'.Matrikas are called the essence of Language. The fourteen 'Swaras' from 'A Kar' to 'Auom kar' represent 'Manu Swarupas' viz. Swayambhu, Swarochish, Auttam, Raivat, Tamas, Chakshu, Vaivasvath (the Present Manu), Savarni, Brahma Savarni, Rudra Savarni, Daksha Savarni, Dharma Savarni, Roucha and Bhautya. The current Manu Vaivasvat is Rukara Swarup and his colour is Black. From letters 'Bha' to 'Sha' are eight 'Vasus' viz. Dhuva, Ghora, Sowmya, Apah, Nala, Nila, Pratyasha and Prabhasa. The Letters from 'Ka' to 'Ha' represent thirty three Devatas. Actually letters from 'Ka' to 'Tha' represent Twelve Adityas viz. Dhata, Mitra, Aryama, Shakra, Varuna, Amshu, Bhaga, Vivisvan, Pusha, Savita, Tvashta and Vishnu. From 'Da' to 'Ba'are Eleven Rudras viz. Kapali, Pingala, Bhima, Virupaksha, Vilohita, Ajaka, Shasana, Shasta, Shambhu, Chanda and Bhava. Letters 'Sa' and 'Ha' are represented by the two Ashvini Kumars, thus accounting for all the thirty three Devatas. The Letters 'Anuswar', 'Visarg', 'Jihva Muleeya' and 'Upadhaneeyas' stand for 'Jarayuja', 'Andaja', 'Swedaja' and 'Udbhija'.

About the Second question regarding twenty five 'Vastus' or materials for domestic/personal utility, the reply is: These are 'Pancha Bhutas' viz. Prithivi(Earth), Apas (Water), Tejas (Radiance), Vayu (Wind) and Akash (Sky); Five 'Karmendriyas'(Mouth, hands, feet, anus and genital); Five Jnanendriyas (Ears, Eyes, Tongue, Nose and Skin) and the corresponding reactions viz. Shabda (Sound), Rupa (Vision), Rasa (Taste), Ghrana (Smell) and Sparsha (Feeling) and 'Pancha Vishayas' viz. Man (Mind), Buddhi (Thinking), Antaratma (Conscience), Ahankar (Ego), Prakriti (Nature / Maya) and Purusha (Almighty). In

other words, the Twenty Five Tatvas of Domestic / Physical nature as above are blessed by Almighty to realize the Self as reflected from Paramatma.

The *Third question* concerns about the various forms of a woman who is essentially a single entity. The reply is about a person's 'Buddhi' or mental condition which is comparable to that of a woman whose forms and moods are several (Frailty thy name is a woman!). It is the single Buddhi which takes myriad kinds of feelings, reactions and impulses.

The *Fourth question* relates to a person who exists in a 'Sansar' (World) and describes it as an attraction like the beautiful phrasing of an Essay, not realizing that the charm of the write-up is a trap or the 'Sansar Bandhan'; hence the lure of life is but a powerful bondage!

The *Fifth query* is about the joy of living in an ocean, being fully aware of the dangerous crocodile nearby.Human beings get enticed to swim in an ocean, despite the risk of life and it is that 'Lobha' or attraction which generates 'Moha' (obsession) or 'Maya', 'Abhiman' or deep sense of Belonging, insensitivity to the risk involved, avarice to possess more and more, ignorance and sheer stupidity. All these are ramifications of 'Vyamoha' (possessive nature) like desire to secure other's wealth, woman, and comfort, all at once being dishonest, undeserved and corrupt. The sense of Lobha leads to ego, deceit, anger and jealousy. The lurking crocodile is surely attractive but hazardous.

The *Sixth inquiry concerns* the Eight-fold 'Brahmanatva' classified as Matra, Brahmana, Srotriya, Anuchan, Bhruna, Rishi Kalpa, Rishi and Muni. A normal Brahmana by birth and caste is invariably the one who nodoubt has the advantage of 'Upanayana' Samskara and Gayatri 'Upasesha'called Sacred Thread Ceremony but with or without performing Vedic Karmas or duties; this kind of an ordinary Brahmana is name sake only. He who follows 'Vedic Achara' or performs Veda Practices being soft natured, fond of loneliness, truthful and pious is a Brahmana in a better sense than a 'Matra' type. The better category of Brahmanas are 'Srotriyas' who are Ritual, Virtuous, proficient of atleast one Veda sakha (Branch) along with six vedangas, pure hearted and Dharmajnanas. The higher class of Brahmanas called 'Anuchans' are well read, Guru Type of senior Vidwans who preach and teach and practise ideal 'Brahmanatva'. The further higher category is called Brahmanas with worldly wisdom to be able to interpret Principles to practical situations, authorities on Vedas, 'Samyamis'who have restraint and poise, Tatva Gyan and Senior Guides on Rituals etc. 'Rishi Kalpas' are Ashrama Dwellers, Naishthies, and limited Eaters. The Rishis are Dhyana Nishtha Parayanas (Meditation-Centric) and Jitendriyas or victorious of various worldly temptations. Munis are beyond the barriers of Brahmanas and the known norms and controls applicable to them, since they belong to Super Human Beings worthy of worship and possess yogic powers and Siddhhis.

The *Seventh query* was about the first days of each Yuga. Kartika Sukla Navami was the first day of Satya Yuga, Visakha Sukla Tritiya was of Tretha Yuga, Marga Krishna Amavasya was of Dwapara Yuga and Bhadra Krishna Trayodasi was the opening day of Kali Yuga. Charities and 'homas' performed on the Yugadi Days are stated to be hundred days superior compared to normal days.

The *Eighth question* was about the opening days of each of the Fourteen Manvantaras. These are Asvayuja Sukla Navami, Kartika Dwadasi, Chaitra and Bhadra Tritiya, Phalguna Amavasya, Paushya Ekadasi, Ashadha Dasami, Magha Saptami, Shravana Krishna Ashtami, Ashadha Pournami, Kartika Pouranami, Phalguna/Chaitra/Jeyshtha Pournamis are all worthy of charities and homams.

That Lord Surya mounted his chariot for the first time was on Magha Sukla Panchami, known as the 'Ratha Saptami' was the reply to the *Ninth question* and austerities and charitities are stated to be highly fruitful bestowing Lord Surya's blessings to destroy poverty and improve happiness of the devotees.

The *Tenth question* was about the anxiety of life of any human being; the reply was that who ever has to beg for food each and every day was indeed the most unfortunate one in the world; such a person not only had constant worry through out his/her life but is destined to go to hell after death too.

The *Eleventh query* was about the Super expert in this frightful world. The reply given by Suthanu stated that the best Daksha of Dakshas was he who realized as to what would happen after death and tried to equip him to perform pious acts so as to minimize the impact of current life and possibly of the previous lives. If a person devotes at least eight months and one day before death or in other words of the last leg of life and possibly as many days of life as possible, would be considered as an Expert.

Finally, *the Twelfth question* seeks reply about the two alternative routes of attaining Salvation viz. the normal 'Karma Marg'/ the Dharmic route of enjoying life as also of attaining the high bliss of Moksha after death and alrernatively adopting the 'Vihanga Marg' (The Sky route) or straight-away adopt the 'Naishkarma' Marg or the 'Jnaana Marg. If one were not to opt for either route, the concerned human being is as good as a 'Pakhandi' or ignorant fool!

Having received the replies to all the Twelve Questions, Sage Narada was thrilled that Lord Brahma (his father) ought to be complemented as the latter's 'Srishti' (Creation) was indeed amazing, since a boy was able to reply the queries. Pursuant to Brahma's behest, the process of selection was completed and a substantial charity was declared as a Gift to the 'Kalaap Gramvaasis' or the Villagers of Kalaap a Huge Area viz. Mahi Sagara Sangama Maha Tirtha. This Tirtha was situated from Kalap Gram by about hundred yojanas by Akash Marg (The Sky Route) and by the Grace of Kartikeya all the residents of Kalaap Gram could be shifted by a long jump. This most Sacred Tirtha was such that there were no proverbial thieves viz. Kama (desire), Krodha (anger), Lobha (avarice) etc. who could rob the immense wealth of Gyan in the Holy Region. Kalaap Gram itself was some hundred yojanas on the mountains of Kedarnath Tirtha. As a result of the Great Charity of Lord Brahma by Sage Narada, some Thirty Thousand Brahmanas of immense quality who were versatile in 'Adhyayan' of Vedas and Scriptures and 'Anushthaan' (Ritualistic Meditation) got transferred to Mahi Sagara.

17. Bhavishya Purana

Creation and Concept of Time

At the beginning of Creation, there was darkness all around and the Supreme Energy created 'Maha Jal' (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 Brahmanas from his face, Kshatriyas from his hands, Vaishyas from thighs and Shudras fron his feet. He created Rig Veda from his Eastern Face which was received byVasistha 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; 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.

'Samskaras' (Sacred Rites)

Vedas and Shastras prescribed forty kinds of 'Samskaras', relevant to Brahmanas among the 'Chaturvarnas' or Four Castes ranging from 'Garbha Dhaan'/ 'Rutusanti' (Impregnation); 'Pumsavana', a Sacred Rite after third month of Conception; 'Seemantrotrayan', literally meaning the parting of hair of the pregnant mother or the Rite performed in the sixth or eighth month of pregnancy; 'Jaata Karma or cutting of the navel-tube; 'Naamkarana' or giving a name to the child; 'Annaprasasna' giving the first morcel of food; 'Chooda Karma' or cutting the lock of hair of the baby; 'Upanayana' (Sacred Rite of wearing Holy Thread and 'Upadesha'or Instruction of Gayatri Mantra); Four-folded Veda Vrata; Vivaha (Wedding); 'Pancha Maha Yagna' or the Sacrifices addressed to Devas, Pitras, Human Beings, Pancha Bhutas and Brahma to satisfy them; 'Sapta Paaka Yagna Samstha' or Seven-folded Sacrifices of Cooked Materials viz.'Ashtakaadvaya', 'Paarvana', 'Shraavani', 'Aagrahaayani', 'Chaitri'/'Shulagava'and 'Aashvayuji'; 'Sapta havijna Samstha' or Seven-folded 'Havis' or oblations in Agni /Fire viz. 'Agnyadhaan', 'Agni-hotra', 'Darsha-Pournamasa,' 'Chaaturmaasya', 'Niruddha Pashu Bandha', 'Soutramani'; and 'Sapta Soma Samstha' viz. 'Agnishtoma', 'Athaygnishtoma', 'Ukthya', 'Shodashi', 'Vaajapeya', 'Atiraatra'and 'Aaptoryami; these are the Samskaras relevant to Brahmanas. The Brahmanas

are expected to practise Eight 'Atma Gunas' or Self-oriented Features or Characteristics viz. *Anasuya Dayaa Kshaantiranaayasam cha Mangalam, Akaarpanyam tathaa shouchamaspuhaa cha Kuruduha!* (The seven salient features of Brahmanas are non-jealousy, Mercifulness, Forgiveness, unconcern, propitiousness, equanimity, inward and outward cleanliness and detachment).The Sacred Rites like Garbhadhaan, Pumsavan, Seemantotrayan, Jatakarma, Anna -praashana, Chuda karma and Yagnopapeet are meant of removing 'beeja-sambandhi' or Seed-related Doshas or Blemishes, whereas Vedaadhyana (Study of Vedas), Vratas or Pujas, Homams (Fire Rituals), Tri Vidya Vratas, Devarshi-Pitru 'Tarpanas' (Water oblations), 'Putrotpaadana', Pancha Maha Yagna and such other Jyotishtoma Yagnas are targetted to 'Brahma Praapti' or attaining Salvation. Jaatakarma, a ritual for boys is performed along with Veda Mantras on the tenth day, or twelfth day, or eighteenth or on the completion of birth; the infant is taken out from the house either on the twelfth day or the fourth month and this act is called 'Nishkraman'. During the sixth month, 'Annaprashana'or first touch of food is performed; either during the first or third year his 'Mundan' or first hair-cut is done. In the fifth or eighth year Yagnopapeet Samskar is performed to Brahmanas; the sixth or eleventh year after birth for Kshatriyas, and during the eighth or twelfth year to Vaishyas. But this Sanskar is futile beyond sixteenth year for Brahmanas, twenty two years for Kshatriyas and twenty fourth years for Vaishyas; such persons are known as 'Vraatya' and are not qualified for wearing the 'Yagnopateeta', unless a Ritual called 'Vatsyashtom Yagna' is performed for 'Prayaschittha' or purification. Brahmanas are expected to perform 'Achamana' before taking up any Sacred Ritual, after cleaning hands and feet seated on a clean 'Asana' or Seat looking East or North, with the right hand on the right thigh, sipping spoonfuls of water reciting the names of Keshava, Narayana, Govinda and so on. The act of Achamana is not to be done while standing, conversing, looking sideways without concentration, or in a hurry and least of all while being angry or with a disturbed mind. It is stated that in a Brahmana's right palm are five 'Tirthas'viz. *Deva Tirtha* (on top of the four fingers excepting the thumb), *Pitru Tirtha* at the bottom of the pointing finger, *Brahma Tirtha* at the bottom of the middle wrist, *Prajapatya Tirtha* underneath the little finger and *Soumya Tirtha* at the center of the palm. Hence, all Achananas etc. related to Deva Karmas including 'Devarchana'/ Pujas of Devas or giving dakshina or 'daana' (charity) to Brahmanas are to be performed from the finger tops excepting the thumb; Tarpanas, Pinda daanas, or all acts related to Pitras are done from Pitru Tirthas; Achamana is executed from Brahma Tirtha or at the bottom of right palm above the wrist; Prajaparthya Tirtha area is utilised to perform all the propitious tasks involving Weddings, Upanayanas etc. and Soma Tirtha is utilised for certain other tasks like 'Kamandalu grahana' or accepting Holy Water Vessels or 'Dadhi Prashana' ceremonies. As Achamanas are carried out, the first sip of water signifies Rig Veda, the second sip for Yajur Veda, the third one for Sama Veda; later on when the right thumb touches the face, Atharva Veda is satisfied, when the lips are touched Itihaasas and Puranas are contented, when water is sprinkled on the head Bhagavan Rudra is gladdened, Rishiganas are happy as the tuft is touched, when both the eyes are touched Surya Deva is satisfied, touch of the nose satisfies Vayu Deva, ears satisfy the Ten 'Dishas' or Directions, and shoulders make Yama Dharma Raja, Kubera, Varuna, Indra and Agni Deva satisfied. Also, when Brahmanas perform Achamana, they should touch eyes with thumb along with Tarjani (fore finger), nose with thumb along with Anamika finger, face with thumb and Madhyama finger, ears with thumb and Kanishtha (little) finger, shoulders with all fingers, thumb with navel, and all the fingers with head; Angushtha is of Agni Swarupa, Tarjani Vayu, Madhyama Prajapati, Anamika is of Surya Rupa, and Kanishthika of Indra. Another precaution is that Brahmanas must perform Achamana involving Brahma Tirtha, Prajapatya Tirtha, and Deva Tirtha, but not Pitru Tirtha. Also Achamana water should reach the

heart in respect of Brahmanas, upto the 'Kantha' or throat in case of Kshatriyas, lip touch for Vaishyas and mere body touch for Shudras.

'Brahmachari Dharma' (Duties of Bachelor Life)

Having taught the basics like 'Suacha' (Purity), 'Aachaar' (Tradition), and 'Aachaman', Sumantu Muni proceeded to describe the method of teaching 'Vedadhyayana' after a Vidyarthi got seated on a Kushagrass-made mat, wore a 'Pavitra' made again of Kusha, performed three 'Pranayamas'or nasal exercises and recite 'Omkara'- the representation of Three Vedas by the words viz. Akara, Uukara and Makara, or AUM. Further, Gayatri's three 'Padas' or steps again taken from three Vedas were 'Bhuh, Bhuvah and Swaha', thus the integrated Tripada Gayatri viz. 'Om Bhurbhuvah Swaha'. Those who recite Gayatri Mantra for three years continuously and formally in the prescribed manner with devotion would take the form of 'Vayu' (wind) and fly with speed on the sky and attain Brahma Tatwa. The single word OM is Parabrahma and 'Pranayam' is itself a unique Tapas (meditation).There is no better Mantra than Savitri or Gayatri. 'Mouna' or avoidance of talking except the Truth, Tapasya, 'Havan' or formal obeisance to Fire God, Daan, and Yagna-related tasks might have implications of practice / shortcomings and might even be subject to diminishing significance ; but recital of Omkar by way of 'Japa Yagna' of Pranava has an everlasting importance. While 'Upanshu Japa'with only the movement of lips and tongue without making the least sound is far more effective than Japa otherwise, 'Manasika Japa' (only in mind) is stated to be more Superior to Upanshu Japa; this is as valuable as 'Paka Yagna'comprising Pitru Karma, Havan and Bali Vaiswa Deva executed together in a formal manner and hence the utmost significance of Gayatri-Japa, which would be a must to Brahamanas!

Recital of Gayatri Mantra at 'Praathah Sandhya' or before Sunrise is very significant and so is 'Sayam Sandhya' or before Sun set till the appearance of Stars on the Sky. Praatah Sandhya is better performed while standing so that the sins of the previous night are demolished and contrarily Gayatri Japa before Sun set is effected while seated; the Place for carrying the Gayatri Japa should be secluded in Privacy, an open space or lonely banks of a river or water bodies and without 'Uccharana' or vocal utterance. A Brahmachari is expected to stay at the residence of a Guru, without comforts but with bare necessities; for example he is to sleep on Earth; perform service to Guru / Parents; by absorbing the know-how or the awareness of contempory happenings without reactions as mere water drops on a lotus leaf! Besides one's own Parents and his Guru (teacher), a Brahmachari has ten more Teachers viz. the son(s) of Guru, those who provide service, afford Knowledge and awareness of daily tasks, a Dharmic or a Virtuous; a Pavitra or a Puritan, 'Vishwasi'or a Confidant worthy of Trust, 'Shaktimaan' or a source of Physical Strength, an 'Udaar' or liberal-minded, 'Sadhu Swabhaav' or Gentleman and a person of his own clan. A Brahmana is stated to have three births, one from his mother, another after wearing Yagnopaveet and the third after taking 'diksha' (observance) of Yagna. At the time of 'Yagnopapeeta dharana', mother is Gayatri and 'Acharya' or the intiator is father; the latter too is the Guru since the Brahmachari is bestowed with the authority of learning Vedas or 'Vedadhyaayana' and heretofore, boy was as good as a Shudra. But, since then or after Gayatri's eligibility, a Brahmachari is bound by do's and don't's as that eligibility entails duties such as wear Mekhala skin, Danda, 'Vastras' (clothes) as presribed and of course the Yagnopapeet. He should always maintain purity, discipline, restraint and dignity.He ought to be involved with the use of flowers, fruits, water, 'Samidhas' or dry wooden pieces for Agni Homams, mrittika or the water-bed earth, kusha grass, and such other material for the use of Sacred Tasks.

Needless to emphasise that a Brahmachari should get rid of meat, madya (intoxicants), gandha or scented bases, flower garlands, violence, body-decoratives and scents, footwear, umbrellas, dance and music other than for religious purposes. The other 'taboos'include 'Asatya' (utterances of lies), 'Asteya' (stealing), 'Para Ninda'(criticism of others), company of women and involvement of 'Arishad -vargas' or the Six Enemies of human beings like desire, anger, greed, attachment, ego and envy. Whenever there is 'Guru Ninda' or criticism of Guru by others, be passive or aviod or close the ears. Thus a 'Vidyardhi' or a 'Brahmachari' has to euip and prepare himself in all the directions of moral life fully before he enters the hard core life of 'Garhastya' ahead! Before marriage, one has to realise that the two major corner-stones of wedded life are the kind of woman to marry and the utmost consideration of earning livelihood in a righteous way; mutual compatibility of man and woman by according equal status to each other is the key to perform 'Dharmika Vidhis' or the Duties of Virtue to accomplish the four essential ingredients of ideal human life viz. Dharma (Rectitude), Artha (Wealth / Well Being), Kama (Fulfillment of Desires) and Moksha (Salvation).

'Garhastya Dharma' (Virtues of Married Life)

Sumantu Muni enlightened the King Shataanik about the importance of Agnihotra (Fire-pit), 'Vratas'(formal Pujas with Vows), 'Upavasas'(fastings), 'Niyamas' (Self-control measures), Daanas (charities), Deva 'Stutis'(hymns of extolling) and Bhakti (Devotion) in the households of human beings, especially of Brahmanas. (*Vratopavasa niyamai naanaa daanaistatha Nripa! Devaadayo bhavantyeva preetaasteshaam na samshayah/ viseshaadupavasena tithaih kila Maheepathey prretaa Devaadayastheshaam bhavanti Kurunandana/* It was the confirmed view of the Muni that a Brahmana household which had no Agnihotra was as bad as that of a home with a dead body. A home of a Brahmana Grihasta is incomplete without formally performing 'Pancha Yagnas'viz. Brahma Yagna, Pitru Yagna, Deva Yagna, Bhuta Yagna and Atithi Yana; these Yagnas are to be executed to ward off the 'doshas' or defects in each and every home arising out of 'Jeeva-himsa' being commited at five places viz. 'okhli' or mortar cum pounder; 'chakki' or grinder of corn into flour; 'chulha' or cooking stove; 'Jhaadu'or sweeper of floor; and water-pipe! Brahma Yagna denotes Veda- Adhyana (recitation) and Adhyapana (instruction); Pitru Yagna is to satisfy Pitras by 'Tarpanas' or water-based oblations, Shraddha Karmas etc.; Deva Yagna is dedicated to Devas by way of 'Havana karyas'or offerings of classified butter / ghee in Agnihotra so as to forward throug that medium to designated Devas through appropriate Mantras; Bhuta Yagnas as offerings to Balivaishva Deva; and Atithi Yagna or welcoming and hosting guests in the house holds. These regulations or Yagnas ward off the defects in a household.

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

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

ground purified by cow-dung and invoke Dikpalakas by offering 'Ahuti' of Ghee in Agni, by saying OM BHURBHUVAH SWAHAA and reciting the following Mantras:

Aarakta deha rupaya raktakshaaya Mahatmaney, Dharaadhaaraaya Shaantaaya Sahasraaksha Shiraayacha/Adho mukhaaya Swetaaya Swaahaa/ (First Aahuti)

Urthwa Mukhaaya Swaaha (Second Ahuti)

Hemavarnaaya Dehaaya Iraayata Gajaayacha, Sahsraaksha shareeraaya Purvadishayunmukhaayacha/ Devaadhipaaya chendraaya vihastaaya shubhaayacha,

Purvavadanaaya Swaaha (Third Ahuti)

Deeptaaya Vyakta dehaaya Jwalaamaalaa kulaayacha, Indraneelaabha dehaaya Sarvaarogya karaachacha/Yamaaya Dharmaraajaaya dakshinaashamukhaayacha,

Krishnaambara dharaaya Swaaha (Fourth Ahuti)

Neelajeemuta varnaaya Raktaambaradharaaya cha, Muktaaphala shareeraaya

Pingaakshaaya Mahaatmaney/ Shuklavastraaya Peetaaya Divyapaasha dharaayacha,

Paschimaabhi mukhaaya Swaha (Fifth Ahuti)

Krishna pingala nethraaya Vaayavyaabhimukhaayacha, Neeladhwajaaya Veeraaya tatha Chandraaya vedhasey/

Pavanaaya Swaaha (Sixth Ahuti)

Gadaahastaaya Suryaaya Chitrastrargbhusanaaya cha, Mahodayaya Shaantaaya Swaaha adhipatayey tatha/

Uttaraabhimukhaya Mahaadevapriyaya Swaahaa (Seventh Ahuti)

Swetaaya Swetavarnaaya Chitraakshaya Mahaatmaney, Shaantaaya Shaanta Rupaaya Pinaakavaradhaariney/

Eshaanaabhimukhaaya Swaaha (Eighth Ahuti)

The seven 'Ahutis'into Agni in favour of Dikpalakas viz. Agni, Kubera, Indra,Yama, Varuna, Vayu and Eshana having been offered, then Om Bhur Bhuvah Swaha is recited lakh times and **Nava Grahas** are appeased by the following Shanti Mantras as follows:

Shantyartha Sarvalokaanaam tatah Shantikamaacharet, Sindhuraasana Raktaabho Rakta Padmaabhilochanah/ Sahasrakirano Devah Sapaaswarathavaahanah, Gabhastimaali Bhagavaan Sarva Deva Namaskrutah/ Karothu tey Mahashaanti Graha peedaa nivaaraneem, Trichakra rathamaarudhaapaam saaramayam thu yah/Dashaaswavaahano Deva Atreyaschaamrutastavah, Sheetamshu ramritaatmaacha Kshayavriddhi sananvitah/

Somah Somyena Bhaavena Graha peedaam Vyapohatu/ Padmaraaganibho Bhaumo Madhu pingala lochanah, Angaarakognisadrusho Graha peedaamVyapohatu/

Pushparaaganibho dehena paripingalah, Peetamaalyaambaro Budhah peedaanm vyapohatu/ Tapta Gauri Samkaasha Sarva Shaastra vishaarada, Sarva Deva Guru

Vipro haarthavarnavaro Munih/Brihaspatiriti khyata Astra Shaastraparaschah, Shaantena chetasa sopi Parena susamaahitah/ Graha peedaam vinirjyatya karotu tava shaanikam, Suryaarchanaparo nityam prasaadaadbhaaskarasya tu/ Himakundendru varnaabho Daitya Daanava pujitah, Maheswarastato dheemaan Mahaa Sauro Mahaamatih/ Suryarchana paro nityam Shukrah Shuklanibhastadaa, Neeti Shastra paro nityam graha peedaam vyapohatu / Naanaa rupa dharo vyakta Avijnaatagatischayah, notpattir jaayatey yasya nodayapeeditirapi/ Ekachulodwichulascha trisikhah panchasulakah, Sahasrashira rupastu Chandra Ketu Ravih Sthitah/ Suryaputrogni putrastu, Brahma Vishnu Shivaatmakah, Aneka shikhirah Ketuh sa tyeh peedaa Vyapohatu/ Etai Grahaa Mahaatmanah Suryaarchana param sadaa, Shaantam kurvantu tye Hrushthaah Sadaakaalam Hitekshanah/

(With blood-red eyes, thousands of rays, seated on a Seven Horse drawn chariot, with Sindura-like blood red shine, greeted by all Devatas and destroyer of Planet-made obstacles, may Surya Deva bestow Great Peace on us! With cool rays and pleasant vision, Ambrose-like Soul and Sage Atri's son, may Chandra Deva destroy our Planet-made hurdles to us; With Pingala coloured eyes akin to Agni, may Bhumi Putra Mangala / Bhoumaya give us freedom from all our difficulties on account of Planets; may Budha who wears Peeta orYellow clothes and of peaceful demeanour and mind, do eliminate our Graha-created predicaments to us; May Deva Guru Brihaspati who is an extraordinary Teacher and Guide to all Devas, do remove all our setbacks and save us; May Sukracharya the Rakshasa Guru, the Great Source of Guidance and Trouble Shooting to all negative Shaktis -who is proverbially known for advices that do indeed provide short-term gains of life- bless us with long duration of peace and happiness; May Shaneswara, the son of Surya Deva, who assumes various forms with uncertain ways of movements forward and backward as also the Planets of Rahu and Ketu provide us security from our complications of life and do kindly shield us from all our impediments.)

Thereafter, sincere prayers are to be conducted to Tri - Murthis as follows: *Padmaasanah Padmavarnah Padnapatranibhekshanah, Kamandaludharah Shreeman Deva Gandhrava pujitah/Chaturmokho Devapatih Suryarchanah sadaah, Suraajyeshtho Maha Tejaa Sarva loka Prajaapatih/ Brahma shabdena divyena Brahma Shantih karotumey// Peetambharo Deva Aatreyeedayitah sadaa, Shankha Chakra Gadaa paanih Shyamavarna chaturbhujah/ Yagna dehah kramo Deva Athrayeedayitah sada, Shanka Chakra Gadaa paanirmaadhavo Madhusudanah/ Suryabhaktaanvitho nityam vigatirvigata trayah, Suryadhyanaparo nityam Vishnuh Shaantim karotutey// Sashikundendu samkaasho Vishrutaabhananairih,Chaturbhujey Mahaa Tejaah Pushpaarthakrita Shekharah/Chaturmukho Bhasmadharah Smashaana nilayah sadaa,Gotraarvishwa nilayastatha cha Kratu dushanah/ Varo Varenyo Varado Devadevo Maheswarah, Aditya deha sambhutah sa tey Shaantim karotu vai/* (Seated on Lotus, Lotus-coloured, Lotus-eyed, Kamandaludhari, worshipped by Devas and Gandharvas, the Supreme of Devas, Highly Lustrous, the Chief of all Lokas, engaged in his worship of Surya Deva, and engrossed in the Great Resonance of the Word of Brahma, kindly grant us Shanti (Peace) and provide shield to us! Wearing silken clothing and adorned by Shankhu, Chakra, Gadaa and Lotus on his four hands, Yajna Swarupa, Husband of Atreyi and engaged in the meditation of Surya Deva, hey Madhava, Madhusudana

and Vishnu! Do confer us Shanti (Tranquility) to us always. Maheswara, You are decorated with Chandra Deva on forehead, Snakes embellished all over the body, the All-Pervasive, Resident of Burial Grounds, Destroyer of Daksha Yagna , the Ash-Sporting Bodied and Devadi Deva: we are beholden to you to endow us Peace and Well-being.)

Following the Prayers to Tri Murtis, the Procedure of 'Surya Aradhana' proceeds further with commendations to Matrikas, the most significant being, Brahmaani, Rudraani, Kaumari, Vaishnavi, Indraani, Varaahi and Chamundi. May the Prayers grant 'Shanti'to those who pray to the Matrikas in particular and to humanity as a whole; the Prayers denote that Brahmaani possesses the splendour of Padmaraga jewel, carries 'Akshayamala' and 'Kamandalu', performing 'Aradhana' and giving Blessings to Surya; to Rudraani, also called as Maha Sweta who has the features akin to Moon, Snow and 'Kunda Pushpa', is seated on 'Vrishabha', holds a Trishula, with Four Hands and Three-Eyes, always immersed in the worship of Shankara; to Kaumari who has 'Sindura Varna', with mighty hands carrying a Shula, is fully ornamented, also called Shakti and seated on a Mayuri (Peacock); to Devi Vaishnavi donning 'Peetaambara vastras', with four hands clutching Chakra, Gada, Shankha and Padma (Red), worshipped by Devas and destroying 'Asuras'and bringing happiness to humanity by means of prosperity; to Indraani mounted on Iravata elephant carrying the Vajra weapon, worshipped by Siddhas and Gandharvas, with thousand eyes spread all over her physique and is full grace of befitting the Queen of Heavens; to Vaaraahi with the nose of a 'Varaha' (boar), seated on a Varaha, holding the same weapons as Vaishnavi, with such massive strength that could lift up the weight of Earth in one forceful pull; and to the frightful Chamundi who is described as *Ardhakosha Kati kshaama Nirmaamsa snaayubandhanaa, Karaalavadana Ghora Khadga Ghantoduta Sati/ Kapalamalini Krura Khatvangavara dhaarini, Arakta Pinga nayana Gajacharmaavigunthitaa/* (Devi Chamundi who is Slender-waisted, with Kankaala Swarupa or fleshless, lean and terrifying Figure; Karaala Vadana or of awe-inspiring face, at once overwhelming, scaring and cruel; the holder of self- indicted body- parts as also of an alarming bell and sword; full of blood and blood shot eyes and wearer of Elephant Skin).Besides there are Matrikas viz. Aakaash Matrikas, Loka Matrikas, Bhuta Matrikas, Vriddhi-Shraddha Matrikas, Pitra-Matru Matrikas of three previous generations and so on. May all the Matrikas impart Shanti (Peace) and Tripti (Contentment)! Other Deities to be propitiated include: Vinayaka (*Ekadamshtrakato Devo Gaja vaktro Mahabalh, Naga Yagnopaveetena Naanaabharana bhushitah/ Sarvaartha Sampaduddhaaro Ganaadhyaksho Varapradah),* Kartikeya (*Kartikeyascha Rudrasya changodbhutah Sucharitraha, Kartikeyo Mahateja Adityavaradarpitah/ Shantih Karothutey nityam Balam Soukhyam cha Tejasaa/),* Nandeswara *(Shula hastho Mahaapragno NandeeshoRavi bhaavitah, Shantim karothu tey Shanto Dharmaam chamatimuttamam),*and Devi Sarasvati (*Bhu lokey tu Bhuvarlokey nivasanti cha ye sadaa, Deva Devaah Shubhaayuktah Shantim Kurvantu tey Sadaa/ Janalokey Maharlokey Paralokey gataascha yeh, tey Sarva muditaa Devaah Shaantim kurvantu tey sadaa / Sarasvati Surya Bhakta Shaant da viddhaatumey/*) as also other Deities. Further more, Shanti is sought from *Twenty* Nakshatras (viz.Krittika, Rohini, Mrigashira, Ardra, Punarvasu, Pushya and Aslesha on the Eastern side of Surya Deva; Magha, Purva / Uttara Phalguni, Hasta, Chitra, Swati and Vishakha on the Southern side of Surya Deva; Anuradha, Jyeshtha, Moola, Purvashadha /Uttaraashadha, Abhjit and Shravan on the Wetern side of Surya Deva and Dhanistha, Shatabhisha, Purva / Uttara Bhadra in the Northern side of Surya Deva); *Twelve* **Rashis** viz. Mesha, Simha, Dhanu on the Eastern side of Surya Deva; Vrisha, Kanya, Makara on Surya's Southern side; Mithuna, Tula and Kumbha on Surya's Western side and Karka, Vristchika and Meena on the Northern side of Surya Deva; *Sapta Rishiganas* viz. Kashyapa, Galva, Gargya, Vishwamitra, Daksha,

Vasishtha, Markandeya, Kratu, Narada, Bhrigu, Atreya, Bharadwaja, Valmiki, Kaushika, Vaatsya, Shalya, Punarvasu and Shaalankaayana-all engrossed in 'Surya Aradhana'and their blessings are vital for the purpose of seeking relief from illnesses and other 'Adhi-Vyadhi' troubles. Bhagavan Surya's devotion is also predominant among *Daitya rajas* like Namuchi, Mahabali Shankha karna and Maha Nath as also Hayagreeva, Prahlada, Agnimukha, Kalanemi were all Surya Deva's devotees and so were Virochana, Turvasu, Hiranyaksha, Sulochana, Muchukunda, and Raivatak; their Souls are immortal and capable of giving blessings for the welfare of devotees even now.Naga Shanti is yet another area of devotion by which the protection of Ashta Nagas who are eternally engaged in Surya Aradhana is sought. Takshaka, Karkotaka, Shankhapaala, Vasuki, Padma, Ananta, and Nagendra are all illustrious examples of the devotion and safeguard those who too are sincere in the meditation of Surya Deva. Naga Shanti ensures that the entire race of Naga Ganas would never trouble the devotees. Similarly, Surya Aradhana provides guarantee from any difficulties from Sacred Rivers, Yakshas, Mountains, Seas, Rakshasas, Pretas, Piscachas, Apsaras, cruel animals and all the rest. 'Souri Shanti' assures shield against not only illness, but also 'Grahopaghata,' durbhiksha, blindness, deafness or any other disabilities; physical, psychological, mental shortcomings etc. Garuda whose wings were hacked in the past performed the 'Shanti Vidhana' as advised Aruna Deva and he got the refurbished wings back; whoever reads or carefully follows the Procedure of 'Souri Shanti'would attain mental peace, excellent health, Yagna Phal and 'Papa Mukti' or purging of even unforgiveable sins.

'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 targetted 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, Karaalaasya 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 Naitthia Karma, Ikshu 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 Kartikeya at the four entry points. The Sixteen Services to Agni Deva should be provided as follows: *Aasana Mantra: Twamaadih 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, Swaagatam tey Surashreshtha 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 Narayana! Accept water for washing your feet and bless us) *Arghya Mantra: Narayana Paramdhaama Jyoti Rupa Sanatana, Gruhaanaarghya 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); *Achamaneeya Mantra: Jagadaaditya rupena Prakaashayati 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 Achamaneeya water!); *Snaaneeya Mantra: Dhananjaya Namasteystu 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 pratigruhyataam/* (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: Devataanaam Pitrunaamcha Sukhamekam Sanaatanam, Dhupeyam Deva Devesha gruhnataam mey Dhanamjaya* (Deva Devesha Dhanamjaya! You are the unique provider of happiness to Devatas and Pitras; please allow this 'Dhupa' to bring this aroma all over); *Deepa Mantra: Twamekah Sarva Bhuteshu Sthavareshu Chareshu cha, Paramatmaa Paraakaarah Pradeepah pratigruhnataam/* (Paramaatma 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 pratiguhnataam/* (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 contenment 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'--, '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.

'Paapa-Punya Phala Prapti' (Retribution and Reward)

Bhagavan Shri Krishna cautioned King Yudhishtara that each and every act of human beings-noble or otherwise-was duly recorded and punishments and recompenses are awarded by the Supreme Justice accordingly. Indeed, one's own conscience or moral voice within is normally the inward monitor of the actions. But depending on the differences of the 'Chitta Vritthi' (status of the conscience) - ranging from 'Sthula' (blatant or obvious), 'Sukshma' (concealed), and 'Ati Sukshma' (obscure) - the intensity of one's action is judged and evaluated. But Shri Krishna referred only to the tasks of 'gross'nature and not the quailified nuances. Normally there are three kinds of 'Manasika Paapaas'or mind-borne sins viz. mental aberrations centering on other women, objectionable thoughts about others and 'Kukarmas' (undesirable acts) detrimental to others. There are five kinds of 'Vachaka Paapaas' (tongue-borne) viz. 'Aniyantrita Pralaapas' (loose talk), 'Apriya Bhashana' (Undesirable talk), 'Asatya Bhashana' (False talks or Untruths), 'Para ninda' (accusations) and 'Pishunata' (back-biting / slandering). Four kinds of 'Kayaka Papaas'or body-based sins viz. 'Abhakshya bhakshan' (consuming the non-consumable), 'Himsa' (violence), 'Midhya kamasevan' (false living) and 'Paradhana-harana (stealing other's money).All these kinds of twelve tasks are blatantly qualified for retribution that are valid for entry to 'Naraka'. In respect of those sinners who disbelieve, dislike or deride Vishnu of Maha Deva worst possible hells are opened. Those who commit the 'Maha Pancha Patakas' or the Five Greatest Sins viz. Brahma hatya (killing a Brahmana), Suraa paana (indulging in intoxicants), 'Asteya' Stealing Gold, Guru Patni Gamana (Sleeping with the Wife of One's own Guru) and who commend the earlier sins are also certain to enter 'Ghora Narakas'. Shri Krishna then described 'Upa Patakas' to Yudhishtara such as the following: Declaring charity to Brahmanas and not keeping the word, steal the money of Brahmanas, possession of Great Ego, unwarranted anger, arrogance, ingratitude, mean-mindeness, excessive interest in other's affairs, jealousy of deserving and fortunate persons, plans to take away other women, sex with virgins, involving in business deals related to children, women and others, mismanage or misuse 'Stree dhana'or money pertaining to women, non-clearance of debts; criticise Devatas, Agni, Sadhus, cows, Brahmanas, Kings, Officials, Pativratas and all noble persons and so on. Those who have links woth the sinners are aslo considered as perpetrators. Those who commit sins by mistake or unwittngly could perform 'prayaschitta' (purification) with the approval of a Guru an elderly/experienced person.Those who perform sins by the thought, word and deed (Manasa Vachaa Karmnaa) are liable to experience retribution and equally are those who keep company to, or be a part of and approve the act knowinly or unwittingly by the perpetrator. In ther words, those who act, involve, approve or evidence the deed are all considered to be liable but for the degrees of involvement. In the Court of Justice of Yamapuri, the Lekhak (Writer)-in-Chief is Chitragupta who computes or maintains the Records of every individual. The stored fund of sins/ good deeds are stated to show with the details of punishments / rewards indicating the precise nature of

offence, the places / time frames and all relevant data; this information is not only classified but has no interest / relevance to other parties! While 'Punyatmas' or those who have performed good tasks in life pass through the same distance at good speed and without much strain, the 'Papaatmas'struggle a lot by the wreched route full of thorns, gravel, stones, ups and downs, iron needles and mud; the passage would be full of fire, lions and such other cruel animals, snakes, scorpions, leeches, and frightening figures of Shakini, Dhakini and Piscachas. The unending route had no light, tree shades, and water. The Yamadutas drag the sinner bodies with blood, gaping wounds and dried tongues without break or rest and the situation of the dragged bodies would defy description! As the vision of Yamadharma Raja would get nearer, his visage spewed fire and just near him was Mrithyu Devata who like kaalagni was black, surrounded by 'Yama dutas' fully armed with innumerable weapons ready to destroy, and in the normal context a soul would be relieved by death but having arrived at the door of death itself, there could not be a death by shock but only be by thousands of shocks physically and mentally! In the seventh Patala there was pitch darkness in which twenty eight crore 'Jeevas'awaiting their sentence in their turns. Yamadutas instructed some of the Jeevas to hang up by huge trees upside down with iron chains binding their feet too tight; they were helpless excepting repenting their wrong actions as why they were stealing, keeping contacts with other women and making mockeries of Devas, Rishis and Brahmanas! The sinners are also pierced with hot-red iron nails and at the same time bitten by poisonous snakes; as and when the body wounds are slightly less painful they are forcibly opened and applied with salt and chillis! The 'paapatmas' are fried in boiling hot oils and after allowing the body parts become less hot, let dogs and cats bite the freshly cooked meat pieces of hands, fingers, leg pieces and brains! Those who resorted in their erstwhile lives ate 'Abhakshya Bhakshya' or the prohibited materials are forced to pull out their tongues. The Sinners who talked harsh and harassed their parents have to face hot fire balls and have the facial parts like ears, nose, eyes and cheeks fried part by part! Those who took food in utter disregard for guests are thrown into 'Asitalavan'Naraka. Yamdutas force those sinners to embrace molten hot iron pillars as punishment for experiencing other women, or unlawful bed-mates. Similarly those women who led unlawful experiences face the same kind of treatment of hot embraces! Similar experiences are meted out to those parts of body such as tongue for shouting and criticising, hands for beating others, kicking for legs, etc. Thus depending on the kind of sin committed, its intensity and impact, various permutations and combinations of retributions are made available. After the experiences so designed and executed are completed, then decisions are taken about the type of next birth of the Jeeva as a tree or a worm, a bird, animal, reptile or if fortunate as a human being at a destination, status and future of the Jeeva once again.

18. Matsya Purana

Features of 'Nava Grahas' and Procedure of Navagraha Shanti

Adithyaya Somaaya Mangalaaya Budhaayacha Guru Shukra Sanirbhyascha Rahavey Ketavey Namah/ Surya, Chandra, Mangala, Budha, Brihaspati, Shukra, Shani, Rahu and Keta are all expected to be basically benificient 'Grahas' (Planets). Description of their 'Swarupas' (Forms) is as follows: *Padmaasanah Padmakarah Padmagarbha samuddhitah, Saptaashvah Saptarujjuscha Dwibhujah syaat sadaa Ravih/* (Surya Deva has two hands wearing two lotuses, seated on a lotus flower; his luster is abundant like that of the outside part of a lotus; Surya Deva is comfortably seated on a magnificent chariot driven by Seven Horses). *Swetah Swetaambaradharah Swetaashvah Swetavaahanah Gadaapaanirdwibaahus cha Kartavyo varadah Shashee* (Chandra Deva is of white colour, wears white clothes, has white horses, white chariot, with 'gada'/ mace and 'Varada Mudra' or sign of Protection).

Raktamaalyaambara dharah Shakti Shula Gadadharah, Chaturbhujah Raktaromaa varadah syad Dharaasutah/ (Dhrarani nandana or the son of Earth, Mangala is adorned with Shakti, Trishula, Gada and Vara Mudra on his four hands; his body colour is blood red, wears red clothes and red flower garland) *Peetamaalyaambara dharah Karnikaa –rasamadyutih, Khadgacharma gadaa paanih Simhastho varado Budhah/* (Budha Deva wears yellow flower garland and yellow clothes with body colour too yellowish; he sports a sword, shield, mace and 'Vara mudra' by his four hands and is seated on a lion); *Deva daitya Guru Taddhat peetaswaitow chaturbhujaow, Dandinow Varadow Kaaryao Saakshasutra Kamandalu/* (The 'Pratimas' or Idols of Deva Guru Brihaspati and of Danava Guru Shukraachaarya should respectively be of yellow and white colours; their hands are ornamented with Danda, Rudrakshamaala, Kamandalu and Varada Mudra). *Indra neela dutih Shuli varado Grudhra vaahanah Baana baanaasanadharah kartavy -orka suthastathaa/* (Shanaischara's body colour is of 'Indraneelamani' / blue diamond; he rides a 'Grudhra' / Vulture and carries bow and arrows, Trishula and Varada Mudra). *Karaala vadanah Khadgacharma Shuli Varapradah, Neela simhaasanascha Rahuratra Prashasyatey/* (Rahu Deva is fierce looking, carries sword, skin sheath, Shula and Vara Prada by his four hands and is seated on a blue throne). *Dhumraa Dwibaahavah Sarvey Gadino vikrutaananah, Grudhraasana gataa nithyam Ketavah Syurvara pradaah/* (Ketu Deva is of grey colour and of fierce Rupa with two hands showing gadaa and varada mudra seated always on a vulture) *Sarvey kireetinah kaaryaa Grahaa Lokahitaavahaah, Hyaanguleynocchritaah Sarvey shatamashtottaram sadaa/* (These are all beneficient Grahas worthy of ornamentation with 'Kiritas'/head gears and be of hundred eight inches of Pratimas / Idols).

A 'Vedi'(platform) is to be prepared with white rice grains with Surya Deva the Center, Mangal in the South, Brihaspati in the North, North East with Budha, East as Shukra, South East as Chandra, West as Shani, South West as Rahu, and North West as Ketu. The Adhi Devatas to each of the Planets are as follows: Shiva for Surya, Parvati for Chandra, Skanda for Mangal, Vishnu for Budha, Brahma for Brihaspati, Indra for Shukra, Yama for Shanaischara, Kaala Devata forRahu and Chitragupta for Ketu. The Pratyabhidevatas respectively are Agni, Varuna, Prithvi, Vishnu, Indra, Aindri, Prajapati, Sarpa and Brahma. Besides, Vinayaka, Durga, Vayu, Aakasha, and Ashvini Kumars and these are also to be invoked by individual names. While visualising the various Grahas, one has to visualise Mangala and Surya as of red colour, Chandra and Shukra as of white colour, Budha and Brihaspati as yellow, Shani and Rahu as black and Ketu as grey. The Kartha who is to perform the worship the Grahas should try to secure these coloured Vastras (clothing) and flowers as also apply Gandha (Sandalwood paste), offer Dhupa, Dipa and fruits. By way of Naivedya, Surya has to be offered 'Anna Payasa'/ kheer; Chandra to be offered material made of ghee and milk; Mangala to offer cow's products, to Budha cooked rice and milk, Brihaspati curd rice, Shukra ghee and cooked rice mix, Shanaischara to be offered 'Khichidi' or cooked rice with lentils and ghee, to Rahu cooked corn grain and to Ketu 'chitraana'to be offered. On the Northeast side of the Vedika, a 'Kalasha' (vessel) has to be arranged containing 'Akshatas' (raw rice grains mixed with turmeri powder) and curd inside, covered on its top with tender mango leaves, and duly wrapped around with new cloth, with fruits kept besides. In side the Vessel should be placed 'Pancha Ratnas' and 'Pancha Bhang' or the roots of Five Trees viz. Peepal, Bargad, Paakad, Gular and Mango. Into this Vessel, 'Avahana' or salutary reception/ invocation of waters of Varuna, Ganga and other Sacred Rivers, Samudras, Sarovaras should be performed. Then the Chief Priest would pre-collect the Earth of River-beds, Goshaalas etc and apply to the 'Karta'/devotee and recite the Mantra saying: *Sarvey Samudraah Saritah Saraamsi jaladaa nadaah aayaantu Yajamaanasya duritah kaarakaah/* (May all the waters of

Samudras, Rivers, Rivulets, Sarovars and cloud / rain waters be prayed to clean up and purify the Karta. Later on, let 'havan' be intiated with ghee, rice, yavas, til /sesame seeds; then 'samidhas'or the bark / branches of specified trees viz. 'madaara', 'palaasha', 'khaira', 'chichinda', 'peepul', 'gular', 'duub' and 'Kusha'should be used to appropriate 'Grahas'. To each of the 'Grahas', there should be one hundred offerings (or atleast twenty eight) 'Ahutis' should be made along with honey, ghee and curd; the measurement of 'Samidhaas'must optimally be of the size of thumb-top to pointing finger-top made of branches, barks and leaves.The Purohitas / Priests should address each or the specified Grahas with the relevant Mantras as designed appropriately and slowly in proper intonation. Again, the samidhas with ghee are to be offered ten times. There after, each Graha has to be appeased one by one: Surya should be pleased with the havan as per the Mantra *Akrishnena Rajasaa vartamano nivesayannamrutam marthaumcha Hiranyayena savitaa rathenaa Devo yati bhvanaani pasyan;* then to Chandra with the Mantra : *Apyaayaswa sametutey Viswataassoma vrishniyam, Bhavaavaajasya sangadhey;* to Mangala by the Mantra viz. *Agnirmurdhvaah Kakuppatih Prithivyaa Ayam, Apaagum retaamsi jinvati/* ; to Budha with the Mantra: *Udbhudhvassajney prati Jaagruhey namishtaa purtey sagum srujedhaamayamcha, punah krunnvag sya pitaram yuvaa namanvaataagum srujethaa mayamcha/* ; to Guru by the Mantra: *Brihaspatey ati yadaryo arhaaddyumadwi bhaati kratumajjeneshu, yaddeedayaccha vasarta prabhaata tadasmaasu dravinam dehi chitram;* to Shukra by the Mantra: *Sukramtey anyadyajatam tey anyadwishah ruupey ahaneedyouri vaasi, Vishwaahi maayaa avasi swadhaavo bhadraatey puushanniharaatirastu/;* to Shanaischara with the Mantra: *Sham no devirabhheshtaye* or alternately with the Mantra : *Shamagniragni bhiskarachannastapatu Suryah sham vaatovaa tvarasaa Apasridhah;* to Rahu, the relevant Mantra is: *Om kayanaschitra Aa Bhuvadutee Sadaa Vrudhaas –sakhaah kayaa shachishthayaavrutaah/;* and to Ketu, the relevant Mantra is: *Om Ketumkrunvanna ketaveypeso maryaa Aa pesasey Samushadbhirajaayathaah/*

After seeking the blessings of the Nava Grahas, other significant Deities are also to be pleased by performing 'havans': To RUDRA DEVA first corresponding to Surya: *Aa Vo Raajaana Madhvasarasya Rudram* or alternatively: *Kadrudraaya prachetasey meedushthamaaya tavyasey, vochema shantamagum hrudey;* to DEVI UMA corresponding to Chandra: *Apo hi shtha mayo bhuvah taana oorjey dadhaatana, Maheranaaya chakshusey yoh vah Sivatamorasah tasya bhaajahateha nah/ Usiteerava Maatarah/ Tasma arangamama vah yasya kshayaaya jinvatha, Apo janaayata cha nah/ Om Bhurbhuvassavaha* or alternatively *Gowrimimaaya salilaani takshatyeke padi dwipati saa chatushpadi, Astaapadi Navapadi babhuvushi Sahasraakshaaraa paramevyoman;* to Swami KARTIKEYA : *Syona Prithivi Bhavaanruksharaa nivesani yacchaanassarmasa prathaah;* to Vishnu: *Idam Vishnurvichakramey tredhaa nidadhey padam, Samoodhamasyapaagum Surey;* to BRHAMA: *Taneeneesaanam Jagatasthasdhushash pati dhiyam jinwamavasehoo maheyvayam, Pusaano yatha Veda Saama Sadvradhey rakshitaasaayu radabdha swastaye/* OR- *Brahmaajajnaanam prathamam purastaadwi simatassuruchovena aavah, Sabuddhniya Upamaa Asyavishtha assatascha yonimasatas cha nivah;* to INDRA: *Indram vo Visswatassari havaamahe janebhuah Asmaatamastu kevalah;* to Lord YAMA: *Ayam Gowh prusni rakrami dasananmaataram punah pitaramcha priyamtsuvah;* to CHITRAGUPTA: *Sachitra chitram chitayamtamasmey chitrakshatra chitratamam vayodhaam/ Chandram rayim puruveeram Bruhantam Chandra chandraabhirgrunutey yuvaswa/* to AGNI: *Agnim dutam vruneemahey hotaaram Vishvavedasam, Asyayajjassya sukrutum/* to VARUNA: *Imam mey Varuna shrudhee havamadya cha mrudaya twamanassuraachakey,Tatwaayaami Brahmanaa vandamaanasta daasaastey Yajamaano havirbhih/ Ahedamaano Varuneha bodhuru sagmusma maa na Ayuhu pramosheeh, Yacchidhetey visho*

yathaa pradeva Varuna Vratam meemaamsi dyavidyavi/ Yat kinchidam Varuna Daivye jenobhidroham mamaanushyaascharaamasi, Acchithee Yattaava dharmaa yupomimaa nastamaadenaso Devari rishah/ Kitavaaso yadrirupurna deevi yadvaagha satyamuta yannavi, sarvaa taa vishya sthitireva devatha te syaama Varuna priyaasaha; PRITHVI Mantra: *Prithivy –antariksham etc.*; to VISHNU DEVA : *SahasraRirshaa Purushah sahasraakshas –sahasrapaat, Sa bhumim Vishwato vrutvaa Atyathishthaddashaangulam/* ; to Devi DURGA: *Om Jatavedasey sunamaava Soma araati yato nidahaati Vedah, Sanah parushadati Durgaain Viswaanaaveya Sindhum diritaadyaghnih;* to PRAJAPATI: *Praja patena twadetaanyanyo Vishwaa jaataani paritaa babhuva, Yatkaamaastey juhumastanno Astuvagagg syama patayo rayeenaam;* to VINAYAKA: *Om Ganaana – antwaa Ganapatigum havamahey Kavim Kaveenaamupashramastapam, Jyestha raajam Brahmanaam Brahmanaspata Aanashrunvannooti - bhisseeda saadhanam/* to VAYU: *Tava Vayavrtaspatetwashtarjaamataradbhuta, Aavaasya vrinee mahey/* to ASHWINI DEVATAS: *Kraanaashishmura heenaamhinvanrutasya deedhitam, Viswaaparipriyaa bhuvadadhvitaa/ Aaditpratatnassya retaso Jyotih Pasyanti vaasaram paroyaddhyatey Divaa/* Thus satisfying the Deities above and others with appropriate Mantras with 'Havans'with 'Ajyam', that is ghee plus other suitable materials, POORNAHUTI should be performed commencing with *Muurthaanam Diva etc.* including fruits, flowers, dry fruits, and other suitable materials including vastras, gold etc. as a grand finale with musical instruments, 'Veda ghosha', and parikramas of Yagna Purusha.This would be followed by 'Abhishka'/ 'Mangalika Snaan' to the Karta and his wife along with Mantras saying: May Brahma, Vishnu and Maheswara purify you; may Vaasudeava, Balaraama, Pradyumna and Aniruddha bring in Victory to you; may Indra, Agni, Kubera, Yama, Nirruti, Varuna, Pavan, Sehanaaga and Dikpalakaas protect you; May Kirti, Lakshmi, Dhurti, Medha, Pushti, Shraddha, Kriya, Niti, Buddhi, Lazza /modesty, Shanti, Tushti, Vapu and Kanti-the wives of Dharma bless you; may the Navagrahas safeguard you; may Deva, Danava, Gandharva, Yaksha, Naga, Daithya, Rakshasa, Sarpa, and the entire Srishti provide you 'raksha'. After the 'Ashirvaad'/blessings, the chapter of 'Daanas'to satisfy the Brahmanas would commence.There are prescribed Danaas as follows: to propitiate Surya Graha, the Daana is a Kapila cow, Chandra a Shankha, Mangal a bull; to Budha gold, Brihaspati yellow clothes, Shukra a white horse, Shanaischara a black cow, to Rahu the suitable Daana of a Metallic 'Vastu'/ material and Ketu a goat.

CHAPTER FIVE ON OTHER SOURCES

I. Parashara Smriti

Shatkarma Vidhi

Shatkarmaabhirou nityam Devaatithi pujakah, Huta sheshaantu bhungagno Brahmano naavaseedati/ Sandhyaa snaanam japo homo Devataanamcha pujanam, Vishwa Devaatithi yaamcha shatkarmaani diney diney/(Non- 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 snaana as bathing in the morning absolves the evil effects of bad

thoughts, deeds and dreams in the bed; recitals of Jala devata/ Aaruna mantras in the course of the bathing; pratah snaanantara Deva Rishi Pitru Tarpana; Vastra dharana; and Vibhudi-Gandha-Kumkuma dharana on the forehead.

Sandhyaa Vandana: Sandhya is the intermission of 'Ahoraatras'or day and night as signified by Sun Rise and Sun Set. *Poorvaa Sandhyaa tu Gayatri Savitri madhyaa smritaa, Yaa bhavet paschimaa sandhyaa saa Vigjneyaa Saraswati/* The pre-noon is dominated by Devi Gayatri, noon time by Devi Savitri and the Sun set by Devi Saraswati and hence the respective Goddesses need worship at these times. Gayatri is of blood red complexion, Savitri of pure white Varna and Saraswati of black colour and they represent Brahma-Rudra-Vishnu Swarupas of Paramatma. Meditation of these forms of Almighty is basically through the representation of Aditya: *Udyantamastam yantamaadityam/* (Taittiriya Brahmana Upanishad). Broadly speaking the format of Trikaala Sandhya Vandana as as follows: Aachamana, Anga Nyasa- Karanyasa, Dhyaana, Praanayaama, Sankalpa, Prokshana, Aapah Praashanam, Punarmaarjanam, Arghya Pradaanam, Prayaschitta Arghya, Atmaanusandhaanam, Tarpana, Prarthana, Gayatri Sankalpa, Pranaayama, Gayatri Aaavahana: *Aayatu varadaa Devi Aksharam, Brahmasammitam Gayatriim chhandasaam Maatedam Brahma Jushaswanah/ Gayatrim avaahayaami Savitrim avahayami Saraswatimavahayami/* Nyasa, Dhyana viz. *Muktaa vidruma hema neela dhavalah chhaayair mukhaistryakshanaaih yuktaam Indrakulaa nibaddha ratna makutaam tatwaartha varnaatmikaam, Gaayatreem varadaabhaya ankusha kashaah shubhram kapaalam gadaamchakramathaara vinda yugalam hastairvahanteem bhajey/* Gayatri Mantra: *Om bhurbhuvah suvaha saviturvarenyam bhargo devasya dheemahi dhiyo yonah prachodayaat/* The Japa is performed preferably 108 times in the morning, 32 times in the afternoon and 64 times in the evening [the count of Gayatri Mantra each time to commence from the right ring finger middle (1) to the lower finger portion (2), to continue to the bottom of the little finger (3), to the middle little finger (4), to the top of the little finger (5), to the top portion of the ring finger again (6), then to the top of the middle finger (7), to the top portion of the pointing finger (8), the middle portion of pointing finger (9) and finally to the lower portion of the pointing finger (10)]

Pranaayama again, followed by Gayatri upasthaana sankalpa as applicable to the morning viz. *Mitrasya charshani dhrutah shravo Devasya saanasim Satyam chitra shravastamam Mitro janaan yaatayati Prajaananj Mitro daadhaara prithiveemutadyaam Mitrah kushtheera nimishaa abhichastey satyaaya havyam ghrutavaddhvidhema/ PrasaMitra marto astu prayaswaan yasta Aditya shikshati vratena, na hanyate na jeeyate twoto nainamah ho ashnotyantito na duuraat/* In the afternoon the Gayati upaasthaana mantra states: *Om aasatyena rajasaa vartamaano niveshayan amritam martyamcha, Hiranyena Savitaa rathenaa Devo yaati devo yaati bhuvanaa vipashyan/ Udvayam tamasaspari pashyanto jyotiruktam Devam Devatraa Suryamagnam jyotiruktamam/ Udyuktyam jaatavedasam Devam vahanti ketavah, Drusho Vishwaaya Suryam/Chitram Deaanaamudagaadaneekam chakshurmitrasya Varunasagneaah, Aapraadyaavaa Prithivee Antariksham Surya Atmaa Jagatasyatsyushashcha, Tacchakshurdevahitam purastaacchukra mucchyarat/ Pashyma sharadasshatam jeevema sharadasshatam modaama sharadasshhatam bhavaama sharadasshatam shrunvaama sharadasshatam prabravaama sharadasshatam ajeetaasshyaama sharadasshatam jyokacha Suryam drusho, ya udagaamna hato arnaavaad vibhraajamaanasah sarirasya madhyaat sa maa vrishabho lohitaakshah Suryo vipaschin manasaa punaatu/* In the evening the Upasthaana Mantra states: *Imam me Varuna shrudhi havamadyaa cha mridaya/ Twaamasyu raachake/ Tatwaayaami Brahmanaa vandamaanasta-dwaashaaste Yajamaano havirbhih, ahedamaano Varuneha bodhyurushangumsa maa na yaayuh pramosheeh/ Yacchidhvite Visho yathaa pradeva aruna vratam, Minimasi dyuvi dhvavi/ Jane a bhidroham manushyaashcharaamasi,*

achitteyatwa dharma upopim maa nastasmaadenaso Devareerishah/ Kitavaaso yadripurpurna diviyadvaaghaa satyamuta yanna vidhma, Sarvaa taa vishya hithireva Devataa te syaam Varuna prayaasah/ Gayatri Upasthaana as above in respect of Tri Sandhyaas would follow Dig Devataa vandana as relevant to Morning and Afternoon to East-South-West-North- East again and in the evening to West-North-East-South and West again saying Sandhyaayai-Savitrai- Gayatrai-Sarasvatai-Sarvaabhyo Devataabhyo namah and finally say: Kaamo (A) kaarsheen manyurakaarsheet namo namah/ This would be followed by Pravaraabhivandana ; Dik Vandana (Praachai-Dakshinaayai-Pradeechai [Evening as appropriate] and Udeechyai-Urdhvaayai-Adharaayai-Antarikshaayai-Bhumyai-Brahmaney- Vishnavey-Shivayai namah. Yama Vandana to Yama, Chintakaaya-Kaalaaya-Aoudumbaraaya-Dadhnaaya-Paremeshti- Vrikodara-Chitraya- Chitra Guptaaya vain namah. Finally Kshamaa Prarthana of *Kayenavaachaa manasendriyarvaa budhyaatmanaa aa prakruteh swabhaavaat, karomi yadyat sakalam parasmaiNarayanaayeti samarpayaami/ Om tat Sat/ Brahmarpanamastu/* [Note: More details given vide Essence of Dharma Sindhu by the same author especially Taittiriya / Katyaayana versions vide the website of Kamakoti.org/news]

Homa Prakarana: 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 cerials and 'kritaaakritas' include tilas, yavas, milk, curd, ghee etc. Samidhas include unkinned twigs of Arka, Palaasha, 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 Pitru 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, iin 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 plaed 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 Brahamachari homas or Grihasta homas performed ondaily basis, these Karyas are also preceded by various other Samkaras: These Samskara Agnis are called: Yojaka for Vivahas, sikhi 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.

Principles of 'Dharma Rakshana' or sustenance of Virtue**:**

Grihasti Dharma Vivarana: *Atah param Grihastasya Dharmaachaaram kulou yuge, Dharmam saadhaaranam shaktyaa chaaturvarnaashwaramaagatam/ Sampravakshyamaham bhuyam Parasharavacho yatha, Shatkarmanirato ViprahKrishi karmaapi kaarayet/*(Parashara Maharshi describes the Grihasti Dharmas in Kali Yuga as regulatory duties to all the house holders among all the Four Varnas; Brahmanas especially need to meticulously observe the Shat Karmas [as detailed above] besides agricultural activities too). *Kshuditam trushitam shraantam baleevardham na yojayet, Heenaangam vyadhitam kleevam Vrusham Vipro na vaahayet/* (Oxen which are hungry, thirsty and tired as also diseased, lame and listless are not to be driven in carts). *Japam Devarchanam homam swadhyaayam saangamabhyaset pashchaat snaatakaan dwijah/* Dwijas are required to daily observe japa, DevaPuja, Homa, Veda-Vedanga adhyayaa after Shuchi snaana and atleast provide bhojana to deserving Brahmans of atleast one or two or three or even four in numbers every day). *Swayam krushte tathaa kshetre dhaanouscha swayamaarjitaih, Nirvepeta Pancha Yagjnaamscha kratu deekshaancha kaarayat/* (In this manner, the Grihasthi should also undertake the tilling of his own land, procure his own food, besides execute the Pancha Yagnas of Deva-Pitru- Bhuta-Nara-Atithis on daily basis). *Tilaa rasaa na vikreyaa dhaanyatatsamaah, Viprasaivam vidhaa vrittistruna kaashtaadi vivikraha/* (Sale of Tilas and juices should not be resorted but sale of dhaanya and wood would be in order; Brahmana should eke out his lively hood likewise). *Halamashtagavam dharmam shadgavam vritti lakshanam, Chaturvagam nrushaamsaanam dwigavam Vrishaghaatinam/* (Ploughing with eight oxen is stated to be ideal as per dharma, six oxen would be as per the characteristic of business, four oxen might be minimam but trying to take up the plough is quite mean and unjust to the animals). *Dwigavam vaahayet paadam Madhya - ahnam tu chaturgavam, Shadgavam tu triyaamaaheshtabhim purnam tu vaahayet/* (In the event of tilling with only two oxen then in all fairness the tilling time be restricted only to one-third of a day, if it were to be with four animals then it could be for two thirds of a day, but if the tilling has to be day long then eight animals would be in order). *Na yaati narakeshvevam vartamaanastu vai dwijah, Daanam dadyaat chaaiveteshaam prashastam swarga saadhanam/* (In case this above principle is not adopted, then daana dharma would be performed inevitably as means of attaining swarga). *Braahmanastu krishim krutwaa mahaa doshamavaapnuyaat, Samvatsarena yatpaapam matsyaghaati samaapnuyaat, Ayomukhena kaashtena tadekaahena laangalo/* (If the above is not observed, a Brahmana would indeed be liable to a sizeable sin which tantamounts to that of a fisherman catching fish or a black and hideous faced low

caste ploughmans'output in a day!) *Paashako matsya ghati va vyaadhah shaakunistathaa, Adaataa karshakaschaiva panchaite samabhakinah/* (The sin committed by a fisherman, a hunter, a slaughterer, a diceman and bird killer might be worse than that of a Brahmana tilling land with two oxen). *Kundini peshani chulli udakumbhatha maarjani, Pancha suna grihastasya ahanyahani vartate/* (As it is, in each house hold there are five killing places viz. a pounder, a gastric mill, a cooking stove, a water pot and a sweeper). *Vaishwadevo balibhikshaa gograaso hantaaarakah, Grihasthah pratyaha kuryaat sunaa dorsharna lipyate/*(The five relieving remedies absorbing the five places of killings in a household happen to be the Vaishwadeva Yagjna, bali karma, bhiksha pradana, giving grass to cows, and these offsetting the daily killings otherwise). *Vrikshaan chitwaa Maheem bhitwaa hatwaa tu mriga keetakaan, Karshakah khalu yagjnena sarvaa paapaat pramuchyate/* (The farmer is saving himself by performing yagjnas from the sins committed by cutting trees, digging earth, killings of animals and 'krimi keetas')*Yon a dadyaad dwijaatibhyo raashi mulamupaagatah, sa chourah sa cha paapishtho Brahmaghnam tam vinirdishet/* (Those farmers seated near the heaps of foodgrains without parting any to Brahmanas would be aptly named thieves and sinners, worth being called Brahma ghaatis!) *Kshatriyopi krushim krutwaa Dwijaan Devaamscha pujayet, Vaishyah anyastathaakuryat krushi vaanijya shilpikaan/* (Indeeed, Kshatrias display their industriousness and courage and serve Brahmanas for their involvement and dedication in Deva Pujas, Vaishyas earn out of their trading and business skills and so do the other class of the Society due to their ability in crafts). *Chaturnaamapi varnaamsha dharma sanaatanah/* (Thus the Four Varnas are engaged in their own respective duties as per dharmas).

Samaamanya (Normal) Dharmas of husband and wife: *Adushtaapatitaam bharyaam youvane yah parityajet, Sapta janma bhavet streetwam Vaidhavyancha punah punah/* (In case a husband abandons a youthful woman without any blemish, he would become a widow for successive births again and again). *Daridram vyaddhitam murkham bhartaaram ya na manyate, Saa mrutaa jaayate vyaali vaidhavyamcha punah punah/* (In case a wife abandons a husband on account of poverty, disease, or idiocy, then she turns out to be a serpent or widow again and again. *Patyo jeevita yaa naari uposhya vratamaacharet, Ayushyam harate bhartruh saa naari narakam vrajet/* (Even as a husband is alive, if a wife observes fasts and vratas without his knowledge, then the life span of her husband would be reduced). *Yat paapam Brahma hatyaayaa dwigunam garbhapaatane, prayschittam natasyasti tasyaastyaago vidheeyate/* (Abortion is as doubly heinous as that of Brahama hatya which has no prayaschitta as cited above oreven otherwise! The only possible retribution would be rid of that woman by out casting or otherwise!) *Na karyamaavasatyena naagnihotrena vaa punah, sa bhavetkarma chandaalo yastu dharma paraangmukhah/* (That house holder who has no respect for Dharma, especially if a Brahmana, is as fallen like the worst human being).*Oagha vaataahatam beejam yathaa kshetreprarohati, Kshetri tallabhate beejam na beeji bhaagamarhati/ Tadwat parastreeyaa putrow dwou kundagolakou, Patyou jeevati kundah syaanmrite bhartaari golakah/* (Just as a seed thrown by fierce gale from one field to the neighbouring field the crop of that seed basically belongs to the neighboring woman only). *Kubja vaamana shandeshu gadgadeshu jedeshu cha, jaatyaghne baadhire mukey na doshah parivedany/* (There is nothing wrong that a junior son marries earlier, in case an elder son happens to be a ugly, too short, stupid, impotent, eunuch, blind, deaf, dumb, etc). Also: *Nashte mrite pravrajite kleeve chapatite patou, Panchaswaapatsu naarinaam patiranyo vidheeyate/* (If one's husband is lost for long, reckoned away for dead, turned as a Sanyasi, impotent, or immoral, then the woman concerned could rightfully select another person for wedding again). *Mrite bhartaari yaanaari brahmacharye vyavasthitaa, Saa mritaa*

labhateswargam sadbrahmachaarinah/ (On the expiry of husband, if the woman maintains her celibacy, she on her death would reach heaven for sure

2. Aapastamba Dharma Sutraas

Praśna 1. Paṭala 4. Khaṇḍa 13

devebhyaḥ svāhā kāra ā kāṣṭhāt , pitṛbhyaḥ svadhā kāra ā-uda pātrāt svādhyāya iti/ Pujaa varnajyaa - yasaam karya/ V riddhaaraanaam cha/ Hrashto darpati drupto dharmamatikraamati dharmaatikrame khalu punar narakah/ Na samaavritte samaadesh vidyate/ Yagjneshu chatadaayadah prasavaah/ Loke cha bhuuti karmasv etadaadeeny eva yonyeva vaakkaani syuryathaa punyaaham svasryuddhimiti/ . loke ca bhuuti karmasv etad aadeeny eva vaakyaani syur yathaa puṇya ahaṃ svasti ṛddhim iti / Narasamayena krucchram *kurveeta trishraavanam trisahavachanmiti parihaapya/ Avichikitsaa yaavad brahma nigantavyamiti haareetah/ na bahir veda gatirvidyate/ Samaadishtamadhyaapayantam yaavadadhyayana- mupasamgruheeyaat/ Nityamarhantamityeke/ na gatividyate/ Vriddhaanaamtu/ Brahmani miyo viniyoge na gatividyate/ Brahma vardhat itypanishanti/ Nuveshe vritte samvatsare dvou* dvou *maasow samaahita aachaaryakule vasedbhuuyah Shrutimicchannti svetaketuh/ etena hy ahaṃ yogena bhūyaḥ pūrvasmāt kālāt-śrutam akurvi-iti / Tacchhaatra etena hy ahaṃ yogena bhūyaḥ pūrvasmāt kālāt-śrutam akurvi-iti/' tat-śāstrair vipratiṣiddham/ niveśe hi vṛtte naiyamikāni śrūyante/*

Aahutis or oblations to Agni in the favour of Devas with wooden kaashthaas are executed with the *swaahaadi* mantras and thus the Deva Yagjna, while the aahutis in favour of Pitru Devatas with *swadhaadi* manras bring the pitru yagjna. Now, all the Yagna karyas are initiated by the Omkara Shabda and the syllable is ever the gateway to the urthva lokas. Therefore he who is about to study Vedas- samasta agni karyas- samasta shubha karyas shall begin his activity by pronouncing AUM. If he has spoken anything else [than what refers to the lesson, he shall resume his reading by repeating the word 'Om' Brief explanation on Omkara Shabda is as follows:

[Vishleshana on OM Shabda as follows:

AUM is the true reflection of Srishi the Universe. Atharvana Upanishad states: *Sarvaan praanaan paramatmani pranaamayateeti pranavah/* Once Pranava recital is taken up then the 'dehendriya praana mano buddhi' or the body parts, life's energy, the mind and its variationd get srirred up and rejuvinated. *Sarveshaameva mantraanaam Pranavah praanamuchyate/* or Pranava is the very Life's force, and in reverse sense praana is pranava uitself literally! *Pranavaadaparam japtvaa kadaa mukto bhavishyati/* or there could be no worship nor puja nor any 'mantra' without AUM! Omkaara comprises A kaara-U kaara-Ma kaara. *Sa yadi eka mantram abhidhaayeeta, sa tenaiva samveditastura jagatyaam abhisampadyate; tam Richo manushyaolak upanayante, sa tatra tapasaa bhahmacharyena shraddhayaa sampanno mahimaanam anubhavati// Atha yadi dvimaatrena manasi sampadyate sontariksham yajurbhir unneeyate soma lokam, sa somaloke vibhutim anubhuuya punaraavarte// yah punaretam trimaatrena Om iti ethenaiva- aksharena param purusham abhidhyaa -yeeta, sa tejasi Surye sampannah;adhaa paadodaras- tvachaa vinirmuktah sa saamabhir unneeyate brahma lokam, sa etasmaaj jeevaghanaatparaatparam purishayam purusham eekshate: tad eatou shokam bhavet//* (Even if one does not fully realise the true import of the Single word OM nor comprehend the constitution and basis of it, by one's thought and partial meditation of it should enlighten the person concerned and ensure the attainment of birth next on earth. Rik Veda Mantras ensure human birth, and that gives ample possibilties of ' tapasaa

brahmacharyena shraddhayaa' or meditation, self control and faith leading to application of mind to the Basic Truth and Reality. More intensive meditation on the OM mantra- comprising three Letters viz. A-U-M, if coupled with another letter viz. 'U ' signifying the mind as also the relevant Yajur Veda would elevate a a virtuous person to Soma Loka or the world of the Moon and turns around to human birth again. Further meditation by the third syllable 'M' of the word OM to 'Param Purusham' or Hiranyagarbha Brahma then, one would get unified with and identified by Surya Deva in the Solar Orbit resplendent with extraordinary luminosity. Then just as a serpent gets rid of its skin, then the enlightened person concerned deep in meditation gets rid of his sins on account negative deeds and once led by the Saama Veda Chants is purified and qualified from the pursuit of the Supreme) . Further: Omkaara contains 'chatush paada' or four feet, 'tri sthaana' or three places, and 'pancha devata'or five Gods; indeed if one is not aware of the meaning and status is not worthy of being a 'dwija' especially a brahmana! Omkara comprises 'ashtaangaas' or eight limbs viz: Vishva, Taijasa, Paagjna, Pratyagaatma relevant to Ishvara Bhagavan; and further 'Chatur Maha Swarupas' Virat Swarupa- Hiranyagarbha; then Avyaakrita or Maya; and ultimately Paramatma! Omkaara os also 'Chatush Paada' or four feet viz. Akaara-Ukaara-Makaara- 'Ardha Maatra'! AUM also comprises 'Tri sthaanas' viz. Jagrata avastha-Swapnaavastha-Sushuptyavastha split again into Hridaya the heart-Kantha the neck-and Bhru Madhya or the Center of the forehead. Indeed the paramountcy of OMKARA is described by Smriti- Shrutis severally.Bhagavad Gita sums up vide Chapter 8 stanza 12-13: *Sarva dwaaraani samyamya mano hridi nirudhyacha, murdhnaa dhyaaya -atmanah praanamaasthito yoga dhaaranaam/ Omityekaaksharam Brahma vyaaharan maamausmaran, yah prayaatityajanam deham sayaati Paramaam gatim/* Whosoever is able to control the limbs and senses and stabilise the mind by 'Yoga dhaarana' and concentate one's thoughts and aim at Paramatma by reciting AUM and unite praana the life energy into 'brahma randhra' shal 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 and whosoever is steeped into all types of Devas with no barriers of kula- mata-linga-vayo bhedas or differences of caste-faith-sex-age reach the Almighty alone indeed! Taittireeya Upanishad vide I.v.1-5 and I.vii.1 is quoted respectively: The purport of the Celestial Symbols of 'Bhurbhuvatsvah mahah': I.v.1-2) As the 'Vyahritis'or qualifying features of 'Maha' or Brahma are: 'Bhu'or the Earth, 'Bhuva' or the Intermediate Space, and 'Svaha' is the extra terrestrial world yonder or the higher worlds. Now, if Bhu is Agni, Bhuva is Vayu, Svah is Surya then Maha is Chandra and the last is what the luminaries sparkle and glorify! Indeed if Vyahriti is called the trunk of the body of Hiranyagarbha Brahman, then the limbs are : bhu or the legs, bhuvah or the hands and svaha is the head!) I.v.3-5) (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.)/// I.viii. 1: OM is truly symbolic of Paramatma I.viii.1) *Omiti Brahma Omiti Sarvam Omityetad anukritirha sma vaa aapyo shraavatyetraa shraavayanti/ Omiti Saamaani gaayanti, Omshomiti shastraani shamshanti, Omityaradharyuh pratigaram pratigruh -nati/ Omiti Brahma prasouti Omityagnihotram anujaaneeti, Omiti Brahmanah pratyakshan aaha Brahmopaapna vaaneeti Brahmmaivopaapnoti/* (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 Devatas, all the formule 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 pratigruhnaati' 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!]

Further stanzas follow of Aapastambha Dharma Sutras as continued:

Loke ca bhūti karmasv etad ādīny eva vākyāni syur yathā puṇya ahaṃ svasti ṛddhim iti / In common life, at all shubha karyas, such as the occasion of ceremonies performed for the sake of welfare, OM be uttrered' Om, for auspiciousness, welfare, and prosperity such as : *Om karmaṇaḥ pu ṇyāham bhavanto bruvantviti,* 'Om, wish that the day may be auspicious for the performance of the ceremony.' All the loukika karyas and punya karmas are initiated with Om such as Om punyaavaham-om swasti-om shuddhim. Thereafter, a vidyardhi's initiation to studies be not be possible. Without shurusha, the apathita kathina grandha be taken to adhyayana. Veda must be studied under a vow of obedience is required for the Triḥsravana and Triḥ-sahavācana that the grandha- the guru and the shishya. Thus for Vedaadhyayana, be possible under a vow of obedience. A vidyardhishould touch the feet of a person, who teaches him at the request of the regular guru. It is veda from which vedangas are emerged as Siksha, Vyakarana, Kalpa Grandha, Nirukta, Chhandas, and Jyotisha. Thus the Veda Vedanga Jnaana is truly unending. Hence vedaadhyana would be reinforced with ' jigjnasa' or the follow up of absorption. Svetaketu referred earlier [vide Prashana 1-Patala 2- Khandaa 5] instructed his shishyas declaring that that was precisely his volition to learn as much strong foundation as possible during his 'brahmacharya kaala'- *etena ananarok -tena yogenopaayena aham purvasmaan brahmacharyakaalaat bhuyah: bahutaram shrutamkuryeti kritavaaaasmi, ato yuyamapi tathaa kurudhvaamiti/* Yet what Svetaketu might be some awry or twisted for after the vidyardhi cum brahmachairi once settled as a grihasrti or a householder, he is ordered by Vedas to perform the daily duties towards his family and society and thus should not be stay away from his family for months in order to continue his studies.

Praśna 1. Paṭala 4. Khaṇḍa 14.

agnihotram atithayaḥ / adhyayana arthena yaṃ codayen na ca-enaṃ pratyācakṣīta/ na ca-asmin doṣaṃ paśyet/ yad ṛcchāyām asaṃvṛttau gatir eva tasmin/ mātari pitary ācāryavat-śuśrūṣā/ samāvṛttena sarve gurava upasaṅgrāhyāḥ / proṣya ca samāgame / bhrātṛṣu bhaginīṣu ca yathā pūrvam upasaṅgrahaṇam / nityā ca pūjā yathā upadeśam/. ṛtvik śvaśura pitṛvya mātulān avara vayasaḥ pratyutthāya- abhivadet / tūṣṇīṃ vā- upasaṅgṛhṇīyāt/ daśa varṣaṃ paura sakhyaṃ pañca varṣaṃ tu cāraṇam | tri varṣa pūrvaḥ śrotriyaḥ abhivādanam arhati/ jñāyamāne vayo viśeṣe vṛddhatarāya- abhivādyam/ viṣama gatāya-agurave na- abhivādyam / anvāruhya vā-abhivādayīta/ sarvatra tu pratyutthāya-abhivādanam/ aprayatena na- abhivādyam / tathā-aprayatāya/ aprayataś ca na pratyabhivadet/ pati vayasaḥ striyaḥ/na sa upānah veṣṭita śirā avahita pāṇir vā- abhivādayīta/ sarva nāmnā striyo rājanya vaiśyau ca na nāmnā/ mātaram ācārya dāraṃ ca-ity eke/ daśa varṣaś ca brāhmaṇaḥ śata varṣaś ca kṣatriyaḥ | pitā putrau sma tau viddhi tayos tu brāhmaṇaḥ pita / kuśalam avara vayasaṃ vayasyaṃ vā pṛcchet/ anāmayaṃ

kṣatriyam/ anishtam vaishyam/ ārogyaṃ śūdram / na-asaṃbhāṣya śrotriyaṃ vyativrajet/ araṇye ca striyam/

Grihasta dharmas include agnihotram-atithi puja and such other kartavyaas. Yet let not be declined of requests from the deserving families for 'shishyarikas' of vidyardhis, especially when the prospective shishyas appeared bright in their uptakes as 'manda buddhi' and be capable of guru shushrusha in earnestness. He be able to serve as his own mother and father.besides keep up the proven family lineage of the forefathers of the vamsha including his paternal and maternal relatives. And also touch their feet with reverence after returning from a journey. That is to say, whether he himself or the venerable persons undertook or when he himself might returrn as respects be always displayed as shown to one's elders and betters.as per their seniority. The vidyardhi display respects to panditas, pujaris, father's brother and , and a mother's brother, although they be younger than he himself, and rise to meet them formally. A friendship lasting for good number of with fellow citizens too be a reason for giving a salutation. If the age of several persons whom one meets is exactly known, one must salute the elder one's first. One need not how formally salute a person, who might stand in a lower or higher place than oneself, yet not disregard as s social custom. But if the person met in a gathering be impure, others on account of the death of relations or through other causes, he being impure, return a salutation merely. Married women must be revered according to the respective ages of their husbands. One should not with shoes on, or head covered, or hands full. In saluting women, a Kshatriya or a Vaiśya be distinguished. Some might declare and identify themselves, their paentage too. Be it realised that a Brāhmaṇa of ten years and a Kshatriya of a hundred years stand to each other in the relation of father and son. But between those two the Brāhmaṇa be deemed as the father. Of course, in case the person addressed is a Brāhmaṇa. A Brahmana might converse with, and enquire of a kshatriya about his physical well being fitness. A Vaiśya if he has lost anything might himself employ word 'anaṣṭa'or to enquire about his profit and loss in besiness and agriculture , cattle or property. Such an enquiry to a lower varna be enquired of his physical fitness. In any case the brahmaana under reference be enquired of the progress in the fulfillment of his panditya and progress in dharmacharana. To an unaccompanied woman in a forest or any other lonely place, the brahmachari would address her reassuring as a Mother, or sister, of his cooperation for any service for her and not to be concerned of or worried about offering her safety..

Praśna 1. Paṭala 5. Khaṇḍa 15.

upāsane gurūṇāṃ vṛddhānām atithīnāṃ home japya karmaṇi bhojana ācamane svādhyāye ca yajñopavītī syāt/ bhūmi gatāsv apsv ācamya prayato bhavati/ Yam vaa prayata aachamayet/ na varṣa dhārāsv ācāmet/ tathaa pradarodaked/ taptābhiś ca-akāraṇāt/ riktapaaṇir vayasa udyamya-apa upaspṛśet/ śakti viṣaye na muhūrtam apy aprayataḥ syāt/ nagno vā / na-apsu sataḥ prayamaṇam vidyate / uttīrya tv ācāmet/ na- aprokṣitam indhanam agnāv ādadhyāt/ mūḍha svastare ca- asaṃspṛśann anyān aprayatān prayato manyeta / tathā tṛṇa kāṣṭheṣu nikhāteṣu/ prokṣya vāsa upayojayet/ śūna upahataḥ sa celo- 'vagāheta / prakṣālya vā taṃ deśam agninā saṃspṛśya punaḥ prakṣālya pādau caācamya prayato bhavati / agniṃ na-aprayata āsīdet / iṣu mātrād ity eke/ na ca-enam upadhamet / khaṭvāyāṃ ca na-upadadhyāt/ prabhūta edha udake grāme yatra-ātma adhīnaṃ prayamaṇaṃ tatra vāso dhārmyo brāhmaṇasya/ mūtraṃ kṛtvā purīṣaṃ vā mūtra purīṣa lepān anna lepān ucchiṣṭa lepān retasaś ca ye lepās tān prakṣālya pādau ca- ācamya prayato bhavati/

While assuming ‘upaasana’, the karta be required to duly execute the prescribed duties such as aachamana-anganyasa karanyaasa as per family ‘sampradaaya’. At the timings of the upasana for the ‘sanmaana’ of guru-vidwan- shreshtha atithis, homa karyas, ‘japa-bhojanaaachamana samayas’, vedaadhyanas with savya yagjnopaveeta dharanas is a known prerequisite. Then ‘aachamana’ be performed with ‘shuddhodakaas’, by sipping the pure water, that has been collected on the ground, so that the karta would become pure. Pure water is that which a cow will drink. For he, whom a pure person causes to sip water, would become also pure. The ceremony of ‘sipping water' may be performed in two ways; either the ‘person sipping’ may take the water out of a river, pond, etc., or he may get the water poured into his hand by another person. But, according to Apastamba, he must not take a pot or gourd in his left hand and pour the water into his right, as some Smṛtis allow. The reason for this rule is, that Apastamba considers it essential that both hands should be used in conveying the water to the mouth. This agrees with the custom now followed, which is to bend the right hand into the form of a cow's ear, and to touch the right wrist with the left hand while drinking. He should not sip rain water as disallowed as drops of water which fall from a vessel suspended by ropes, or not fallen from a natural cleft in the ground. Sipinf water heated at the fire except for a particular reason of sickness. He who might raise his empty hands, say in order to scare birds, would become impure as required to wash his hands. If the karta could find such well qualified water to sip, he would still not not remain impure even for a muhurta of a period of 24 minutes.Nor be remainining naked for a muhurta if it can be helped. Purification by sipping water, would not take place while standing in waterd. Again as having crossed a river, or a waterbody the karta be purifified by sipping water. Further, he be not place fuel on the fire, without having sprinkled it with such shuddhodakas. Be he not be seated in company with other impure persons on a seat consisting of straw heapd or grass- wood fixed in the ground. Again, the karta be not put on a robe even be clean, be sprinkled it with water. If he were to have been touched by a dog, one shall bathe, with the clothes on: *Brahmanaastu shunaa dashto nadeem gatvaa samudragaam, praanaayaamashatam kritvaa ghrutamn praadhya vishudhyasti/* Similarly, he would become purrified after having washed that part of his body]as having touched it with fire and again washed it, as well as his feet, and having sipped water. Hence, as being impurified, not approach fire. Some declare, that one should not approach nearer than the length of an arrow. Nor the domestic agni be not extinguished. Others again consider the rule absolute, and say, that a hollow reed or bellows must be used for kindling the fire, lest drops of saliva should fall upon it. It is preferable that a Brahmaṇa to dwell in a village, where there is plenty of fuel and water, and where he might perform the rites of purification by himself. At any rate, the place must have a river or tank, not wells only, as the purification by sipping water (ācamanam) cannot be performed without help, with water from wells. When the karta would become pure only as have washed away the stains of urine and faeces or even the stains of food after bhojana as the stains of the food eaten the day before from his vessels, and the stains of semen. Thereafter having washed the feet and afterwards has sipped water, then again beome pure.

3. Dharma Bindu

SANDHYA VANDANA

Prerequisites for Sandhya Vandana: Vastra Dhaarana: After taking the bath as presribed, one should wear a white ‘dhoti’ and ‘uttareeya’, tighten the head hair, clean the feet with water and leave the ‘snaana

vastras' in the water flow. Bhrigu Maharshi disallows wearing deep red and black clothing, wet clothes and without borders. *Kati sutram vinaa shroutam Smaartam Karma karoti yah, Sarvam tannishphalam vidyaatsopi nagna iti smritah/Sapta vaataahatam vastram shushkavat pratipaaditam, Shuchivohavyaa maruta ityuktvaa shuddamambaram/ Samprokshya Devasyatveti griheetvaa chaavadhutayet, Taraniru dutyamiti vaava vahanteeti chaadayet/*(No Punya Karma of 'Shrouta- Smaarta' nature be even performed without 'Kati Sutra' as all such deeds are invalid; so is a person desirous of performing such deeds without 'kaccha' or 'uttareeya' is as bad as nude and thus disqualified. Before wearing the dhoti and uttareeya, one should recite the mantra viz. 'Shucheevohavyaa maruta', then perform 'samprokshana' or sprinkle water, then show the vastras to Surya Deva saying 'Avadhutam raksha' and again state 'aava hanti' and then cover the body) *Snaanam daanam japam homam svaadhyaa -yamapi tarpanam, naika astrodvijah kuryaat shraadhabhojana satkriyaa/*(No dwija must ever perform snaana,daana, japa, homa, svaadhyaaya, tarpana, bhojanadi acts without uttareeya wearing a single cloth as this is typical blemish . Pundra dharana: Padma Purana states: *Griheyasya sadaa tishthet gopichandanamrittikaa, Dvarakaa vihitaa tatra Krishnena sahitaa Kalou/ Gopichandana lipyaangoyam yampashyati chakshusha, tamtam putam vijaaneeyaatnaatra karyaa vicharana/*(Which ever home there is 'gopichandana dharana' in Kaliyuga is blessed as Dvaaraka along with Krishna. There is no doubt that whosoever is smeared with gopichandana is seen into his eyes is called a beloved friend) Adhrvana Veda affirms that who so ever wears on his forehead the imprint of Lord Krishna's Sacred Feet as signified with an 'Urthva Pundra' is most certainly a loving friend and an undoubted devotee worthy of ready veneration. The devotee of the Lord after formal bathing would address Gopichandana greeting it as having been born of Vishnu's own body and after 'abhimantrana'stating *Shankha chakra gadaa paani Dvaraka nilayaachyta Govinda Pundarikaaksha rakshamaam sharanaa gatam/* and then apply on the forehead. A grihasta should apply with the ring finger on twelve spots reciting Vishnu Gayatri and/or Keshavaadi naamaas. A Brahmachari or a Vanaprastha should apply on the fore head, throat, heart and armpits reciting Vishnu Gayatri or the Five names of Keshavaadi namas. A sanyasi would apply the Urthva Pundra with his pointing finger on his head, forehead and heart. Vishnu Smriti states that without the Urthva Pundra no acts of virtue like Yaaga, japa, daana, homa, svadhyaaya and pitru tarpana would be effective.

Bhasma Tripundra dharana: Kaalaagni Rudropanishadi Agneyam bhasma Sadyojaatamiti pancha brahma mantraih pratigruhya Agnirityanena abhimantrya/(Kalaagni Rudropanishad gives the procedure of 'Agni bhasma abhimantrana' of taking the bhasma into hand reciting the mantras: *Sadyojaatam prapadyaami Sadyo jaataayavai namo namah, Bhave bhavenaati bhave bhavaavamaam namah/* and performing *Agniriti abhimantrana;* then take the bhasma and water drops and apply on one's head, forehead, chest and hands reciting: *Maastoke iti samaadhrutya jalena samrujya Shiro lalaata vakshaskandheshutryaayushyaih Triambakaistirvakai trishro rekhaah prakrveeta vratametacchhabhavam sarvavedeshu vedavaatibhiruktam bhavati/* This procedure of Tripundra Bhasma Dharana in three lines across the forehead ensures that there would no rebirth. Those who possess 'bhasma tripundra'- be he a brahmachari, a grihastha, vaanaprastha or yati, would absolve all kinds of sins, and is taken as having worshipped all the Devas and Tirthas. A Vaidika Brahmana needs to apply bhasma tripundra across the forehead, two shoulders, navel, head, heart and both the sides. Kaatyaayana assures that shraaddhas, yagnas, japa, homa, Vaishva -deva, Suraarchana and daanas become doubly fruitful with 'bhasma tripundra' and ineffective otherwise.

Procedure of Sadhya Vandana : Commencing from the brightness of the Stars on the Sky till the Sun Rise is stated as Praatah Sandhya; it is said that the last fall of night during two 'naadis' heralds the Praatah

Sandhya when the first ray of Sun becomes visible. Yoga Yagnyavalkya states: *Sandhou sandhyaamupaa seetanaastange nodate Ravou, Brahmanopaasyate sandhyaa Vishnavaa Shankarena cha, Kasmaanno - paasayed deveem shriyaskamodvijottama/*(A dvija should perform 'Sandhya Vandana' just about the Sun Rise and Sunset along with the Upaasana of Shiva / Vishnu and not only to Devi alone. Atri Muni as also Shankha insist on tri-sadhya: *Sadhya trayam tu kartavyam dvijenaatma vidaa sadaa/ Pratah Sandhyaam sa nakshatraam Madhyamaam snaanakarmani, Saadityaam paschimaam sandhyaam upaaseeta yadhaa - vidhi/* (A dvija of virtue requires to execute three Sandhyas daily; Pratassandhya even while stars appear in the sky, Madhya Sandhya during Snaanaadi karmas, and Saayam Sandhya when Surya is almost disappearing) Vyasa Maharshi warned: *Yonyatra kurute yatnam dharmakaaryepivai dvijah, Vihaaya sandhyaapranatim sayaati narakaayutam/* (Those dvijas who ignore performing 'Sandhyopaasana' and seek to perform other deeds of virtue would have to depart to Naraka instead) *Atikraamat yo mohaat Sandhyaamanyaparaayanah, Sa Saadhubhirchahishkaaryah sarvasmaaddvija karmanah/* (By neglecting Sandhya, a Brahmana attempting other Karmas need to be ostracised). Yamadharma Raja assures : *Sandhyaamupaasante yetu satatam samshritavrataah, Vidhuta paapaaste yaati Brahmalokam sanatanam// Yadahnaakurute paapam karmana manasaa giraa, Aaseenah pashchimaam sandhyam praanaayaamaistu hantitat/ Yadraatyaa kurute paapam karmanamanasaa giraa,Purvaam sandhyaa - mupaaseenah praanaayaamaamairvyapohati/ Aparetu arghya daanam Sandhyaadhyaanam Gayatri japah upasthaaamcha pradhaanamiti vatanti/ Dvighatitudayaadarvaak praharaardham tethopari, Sandhyaa kaalasya vigjneyo hyanyathaa langhanam smritam/Tadraashtra kshobha jalaabhaavaa shaktyaadypatsu Anukalpaabhyanujnaaparam//* (As one always performs Sandhyopaasana regularly and as a devotion, he would be eligible for achieving Brahma Loka. Whatever blemishes that one accrues during the day time by way of deed, thought, or conversation are destroyed by the 'Praanaayama' performed during the evening Sandhaya Worship. Similarly whatever sins are committed during the nights are washed out by the Pratassandhyas. Arghya pradana, Sandhya Vandana, Gayatri Japa and worship on daily basis thrice are defined as prime qualifiers of the day. Yama further prescribes that two ghadis before sun rise and mid day time for the worship should be never crossed. Indeed, the ever auspicious practice of Veda Vidhana, is compulsory even overcoming diffficulties such as those faced in the Society, lack of water supply and lack of physical ability) Atri Maharshi states that when there are no hindrances, and when person is in good health, ignoring the regulation on dvijas and not observing the duties would surely land the person in great troubles. Atri also cautioned that while performing 'Sandhyo-paasana', the Sacred deed should not be executed with a forceful flow of water as Devas/Pitru Devas would not appreciate the same: *Dhaaraachyutena toyena Sandhyopaastirgarhitaa, Na prashamsanti Pitaro na prashamsanticha Devataah/* Vyasa Muni also prescribed: *Upaveetee baddha shikhah svaachaantodviranaakulah, Prangmukhassataam Viprah sandhyopaasanamaacbharet/ Karaabhyaam toya maadaaya Gayatrya cha abhimantritam, Adityaabhimukhastishthan trmurtvamathachokshipet/ Dvouhastou yugmatah kritvaa purayodekamanjalim, Goshringa maatra mudhrutya jala madhya jalam kshipet/ Jaleshvarghyam pradaatavyam jalaabhave shuchisthalam, Samprokshya harinaa samyak tatorghyaani pradaapayet/ Praatarmadhyaahnayostishthan saayamaaseena evacha/*(Sandhyopaasana be formally performed with yagjnopaveeta in position, tuft duly tied up, and with steady mind and thought. One should be seated facing Surya Deva in the East and with 'Achamana' done thrice. Again, holding water in both the palmsful facing Surya, sprinkle it up and down thrice over, purify one's body parts and then initiate sandhyopasana'. Then, palmfuls of water be raised a little high to release the water first in the flow and subsequently give 'arghya praadana' to Surya in the standing position. Both in the morning, midday and the evening the same procedure be followed.) Shankha Muni states: *Grihetveka guneem*

proktam Nadyaadou dvigunam smritam, Gavaam goshthe dashagunam Agnyaagaare shataadhikam, Siddha khestrshu Tirtheshu Devataayaascha sannidhou, Sahasram shata koteenaam anantam Vishnu sannidhou/ ('Sandhyaavandanaadi karyaas' fetch twice over the fruits as performed in rivers than in one's house; ten times more significant executing in cow sheds; hundred times more in Yagnya shaalas, thousand times better at Siddha Khetras or Tirthas in the presence of Devaalayas but indeed one would secure Ananta Punya in the presence of Vishnu himself!) Brihaspati prescribes the procedure: *Badhvaasanam niyamyaasoon smritvaacharyaadikam tathaa,Sannimeeatadrik mouni praanaayaamam samabhyaset/* (The Karta should be seated controlling breathing, memorising Arsha mantras with closed eyes in silence.) *Saptavyahriti samyuktaam Gayatreem shirasaa saha namaskrutya, Dasha vaaram japiravyam Gayarteemtu tato japet/* (Imagining the Sacred Face of Gayatri Devi with 'sapta vyahritis'and sincerely greeting her with head down, recite Gayatri Mantra ten times within the Self) Now Yama Dharma Raja describes as follows: *Gayatreem Vedaamshca tulayaatolayat prabhuh, Ekatah Chaturo Vedaan saamgaamscha sapadakramaan, Ekataschaiva Gayatreem tuly rupaatusaasmritaa/* (Paramatma weighed Deva Gayatri on one side and the Vedas on another; as on one side the Four Vedas with 'Padakramas' and 'Angaas' and Gayatri alone on the other side of the Balance, the latter should be of the same result).Manu states: *Purvam Sandhyaam japam tishthet saavitreem arka darshanaat, Paschimaam tu samaaseenah namyagaarakshavibhaavanaat/* (Before the Sunrise, worship is performed to Savitri while standing and at the Sunset in the west, the worship be as seated) *Grihastho brahmachaareecha shatamashtottaram japet,Vaanaprastho Yatischaiva japedashta sahasrakam/ Uttaam maanasam japyam Upaamshu madhyamam smritam, Adhamam vaachikam praahussarvemantreshu vaidvijaah/* (Samvarta suggested that Gayatri Mantra be rendered hundred times by Grihastis and Brahmacharis, while Vaanaprasthas and Yatis should do the japa thousand times. Sarva mantra japas be perfomed best by Manasika Vidhana, Upaamshu or without 'shabdocchaarana' or vocal pronounciation is of medium type and the least one is by vocal way). Ratnaavali states: *Parvabhistu japeddeveem anyatraa niyamah smritah, Gayatrya vedamulatvaat Vedahparvasu geeyate/* (Gayatri Japa is stated as extremely important, whether on other days is done or not, since Gayatri is the root of Vedas and hence it is so essential.) Bharadvaaja Maharshi described the details of various Devatas to be worshipped: *Upasthaaya namaskrutyaat chatussandhyaadi Devataah, Sandhyaa purastaat Savitri Gayatri cha Sarasvati, etah sandhyaadayah proktaah chatusro devataah kramaat/ Praachi cha Dakshinaachaiva Pratichee - chottarordhvakaa, Adharaacchantarikshamcha Bhumischaashtoditaa dishah/ Etaah pradakshinenaiva pranametsvamantratah, Yama Vishnu Virupaaksha savitrunaamupasthitam, Kuryaattalligakairmantraih dvijo yaamyaai dingmukhah/*(One should worship the Sandhya Devatas viz. Sandhya, Savitri, Gayatri and Sarasvati. The dvija should greet and self-circumambulate Ashta Dikpalakas reciting appropriate mantras commencing from Dakshina, further followed by Yama Deva,Vishnu, Virupaksha and Savitru Devatas). Japa vidhana: *Pavitrairmaarjanam kurvan Rudraikaadashanim japan, muchyate sarva paapebhyo mahatah paataadrute/* (While performing 'maarjana' with darbhas, 'Rudraikaadashani Japa' be executed so that the person concerned would be freed from heaps of sins, assures Bodhaayana Rishi) *Ekadasha gunaanvaapi Rudraanaavartya dharmavit, Mahaa paapairapi sprushto muchate naatra samshayah/* (Atri Maharshi emphasises that if a person of virtue were to recite Ekaadasha Rudra eleven times should for sure attain Mukti.) Vishnu Maharshi states : *Snaatah pavitraani yaha shakti japedvishatah, Saavitreem Purusha Suktam chanaitaabhyaam sadrushamasti/* (There are no equivalent mantras worthy of reciting Purusha Sukta after 'shuchi snaana' some two hundred times addresssed to Savitri) Similar is on the lines of what Samvarta states: *Shanmaasam pancha maasam vaa niyato niyataashanah, Japtvaatu pourusham Suktam muchyate sarva paatakaih/* (Those who recite Purusha Sukta some five or six months regularly

while observing a regulated food intake regime would secure redemption surely) *Harernaama padam japyam dhyeyam geeyam nirantaram, Keertanaayamcha satatam nirvrittim bahudhecchataa/*(Jaabaali assures that Hari naama dhyaana-japa-stuti-gaanaadis would take fast steps ahead of salvation) *Hitvaa sakala paapaani labhdhvaasukriti sanchayam, Suputo jaayate dheeman Murajinnaama keertanaat/ Krishna Krishneti Raameti sajapan Haritatparah, Raajasuya sahasraanaam phalamaapnoti Maanavah/ Nitya karmaaviruddheshu kaaleshu japa ishyate/ Shri shabdapurvam jayashabda madhyam jayadvayaa-duttaratah, adaivatrisaptakrutvo Raghunadha naamajaptam, vihanyaadvijakoti hatyaam/* (Vasishtha Muni emphasises that Murahari Naama Samkeertana is the ideal solution to destroy the heaps of sins to get converted to funds of Punya and lead to an exemplary life ahead. Non-stop 'japa' of 'Krishna Krishna Rama Hari' bestows the fruits of thousand Rajasuya Yagnas, without disturbing the daily schedule of Dharma. Raghunadha nama smarana with Shri shabda initially followed by 'Jayarama Jayajayan Rama' all the times would demolish 'Koti Brahmahatyas') *Koti shomanu jaanaamvai bheetidam samupasthitam, Rama Rameti sankeertya sannaashayati maanavah/* (Bhrigu Maharshi assures that fears and mental instabilities in crores get cleared with intense 'Rama Sankeerana' continuously). Narada Brahmarshi states that the intensity of Kali Yuga is gradually diminished with Nitya Keertana: *Shiva Shankara Rudresha Neelakantha Trilochana, Iteerayantiye nityam na Kalirbhaadhyate chataan/ Mahadeva Virupaksha Gangaadhara Mridaavyaya, Iteeranti ye nityam te kritaadhona shamshayah/* (Nitya keertana of 'Shiva Shankara Rudresha Neelakantha Trilochana' or 'Mahadeva Virupaaksha Gangaadhara Mrida - avyaya' assuages the severity of Kali Yuga, reduces its impact and bestows fulfillment of one's life!)
Significance of Darbhas: *Kusha moole sthito Brahma kushamadhyetu Keshavah, Kushaagre Shankaram vidyaat Sarve Devassamantatah/* (At the bottom of darbha, Brahma is situated while Keshava is in the middle and Shankara at the top, where as all the devatas reside throughout) *Kusha hastena yagjnaptam daanam chaiva kushaissaha, Kushahastastyuyo bhungte tasya sankhyaa navidyate/*(Harita Muni states that all the tasks holding darbhas including yagjnas, charities and even bhojana helps longevity) Kaushika Muni opines: *Kushaasanam paramam putam Yateenaantu visheshatah, Kushaasanopavishtasya siddhate yogamuttamah/*(Darbhasana especially to Yatis is stated to lead to results of Sacredness and Virtue) *Kushaalaabhe dvijasshreshthah kaashaih kurvati yatnatah, Tarpanaadeeni karmaani kaashaah kushasamaah smritaah/*(Shankha Muni states that if kusha is unavailable, kaasha or grass near water flows might be substituted while performing Tarpanas and such other tasks) Vasishtha defines darbhas as follows: *Vishvaamitraah Kushaa kaashaah durvaaveeha evacha, Valvajaaschayavaaschaiva sapta darbhaah prakeertitaah/ Kaasham tu Roudram vigjneyam kousham Braahmam tathaa smritam, Arhantu dourvamaakhyaatam Vaishvaamitram tu Vaishnavam/ Kusham PavitramTaamram vaa Rajatam Hemachaivavaa, Bibhrayaaddakshine paanou pavitramchottarottaram, Kushakaashaadya bhavetu anye darbhaa adhochitam/* (There are seven types of Darbhas viz. Vishvamitraas, Kushas or Darbhas, Kaashas, Durva, Vreeha, Valvaja and Yava grass. Kaasha is Rudra sambandhi, Kausha is of Brahma's signifcance, Daurva is signified by Rishis and Vishvamitras are Vishnu related. A kusha or darbha is normally twisted and worn like a ring on the right ring finger, along with copper or silver or gold ring, and each of these combinaions is superior as per the value of metal; any of these darbhas is as good as another; but when worn with copper it is not used)Harita Muni states: *Maaghenabhasyamaa yaatu tasyaa darbhocchayo matah, Ayaatayaamaaste darbhaah niyojjyaa - ssuh punah punah/ Maasimaasyuddhrutaa darbhaah - maasi maasyeva choditaah, Samitpushpa kushaa- deeni shrotriyah svayamaaharet/* (The ideal time for securing darbhas would be Amavasyas of Maagha and Shraavana; till they are reused till completely worn out; in fact these darbhas would grow month after month. A Shrotriya or a puritan is normally expected to collect samidhas or fire wood, flowers and darbhas all by himself).

4. Dharma Sindu

'Sandhyopasana'-Procedure, Meaning and Interpretation

Sandhya is the intermission of 'Ahoraatras'or day and night as signified by Sun Rise and Sun Set. *Poorvaa Sandhyaa tu Gayatri Savitri madhyaa smritaa, Yaa bhavet paschimaa sandhyaa saa Vigjneyaa Saraswati/* The pre-noon is dominated by Devi Gayatri, noon time by Devi Savitri and the Sun set by Devi Saraswati and hence the respective Goddesses need worship at these times. Gayatri is of blood red complexion, Savitri of pure white Varna and Saraswati of black colour and they represent Brahma-Rudra-Vishnu Swarupas of Paramatma. Meditation of these forms of Almighty is basically through the representation of Aditya: *Udyantamastam yantamaadityam/* (Taittiriya Brahmana Upanishad). *Uttama Taarakopetaa madhyamaa Lupta Taarakaa, Adhamaa Surya sahitaa Praatah Sandhyaa Tridhaamata/ Uttamaa Surya sahitaa madhyamaa lupta Bhaskaraa, Adhamaa Taarakopetaa Sayam Sandhyaa Tridhaamataa/* **(**Praah-sandhya is best performed in the presence of Stars on the Sky; when Stars are invisible then the time of Sandhya is of medium type but when Suryodaya has taken place then the Sandhyopaasna is of minimal value. Conversely, the Saayam Sandhya is best done while Surya is still present, after Sunset the Sandhya is of medium worth but when Stars appear on the Sky the Sandhya worship is of poor quality.) Maadhyaahnika Sandhya is scheduled at half prahara of the Sayamkaala Samaya.

While taking bath for purification before 'Sandhyopasana' a devotee may recite the following Mantra: *Gangecha Yamunechaiva Godavari Saraswathi, Narmadey Sindhu Kaveri Jalosmin sannidhim kuru/ Pushkaraadyaani Tirthaani Gangaadyaah Saritastatha, Aagacchhantu Mahaabhaagaah Snaana kaaley sadaa mama/ Ayodhya Mathuraa Maayaa Kaashi Kaanchihyavantika, Puri Dwaravati Jneyaah Saptaitaa Moksha –daayikaah/* (May the waters flowing in the Rivers of Ganga, Yamuna, Godavari, Saraswati, Narmada, Sindhu and Kaveri be present in the waters that I am bathing in. May Pushkara and other Tirthas as well as the Sacred Rivers like Ganga be present here. May also the Seven Sacred Kshetras of Ayodhya, Mathura, Maya (Haridwar), Kashi, Kanchi, Avanti (Ujjain) and Dwaravati as renowned be also present.) After bath, 'Arghya' (Water) / Dhyana (meditation) are offered to Surya Deva; the devotee would then wear clean, two white robes, settle down on a 'kushasana'(mat) facing 'Ishana'(North-East) direction, commence 'Achamana' with *Harih Om* and Pavitra Mantra *viz. Apavitrah pavitrova sarvaavasthaangatopivaa, yasmaret Pundareekaaksham sa Baahyaantarah suchih* (Let me remember the name of 'Pundarikaaksha'always-whether physically clean or otherwise-with cleanliness from within or without); while doing 'Achamana'or sipping spoonfuls of water thrice with Gayatri Mantra, utter the Mantras viz. *Om Rutamcha Satyam cha abheedaat tapasodhyajaayata, tato Ratrasya Jaayata tatassamudro Arnavah* (Even before meditation, the Self-illuminated Para Brahma created the authentic Truth and from that Truth generated darkness which created the waters of the Oceans); *Samudraarnavaat Adhi Samamvatsaro Ajaayata, Ahoraatraani vidadhat Vishvashya mishato vashee/* (Days/ nights as also Years and the concept of Time got materialized only after the waters of Oceans were generated and Paramatma held the Universe in His full control); *Suryaa Chandra masow Dhaata Yathaa purvam kalpayat, Divamcha Prithiveem chaaantariksha mathosvah/* (As in the past, Dhata (Paramatma) created Surya Chandras, Celestial Region including Heaven, besides the Sky and Earth).

Aachamana three times: *Om Keshavaaya svaaha, Om Narayana svaaha,Keshavaaya svaaha/* [Note: Brahmanas take in the sip so as to reach the navel, Kshatriyas upto the throat and Vaishyas upto the

mouth corners. There after *Om Govindaaya namah, Vishnave namah*- wipe both the palms with water; *Om Madhusudanaaya namah, Om Trivikrayaaya namah:* wipe both the lips from left to right with right hand; *Om Vaamanaaya namah, OmShridharaaya namah/* sprinkle drops of water on head with right hand; *Om Hrisheekeshaaya namah, Om Padmanaabhaaya namah/* sprinkle drops of water on feet with left hand; *Om Damodaraaya namah/* sprinkle water drops on head; *Om Sankarshanaaya namah/* touch the chin with all the fingers; *Om Vaasudevaaya namah, Om Pradyumnaaya namah/* touch the right and left sides of the nose with right hand; *Om Aniruddhaaya namah, Om Purushottamaaya namah/* touch both the eyes; *Om Adhokshajaaya namah, Om Naarasimhaaya namah/* touch both the ears; *Om Achyutaaya namah/* touch the navel; *Om Janardanaaya namah/* Touch the heart with right hand; *Om Upendaraaya namah/* touch the head; *Om Haraye namah, Om Shri Krishnaye namah/* touch both the shoulders. *Triraachamet-dvih parimrijya* : three aachamanas- wipe right foot thumb and both the lips from right to left sides. *Sakrudupasprushya:* Touch both the lips with right hand; *Savyam Paanim paanim paadou prokshati/* Sprinkle water with right hand around left hand on both thed feet. *Shirah chakshshee naasike shrotre shirah/* Sprinkle water drops on head-eyes-nose-ears and head/

Then the devotee performing Sandhya Vandana sips water by way of 'Achamana' once again. Thereafter, the devotee is to spray water in all the directions as also on the self while performing 'bhutocchhaatana' with the mantra : *Uttintashtantu Bhuta Pishaachaah ete bhumi bhaarakaah, eteshaamavirodhena Brahma Karma samaarabhe/* May 'bhuta pishaachaadi' evil spirits fly way as well as the Aishadvargaas like Kaama-krodha-lobha-moha-mada- matsaraas be cleared.

Then, he readies himself to do 'Praanaayaam' and recites Pranava while proposing the seven 'Vyahritis'(relevant expressions of Gayatri) viz. Om Bhuh, Om Bhuvah, Om Suvah, Om Mahah, Om Janah, Om Tapah, Om Satyam, Om tatsavatir 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 Vyahriteenaam Prajaapatirrishih Gayatri ushnik anushtup Brihati Pankti trishtup jagatyah chhandaamsya AgnirVaayu Surya Brihaspati Varunendra Vishvadeva Devatah/* (Praanaayama Viniyogah) Shiro Mantra -*Tatsavituriti Vishwamitra Rishih Gayatri chaandah Savitaa Devataa Apojyotiriti Sirasah Pajapatirishi yajuschhando BrahmagniVaayu Suryaa Devataah/* (Praanaayaamey Viniyoga. After the Pranayaama Viniyoga, the devotee has to perform Kara Nyasa and Anga Nyasa as follows: *Kara Nyasa:* Om Angushthaabhyaam Namah (Touch both the thumbs); Om Bhuh Tarjanibhyam namah (Touch both thumbs with both fore-fingers); Om Bhuvah Madhyamaabhyaam Namah (Touch both thumbs with both middle fingers); Om Swaha Anaamikaabhyaam Namah (Touch the thumbs with ring wearing finger); Om Bhur bhuvah kanishtikaabhyaam namah (Touch the thumbs with little fingers) and Om Bhur bhuvah swah karatala hastaabhyaam 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: *Mamopaattha Samasta duritakshaya dwara Shri Parameswara preetyartham Praatah Sandhyaamupaasishy/* or *Maadhyaahnikam 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: *Aaagachha 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 Vrishabha aruudhaam Savitreem Rudra yonim chaavaahayerudravaadineem;* in the evening Gayatri appears mounted on Garuda as Sarasvati with crimson robes as VishnuVaadini : *Saayamtu Garudhaarudhaam Peetaambharasamaavitaam, Sarasvatim Vishnuyoni 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 bhajayateha nah/Usiteeravah Matarah, Tasma arangamama vah, yasya kshayaya jinvath/ Apo janaa yahta cha nah/ Om bhurbhuva 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; Usitih Matara iva: like loving mothers; Bhajayateha 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 hastaabhyaam/ Padhmyamudarena sisna/ Raatristadavalumpatu/ yat kimcha duritam mayi idamaham mamaamritayanau/ Surye Jyotishi Juhomi swaha* (Protect me from sins committed due to rage and temper as also by the Sun and the Deity of Fury apart 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.

Madhyaahna Sandhya (Noon time) Mantra : *Apah punantu Prithivim Prithivi puta punatumaam, Punatu Brahmanaspatih Brahma puta punatu maam, Yaduchhistam abhojam yadva duscharitam mama, Sarvam punatu maamaposatam chapratigrahagg 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 signifying it as a vow.

Sayamkala Sandhya (Evening) Mantra states: *Agnischa ma manyuscha manyupatayascha manyu kritebhyah Paapebhyo rakshantaam yadanha paapamakaarsham, Manasa vaachaa hastaabhyam Padbyaam udarena sishnaa Ahastadalumpatu, yat kincha duritam mayi idamaham maamamritayonau satye jyothishi juhomi 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. *Achamana-Punarmarjana and Marjana* be followed with the Mantra viz. *Dadhikravinno akaarisham jishnorasvasya vajinah, 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,Shanaischaram Tarpayami, Rahum Tarpayami, Ketu Tarpayami// Keshavam Tarpayami, Narayanam Tarpayami, Govindam Tarpayami, Vishnum Tarpayami, Madhusudanam Tarpayami, Trivikramam Tarpayami, Vaamanam Tarpayami, Shridharam Tarpayami, Hrishikesham Tarpayami, Damodaram Tarpayami.

Gayatri Avahaana: *Omityekaaksharam Brahma, Agnirdevata Bhrahma ityaarsham Gayatreem Chhandam Paramaatmam Swarupam, Sayujyam viniyogam/* (The unique word AUM is of Parabrahma form, Agni is Main Devata, Brahma is related to Rishi, Gayatri is related to Chhanda, Paramaatma is all-pervasive and the terminal point of Moksha); *Aayaatu varada Devi Akhsharam Brahmasammitam, Gayarim chhandasaam Maatedam Brahma jushaswa me* (May I humbly request Gayati to guide me about Brahma); *Yadannaatkurutey paapam tadhanaat pratimuchyatey, Yadraatrikurutey paapam tadraatriyat pratimuchyateyi*(let the sins committed during the day be destroyed in the day itself; let the sins done during the night be destroyed on the same night) *Sarva varney Mahadevi Sandhya vidyey Sarasvati, Ojosi Sahosi Balamasi Bhraajosi Devaanaam Dhaamanaamasi Vishvamasi Vishvaayuhu sarvamasi Sarvaaurabhibhuurom Gayatriimaavaayahayaami Savitreemaavaahayami Saraswateemaavaahayayami, Shriya maavaahayaami, Balamaavaayaha yaami* (Sarva Varna! Sandhya Vidya! Sarasvati! Maha Gayatri! You are the embodiment of Radiance, the Grip Holder and of the Strength; the Shakti of Devatas, the Life of the World, the Veritable Universe and the Totality! May I invoke You Omkara Swarupa Savitri! May I invoke Chhandasas, Rishis and Lakshmi!); *Gayatryah Gayaree Chhandah Vishwamitra Rishih, Savitaa Devataa, Agnirmukham, Brahma Shiro,Vishnur hridayam, Radrah Sikhaah, Prithivi Yonih, Praanaa paana vyaanodaana samaanaa sa praanaa swetavarnaa saamkhyaayana sa gotra Gayatree Chaturvimsatyaksharaa Tripadaa Shatkukshih, Panchaseershopanayaney viniyogah* (I invoke Gayatri, whose Chhanda is Gayatri, Rishi is Vishwamitra, Agni is Face, Brahma is head,Vishnu is heart, Rudra is the tuft, Prithi is the generator as also Gayatri with Five Praanaas viz. Praana, Apana, Vyana, Udana and Samaana; white coloured; with the Gotra of Rishi Samkhyayana; with twenty four Alphabet Letters; Three feet; six bellied; five heads and the main deity of 'Upanayana'). *Gayatri Karanyaasah: Om tatsavituh Angushthabhyaam namah, Om varenyam tarjanee –bhyam namah, Om bhargo Devasya Madhyamaabhyam namah, Om Dheemahi Anamikabhyam namah, Om Dhiyoyonah kanishthikabhyaanamah, and Om Prachodayaat Karatalaprishthaabhyaam namah*.

Gaytri Anganyasah: Om tatsavituh hridayaayanamah; Om Varenyam Sirasey Swaaha; Om Bhargo Devasya Shikhaayavoushat; Om dheemahi kavachaayahum; Om dhiyoyonah netratrayaaya voushat; Om prachodayaat Astraaya phat; Om Bhurbhuvassurom iti dikbhandhayah.

Dhyaanam : *Muktaa vidruma hema neela dhavala cchaayair mukhyai stryakshanair yuktaamindu nibaddha ratna makutaam tatvaartha varnaatmikaam, Gayatreem varadaa -bhayamkusa kasaa shrubhram kapaalam gadaam shankham chakra madaara vinda ugalaam hastairvaham teem bhajey/*

(I pray to Gayatri who has five faces with the colours of Pearl, coral, golden, blue and white; three Aksharas or Letters, Moon-ornamented headgear, tatwas and varnaas, seated on kusha grass mat 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 karishey/ Saayam Sandhya Maha Mantra japam karishey* 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 Pranaayama and recite: *Uttamey Shikhare Devi Bhumyaam parvata murdhani, Brahmanebhoy 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 dwijaataa, Ayuh Prithivyam dravinam Brahma varchasam mahyam datvaa prayaatum 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 sanaasim/ Satyam chitrasravastamam Mitro janaan yaayaati prajaanan Mitrodaadhara Prithvee –mutadyaam/ Mitra krishtee ranimishaabhichashte Satyaaya havyam ghritavadvidhema// pra sa Mitra marto Astu Payaswaan yasta Aditya sikshati vratena/ Na hanyatey na jeeyatey twoto nainama gumho Asnotyantito 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 Univeral 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 witnesess by the light of the souls of Gods and mortals of each one of their activities); (*Mitrasya Varunasya Agneh Chakshuh Devaanaam chitram Aneekam Jagatastasthushascha Atma Suryah Daivaa Prithiveem Antarihsham Aa Purasthat sukram ucharat Devahitam chakshuh tat Saradassatam pasyama jeevama saradassatam Nandaamaa saradassatam modaamaa saradassatam Bhaavanaa Saradassatam Shrunavaama saradassatam Prabravaamaa 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, Tatvaamavasyuraachakey Tatva yaami Brahmanaa Vanda maanastadaasaastey Yajamaano havirbhih Ahedamaano Varuneha Bodhyurusagumsa maa na Ayuh pramosheeh// Yacchhiddhi te visho yataaa pradeva Varuna vratam/ mineemasi dyavidyavi/ Yat kinchedam Varuna daive janebhidroham manushaascharaamasi/ Acchitte yattava dharma yuyopima maa nastamaadenaso Deva Risheeah/ Kitavaaso yadriripurna deevi yadvaaghaa satyamuta yanna vidma/ Sarvaa taa vishya stitireva devataa 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 Saraswatyai namah Sarvaabhyo devaatabhyo namo namah/ Kaamo kaarsheen manyurakaarsheen namo namah/* (My prostration to the Deities Sandhya, Savitri, Sarasvati 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, Atharayai 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 manaserviyairva buddhyaatmanaava prakriteh swabhaavaat karomi yadat sakalamparasmai Naarayanayeti Samarpayami/* (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!

<u>Taittiriya Version of Sandhya Vandana:</u>

Gayatri **Dhyana** commences with: *Aayaatu Varadaa Devi Aksharam Brahma Sammitam, Gayatri Chhandasaam Maataridam Brahma jushaswamey/ Sarva Varnam Maha Devi Sandhyaa Vidye Sarasvati, Ajarey Amarey Devi Sarva Deva Namostutey/* Then the **Aavahanaas** as follows: *Ojosi Sahosi Balamasi Bhraajosi Devaanaam Dhaamanaamaasi Vishwamasi Vishvaayuh Sarvamasi Sarvaayuh Abhi -bhurom/ Gayatrimaavaahayaami Savitri -maavaahayaami Sarasvati -maavaahayaami, Chhanda Rishinaavaaha -yami, Shriyamaavaahayaami, Hriyamaavaahayaami/* The Aavahanas are followed with **Maarjanas:** *Aapovaamidagsarvam Vishwaa bhutaanaapyah Praanava- apah pashava Aaponnama apomrita maapassamraadaapo viraadaapa-sswaraadaapas-Chandaag –ssyaapo jyoteegshyaapo yajug shaapassatya maapa Sarvaa Devataa Aapo bhurbhuvassuvaraapa Om/* On performing 'Jalaabhi- -mantrana', there should be 'Mantraachaamana' with the *Suryascha Manyuscha Manyupatayascha etc.* Then the Ruk Pathana of the following is taken up: *Dadhikraavunno Akaarsham jishnorashvasya vaajinah, Surabhino mukhaakaratprana Aayugum shitaarishat/* (Paramatma is ever victorious, Omni Present and the Unique Protector; I pray to him most earnestly to purify our thoughts and actions).

Hiranya varnaasschayah Paavakaayaa Sujaatah Kashyapoyaaswindrah, Agnim yaa garbham dadhirey Virupaastaana Aapassagyussyonaabhavantu/ (These Sanctified waters possess golden colour, pure and tranparent; the birth places of Kashyapa Muni and Devendra; these are also the sustainers of the Garbha of Agni; these assume the Swarupa of the Universe itself. May these hallowed waters destroy our sorrows and promote our happiness!) *Yaasaagum Raajaa Varunoyaati Madhye Satyaanrutey Apavasyan Janaanaam, Madhuschuta-ssuchayoyaah Paavakaastaana Aassagyusyo naa bhavantu/* (The Sacred Waters whose Adhipati is Varuna Deva is always watched by Yama Dharma Raja as the latter is present in them to assess the Paapa-Punyas that human beings perform and bless them by purifying and providing nourishment). *Yaasaam Devaadi vikrunvanti bhashayaa Antarikshey bahudhaa bhavanti, Yaah Payasondanti Shukraastaana Aapassyaggusyo naa bhavantu/* (May our tribulations get demolished and happy tidings ushered in by the Sacred waters whose staple food is for Pitru Devatas in the Heaven and whose basic source of food is for human beings too by way of rains from the Skies). *Shivey namaa chakshushaapashya yaatanuopasprsha tatwamchamey, Sarvaagum rapsushado huvevomayivarcho balamojoniddhatta/* (May the Sacred waters vision us and shower propitiousness by touching and passing Brahma Teja, physical endurance, enthusiasm and stability of mind!). Barring Aavahana and Maarjaana, the Procedure of Arghya daana, Gayatri Japa and the rest of the Procedure is as above as in the case of Taittireeyaas too. At the end of Gayatri Japa, the Upasthana Vidhi is also as in the earlier version of the six Mantras viz. Om Mitrasya charshani-Om Mitro janaan-Om Prasamitra-Om Yatkinchitey-Om Kitavaaso yadri. Digdeva Vandana is followed by Gangaadi Punya Nadi Vandana is supplemented by: *Namo Ganga Yamunaayormaddheyye Vasantiteyme prasannatmaanaschiranjeevi tam Vardhayanti nam,o Gangaa-Yamuna yormaddhya -scha Namah/*(My venerations to Ganga and Yamuna Rivers; may those Punyaatmaas like Maharshis residing in the River Surroundings bestow long life and contentment to us.) At the end of the Upasana, the Karta would announce his Naama-Gotra-Pravaras and seek pardons to him for the insufficiencies in the Sandhya Vandana procedure while prostrating on Bhumi.

Taittiriyana Madhahnika Sandhya: Taittireeyaas perform Aachamaniya with the Mantra *Aapah punantu* and with *Dadhihraavrun* give Arghya to Surya and as before stand up and perform 'Upasthaana'. The relevant Mantras are: *Om Udvyam Om Udyutyam Jatavedhasam Om Chitram Devaanaam Om TatcchhashthurDevahitam purastaat Om Ya Udagaan mahato* and so on. **Kartiyanaas** also recite *Aapah punantu* as stated earlier; one Arghya to Gayatri; Upasthaana is with Udvaayana and other Ruchas; and if possible with Vibhraat etc Anuvaka after Japaanta as in the case of the Pratah kala Sandhya.

Saayam Sandhya: The Evening Sandhya is also on the lines of the Morning Sandhya, excepting the 'Mantraachamana' with the Mantra: *Agnischamaakshanyuscha Manyupatayascha Manyukrutebhyah Paapebhyo Rakshantaam,Yadahna Paapa makaarsham/ Manasaa Vaachaa hastaabhyaam padbhyaamudarena Shishnaa, Ahastadavalampatu Yatkincha duritam mayi Idamiham maamamtrutayonou/ Satye jyotishi juhomi swaahaa/* The Upasthaana Mantra is to Varuna Deva with *Imammey Varuna shrudhee havamadyaa cha Mridaya Tatwaavasyuraachakey/ Tatwaayaami Brahmanaa Vandamaanasta daashaastey Yajamaano havirbhih/ Ahedamaano Varunehabodhyuru sagumsamaa na Aayuh pramoshih/ Yacchidditey visho yathaa prtadeva Varuna vratam minimasidya-vidyavi/ Yatkinchidedam Varuna Daivyejanebhi droham Manushyaascharaamasi/ Achitteeyattava Dharmaayu yopi mamaanastasmaa denaso Devarii rishaah/ Kitavaaso yadri rupena deviyadvaagha – asatyamutayaanna vidma, Sarvaataavishya shitireva Devataa syaama Vanuna priyaasah/* Following the Upasthaana, there should be Samishthi Devataa Vandana and Narayana Samarpana.

Katyaayana Version of Sandhya Vandana: I

In the Katyaayana Procedure**,** one performs Aachamana and initiates the worship with introductory prayers like *Bhuh punaatu, Bhuvah punaatu, Swah unaatu, Bhurbhuvaswah punaatu /*followed by *Apavitrah Pavitrovaa Sarvaavasthaangato piva Yassmaret Pundarikaaksham sa Baahyaantarassuchih/*

and be seated with Vishnu Smarana. Aachamana again and Pranayama, 'Mamopaatta------Sankalpa' and Gayatri's Aavahana: *Gayatrim Tryaksharaam Balaam Saaksha Sutra kamandalum, Rakta Vastraam Chaturvaktraam Hamsa vaahana samsthitaam/ Brahmaaneem Brahma Daivatyaam Brahma loka Nivaasinim, Aavaahayaamyaham Devimaayantim Surya Mandalaat/ Aagaccha varadey Devi Tryaksharey Brahma vaadini, Gayatri chhandasaam Maata Brahma yoney Namostutey/* (My sincere Invocations to You Devi! the Three-Lettered Ga-Ya-Tri, Aksha Sutrini, Kamandala Yukta, Rakta Vastra Dhaarini, Chaturmukhi, Hamasa Vaahini, Brahma Deva Sahita, Brahma loka Nivasini, Surya Mandala Sthita, Bramani Gayatri!My Aavahana to you Brahma Vaadini,Veda Maata, Brahma yoni, Varadaayani, Tryakshara Gayatri Devi, my prayers to you Devi!). After Aavahana, Maarjana and Aghamarshana-or two Marjanas- are performed with the three Ruchaas of 'Apohishtha', and 'Suryascha', and leave water on Earth from the left side with the two Mantras viz. *Om Sumitrayaana* and *Durmitrayaa* as the Rishi of these is Prajapati, Jala is Devata, Yajuh is Chhanda. The Mantra states: *Om Sumitrayaana Aapa Auoshadhayah Santu ---Durmantraayastasmai Santu* or *Yosmaandweshti yam cha vayam dishma/* On completion of this, recite theThree Ruchaas viz *Rutam cha etc.* or *Drupadaadi Rucha Traya* for performing *Aghamarshana.* Both in the Praatah and Saayam Sandhyas three Arghyas are required to be offered but in Madhyaahnika Sandhya one Arghya is offered. Now about Upastthaana. *Udhvayamudutyamiti dwayoh Praskanva Rishih Suryonunushthup Gayatrou, Chhandasi; Chitram Devaanaam, Angirasa Kutsah, Suryah Trishthup Chhandah, tatchakshurtdhvangaadharvanah Suryahpura Ushnik, Upasthaaney/* (To both the Udvayam and Udyutyam the respective Mantras respectively are as follows: Praskanva is Rishi-Surya is Devata-Anushthup as Gayatri Chhanda and Chitram as Devaanaas; Angirasa, Kutsa as Rishis-Surya as Devataa-Trishtup as Chhanda. Besides to *Tatchakshu Mantra,* Dadhyaarnava is Rishi, Surya is Devata, Pura Ushnik is Chhanda.Then four Mantras are recited in a row viz. *Om Udvayam Tamasah, Om Udyutyam Jaatah, Om Chitram Devaanaam and Om Tad- chakshu Deva hitam* along with the Rishis-Devatas and Chhandasaas; while doing so, the Karta raises his hands above the shoulders as a mark of veneration and also announcing one's own 'Shaakha' etc. The Recitals would follow Paranayama and Anga-Mudra Nyaasaas and Tarpanaas. Moola Mantra should be recited later viz. *Om Tejosi Shukramasi Mritamasi Dhaamanaamaasi Priyam Devaanaa manaadhrushtham Deva yajanamasi Parojasa iti/ Vimalah Paramaatmaanushthup Gayatrupasthaa—Om Gayatrasyekapadi Dwipadi Tripadi Chatushpadyasi na hi padyasy Namastey Tureeyaaya Darshataaya Padaaya arorajaseysaavadom, Tato Gayatri Japaantah puravat/*To this Moola Mantra Parameshthi is Rishi, Praja-Pati is Devata and Yajur Veda is Chhanda. To *Gayar -tekapadi Mantra,* the Rishi is Vimala, Paramatma is the Devata and Anushthup is Chhanda. All these Mantras are significant in the context of Gayatri Upasthaana. Later on Gayatri Japa be done as stated in the earlier sections. In fact, if a person has the ability to perform more, he might as well execute 'Vibhranda' including Anuvaaka, Purusha Sukta, Shiva Sankalpa and Mandala Brahmana. Any how, the Sandhya Vandana Prakriya is accomplished after Disha Vandana, and Visarjana before reciting *Uttamey Shikharey* and *Devaagaatu Vidogaatu Mantras/* Upasangraha of the Sandhya Puja ends up after 'Bhu Pradakshina' and 'Saanga Pranaama'. This is the Version of 'Kaatyayana Sandhya'.

Sandhya Phala: Those who perform Sandhyopaasana would no doubt thrash heaps of sins done currentlyor 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 minmum. 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 Vrataas.

5. Soundara Lahari

11. *Chaturbhih shri-kanthyaih shiva-yuvatibhih panchabhirapi*
Prabhinnabhih Shambhor navabhir api mula-prakrtibhih;
Chatuschatvarimshad vasudalakalaashratrivalaya
Tri-rekhaabhih saardham tava sharana-konah parinaatah/
Jagan Maata! *Shri Chakra Raaja nilayaa Shrimat Tripura Sundari, Shri Shivaa Shiva Shaktyaika rupini Lalitaambikaa/*

Shri Chakra the Sacred Wheel related essentially to Shrikantha Parama Shiva as Shivaatmika with four 'konas' or angles and Shaktyatmika or Parama Shakti associated five 'konas'.This UniqueWheel is supported by Pancha Bhutas of Prithivi-akaasha -tejas- vaayu-akaashas; Jaanendriyas of Shrotra-tvak-chakshu-jihva-and praana; karmendriyas of vaak-paani-paada-paayu and upastha; Vaayu or Praana, Apaana, Vyaana, Samaana and Udaana; nine 'dhaatus' or ingredients viz.Rasa dhatu or lymph-Rakta dhaatu or blood, Maamsa dhati or muscles, Medha dhaatu or fat, astha dhaatu or bones, majjaa dhatu or bone marrow and spinal, shukla dhatu or semen, praana and Jeeva or conciousness; Manas or Maanasika Shakti; Ahamkaara; Trigunas; Prakriti; Purusha; Raaga or Desire; Vidya or Knowledge; Niyati or Behavioural pattern; and above all Maaya or Aindrajaalika vigjnaana; Shudda Vidya or Moksha para vigjnaana; Maheshwara or RajogunaVishishta shrishti kartaa; Sadaashiva the Srishti paalaka or the Great Sustainer of Universal Creation; Maha Shakti or the Kaalaatmika and finally 25 Maha Tatvas viz. (1) Purusha (2) Parkrii or consciousness, spirit, nature, original materiality, (3) Buddhi: intellect, discrimination (4) Ahamkaara or ego of the Self (5) Manas: mind (6-10) -sense organs) hearing, touching, seeing, tasting, smelling (11-15) Action Instrumants of speaking, holding, moving, procreating, eliminating (16-20) Subte Elements of sound, touch, form, taste, odor (21-25) amd Pancha Bhutaas of Gross Elements of earth, water, fire, air, ether-]- hence the 25 tatvaas. Now, there are 'Trikonas' Ashta konaas, 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 diferent aspects too are to be like wise .However Meenakshi, Durga, Bhuvaneshwari, Gayatri, and Sharada are worshipped with the Shri Chakra as the case of Durga at Tiruvannamalai , Sharadamba at Sringeri etc. Lines, circles, squares and triangles formed by the lines and so on are all parts of Shri Chakra. A yantra has a central Bindu or dot. Designs or diagrams like this have the capacity to grasp the power of the deities . These are indeed divine designs which readily repulse evil powers and attract divine ones. In the middle portion of the Shrichakra, in chakra that is a circle there are nine triangles and these cross one another forming 43 triangles in all but it is customary to speak of 44 triangles in all as the central bindu is considered as one.The 44 triangles have the form of six avaranas. The literal meaning of avarana is concealing or covering or to be construed like a circle or a row. If a number of people stand surrounding an individual, would not the individual be

hidden! Avarana is to be construed in the same sense. The central bindu / dot which is to 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. 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 - [in the instant case of Gayatri] actually resides!

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

Svaprakaasha Jagadjanani! *Padadwaya prabhaajaala paraakruta saroruhaa,*
Sinjaana mani manjeera mandita Shri Padaambuja/ Bhagavati!The Mulaadhaara of your physique imbibes 56 of the sparkling rays from Prithvi at your Lotus Feet- the Mani pooraka attracts the radiant 52 maha kiranaas from the essence of 'Aapas' / water; the Svaadhishthaana Chakra absorbs 60 luminous rays from Tejas / Agni; the Anaahata chakra soaks up 54 briliant rays from Vayu; the Vishuddha chakra intakes 72 rays from ether / aakaasha; while the Agjnaa chakra magnetizes 64 powerful rays from Manas / mind and its Tatvaas!

Paramaacharya of Kanchi annotates: Amba is depicted as the embodiment of Time.There are six seasons a year and 360 days The 360 days are the 36 rays emanating from the light from the Kundalini power. Also each chara stands for a Ritu or season and has as many rays as the number of the days/ sesons.*Kshitau shatpanchaashad:* in the Chakra representing Earth, that is the Mulaadhaara, there are 56 day lomg season of Spring season. Which means Amba is in the Chakra as in the 56 day long season of spring. But the truth is that She is beyond time, as the state in which she is beyond time She is in the Sahasradala Padma higher than the six chakras and her lotus feet shine at the feet of her Guru / Parameshwara! Now, *mayukaastheshaamapupari tava paadaambujayugam/* Mayukha is day in the form of a ray; Amba is above 360 days: *Teshaam api upari* that is in the Sahasraara padma- *tava paadaambuja yugam/* or your lotus feet.

Bhairavayaamala Chandrajnaana Vidya explains : (Trailokya Sundari! Your most mysterious and enigmatic secret is yet to be brought to light. Parashakti's 'kalaa vidya' is of Shri Vidya's Chakra Form, whose centre point is of 'bindu swarupa' in side which She as 'Chakra Swami 'resides. There Sadaashiva is replete as with all the totality of Tatvas as represented by you! Tripura Sundari's 'Baindava Sthaana'/ Shri Chakra is of the profile of 'Brahmanada' which is of Pancha Bhutatmaka Tatvaatmaka, Indriyaatmaka, Manastaatmaka, Maayaadi Tatva Rupa, and Shuddha Vidyatmaka.; indeed far beyond the Tatvas is thus of 'Baindava Sthaana' or the Place of Bindu. In this Bindu the Utpatti- Sthiti- Samhaara or Creation-Maintenance or Upkeep and Annihilation of the Universe is represented as the Totality of Tatvas far beyond is the Parameshvari Maha Maya and Parameshvara Sada Shiva. That Supreme Jyoti whose

rays are countless as hundreds, thousands, lakhs, millions , crores and beyond. None indeed could ever account for and their brilliance is what the Universe could ever comprehend. That is not of such luminosity as of Somatmak- Suryatmak-Anilaatmak form since all these entities put together is merely of 360 kiranas spread al over the Brahmanda! - Agni has 108 kiranas, Surya 116, and Chandrama has 138 kiranas. The day long kiranas of Surya, the night long kiranas of Chandra and Agni kaala as long as it burns are thus named as 'Tri Kaalaatmakas'. Likewise, of 360 days of a year are known as 'haayana' and Maha Deva Himself is the Prajapati as asserted by Shrutis. Prajapati Himself is the 'haayanatma' the Loka Karta who is reputed as the creator of Maha Munis like Marichi and so on. Such Maha Muni Marichi himself is the creators of Loka Palakaas whose duty is to administer Loka Raksha. Loka Samhara is within the realm and responsibility of 'MRIDA SHIVA'. Thus Srishti- Sthiti-Samhara are totally controlled by the Supreme Bhagavati as an Integral Form of Parameshvara!)

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

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

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

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

[Dasha Mudras:

These dasha mudras are said to seal the nadis and prevent the wayward
movements of prana and help to move the prana along the royal path of sushumna. Of these the three bandhas (bandha traya), Mula, Uddiyana and Jalandhara bandha are practised very regularly with asanas. The Dasha Mudras are Sankshobhini or jolting, baana /arrow, aakarshhana /attraction, vashya /power, unmaada /ecstasy, mahaankusha / great goad, khecharii /flying, vijayinii /victory,Trikhanda / three sectioned and Dhanu /bow. Shri Vidya Prayoga Navaavarana puja's Dasha Mudras are: 1.Sarva Sakshobinini 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 Srishthi-Sthiti-Samhaara 3) Sarva Akhsharani Mudra indicating 'chaitya' and 'vimarsha' 4) Sarva Vashankari Mudra introspecting into 'daharaakaasha' or the Inner Sky which is Antaratma and Akaasha the Outer Space or the Seeker experiencing the basic unison of Parameshvara and Paramaa Shakti or Balance of

Mind or Equanimity. 5) Sarva Unmaadini Mudra or Sarvaardha Saadhaka as the 'dararaakaasha', like 'nirvaara 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 Shatki and dicvover 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-Ishvara-Sadashiva fulfilling the celestial principles of Shrishti-Sthiti-Samhara-Tirodhaana- and Anugraha, while the KENDRA BINDU STHAANA is headed by the MAHA RAAGJNI the Empress while Parameshwara the avyakta-shasvata-ananta-aja-avyaya the Unknown too shares her bed! Indeed the Maha Raagjni the Supeme Bhagavati in Her Profile is visible with Her ABHAYA MUDRA and VARA MUDRA]

Maha Swami of Kanchi gives a magnificent exposition of the evolution from Shabda to Vaak to Vidya to Beejaaksharas to Aksharas to Kavitwa and Sangeeta in detail: Amba is conceived as Vagdevi without veena. Vagdevi means Saraswati.Lakshmi is the sister of Brahma and Sarasvati is the sister of Parama Shiva. Brother and sister resemble, share same outlook and perform similar functions. Like Paramashiva Saraswati is white complexioned. "Sarojjotsnaa shuddam: radiant like autmanal moon and white colour. She is 'Sharada ' after the sharad - autumn- season. 'Maha Swami' is fond of Sharada / Saraswati as he himself scaled heights of learning and composed commentaries, hymns, and held disputations with the learned.Sharada evokes purity, whiteness, and coolness. Jnaana is Shara tatwa. Two of her four hands represent ' varastraa taraana' or 'vara-abhayaas'. Being the brother of 'Dakshina Murti'- Parama Shiva's alternate form-She also carries rosary and a book too as 'Sphatika-ghutika pustaka karam'. Maha Swami then explains the Shaakta System: *Shiva, Shakti, Sadaashiva, Ishvara,and Shudda Vidya* from Pararahman down to the creation of the gross material world. On the other hand there is the cosmos of SOUND which has five categories beginning from PARAA followed by PASHYANTI- MADHYAMA-PASHYANTI-ANAAHATA. Paraa sound can neither be vocalised by a man nor it is audible to him. This is extremely subtle sound in its gross form is pashyanti. Para is sound that is absolute and sound in the fundamental sense. When that utterly subtle sound becomes gross it is called Pashyanti. Pashyanti means 'sees', 'views'.Subsequent to this sound produced by itself, without human effort is Madhyama. It is in between the subtle sound and the sound produced vocally in the intermediate stage; sound that occurs on its own as anaahata shabda is unstruck. Thus the sound produced by musical instruments, created by air striking throat, tongue, teeth or palate or fingers, feet etc. is 'Aahata' sound or induced sound. Vaikhari comes after para-pashyanti- madhyama; it is sound in the gross form as produced by us with our mouth and the vocal chords involving some effort by us; this comes out as 'dhvani' as articulate called 'varna' or 51 letters constituting articulateted speech. A child produces inarticule sounds as dhvani; even grown ups produce mere dhwani wen they cry or laugh. Now from paraa-to two types of vaikhari there are five tatwaas of sound, equivalent to five tatwaas of cosmos of matter. Maha Swami then desribes the various wonders of Her Srishti by way of Sound: 1) Padaardhas: Pada is speech and 'artha' is material or in

other words ‘artha prapancha’. Among other wonders performed by her Maya in terms of Shabda / Sound are: In the Kundalini Chakras, Amba in her different forms of sound resides in an order that is in reverse of how she resides in them as the five elements; in the Mulaadhara chakra she is in extremely gross form of Earth. Then as she rises she becomes more and more subtle, assuming the forms of water, fire, wind; and in the visudda chakra, that is in the pit of the bosom, as aakaasha or space. But in the shabda prapancha her ascent in the chakras is from the subtle to the gross: she is the ‘para’ of space in the mulaadhara and in the pit of the bosom she is the gross vaikhari.Thus the shabda prapancha is of great importance in the Shakteya tantra . Having thus firmly established the supremacy of SHABDA, Maha Swami, then describes of AKSHARAS or Letters - Shri Vidya‘s **Beejaaksharas** the seed letters or pure syllables. Amba appears in the form of BLESSINGS as SHRUTI - SMRITI- SHASTRAS and to Sadhakas of Kundalini Yoga to come face to face to Her. The process of evolution then gains high momentum and thrust and formed ordinary letters for speaking and futher in writing besides innumerable languages and writing in prose, poetry , hymns, and musical compositions. These words gradually assumed sweetness noted for *Madhuksheera drakhsaa madhuri madhurinaah phaanitayah/* or the application of sweetness of honey, milk, and grapes known for digestion-taste-and nourishment besides the joy of mortal life!

17.*Savitribhir vaachaam Shasimani shilaabhangaruchibhih*
Vashinyaadyabhistvaam saha janani samchintayati yah;
Sa karta kaavyanaam bhavati mahataam bhangi ruchibhih
Vhacobhir Vaagdevee vadanakamalaamoda madhuraih.

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

Maha Swami of Kanchi speaks of immense benefits of learning that would be earned by meditating on Lalita Tripura Sundari surrounded by Vaag Devatas the deities of speech who are denoted as eight. The sixteen vowels beginning with ‘a’ have one Vagdevata. Kavarga(ka,kha,ga.ghas,na) has another Vagdevata. Similarly cha varga(cha,cha,ja, jha,na), ta varga (ta, the,da,dha, na), pa varga (pa,pha, ba, bha, ma) have each another. So 51 letters together eight Vagdevatas. The Vaagdevata of the vowel group iscalled ‘Vishini’.The other eight Vaagdevatas are together called Vashinayadhi devatas,. The eight Vaagdevatas occupy the eight angles of the seventh aavarana of the Shri Chakra, thus surrounding Amba. Since there are the mothers who gave birth to the words of speech, Maha Swami begins the above stanza with the words: *Savitribhi vaachaam/* There is a kind of crystal which is believed to melt with the impact of moonlght on it , called ‘Chandrakanta’ the moonstone. The Vagdevatas are like moonstone reflecting moonlight within them. This is in comparison with the previous stanza’s ‘aruna’. He who meditates on Amba, keeping in view her companions of Vaagdevateas would be blessed with the gift of composing great poetic works.His words will have the ‘Rasa’ of the flow of speech of great men. ‘Ruchi’ means taste of tongue. Also the smell or fragrance emanating from the face of Saraswati who is all the eight Vaak Devatas combined. That fragrance will arouse the urge of sweet love.Thus the *Vaachohih Vaagdevai vadana kamalaamoda madhuraih/* Saraswati is the embodiment of

purity and of all saatvik qualities and she is also the fountain of all arts. Vaagdevati's mouth spreads pleasant smells. The words of a great poet too will exude similar kind of amiable smell as he recites .

Referring to 'Vashinya-adi' Ashta Shaktis', they are susceptible to attractions: *Maatrikaam vashini yuktaam Yogineebhih samanvitam, Gandhadyaakarsheenaa yuktaam samsmaret Tripuraambikaam/* Now Vashinyaadi Shaktis are of 56 as per Sanat Kumara Samhita: *Akaakaara-Aakaara- E kaara-EE kaara-Vu kaara-Vuu kaara-Rukaara-Ruu kaara-Lu kaara-Luu kara- Ye kaara- Yey kaara- Vo kaara-O kaara- Ksha kaara-Kshaa kaara/* Bhagavati is already depicted as of Ashta Vargas viz. Varga -Avarga, Kavarga, Chavarga, Tavarga, Thavarga, Pavarga, Yavarga and Shavarga. Aakaaraadi 16 swaras is Prathama Varga- Kakaaraadi is of Prathama Varga,-Kakaaraadi 5 is Dwiteeya Varga-Cha kaaraadi 5 Triteeya Varga-Ta adi Chaturdha Varga-Thakaara adi 5 Panchama Varga, Pakaaraadi 5 Shashtha Varga, Ya kaaraadi 4 Saptama Varga and Sha kaaraadi 5 Ashtama Varga. Thus the Ashta Vargaatmika Bhagavati Maatrika Tripura Sundari Aa, Ka, Cha,Ta,Tha, Pa, Ya, and Sha.

Now about Maatrikas such as Shiva-Shakti-Kaama-Kshiti- Ravi-Sheeta Kirana-Hamsa-and so on. Besides the Matrikas, the Paramaa Shakti is manifested with the following: 'Shodasha Kalaas' too viz. 1) Tripura Sundari 2) Kaameshvari, 3) Bhaga Maalini, 4) Nityaklinna 5) Bherunda, 6) Vahni vaasini, 7) Maha Vidya / Vajrekshari, 8) Roudri 9) Tvarita 10) Kula Sundari 11) Neelapataaka 12) Vijaya 13) Sarva Mangala 14) Jvaala 15) Maalika and 16) Chidrupa as also Dwaadasha Yoginis viz. Vidyaa Yogini, Rechikaayogini, Mochikaa yogini, Amrita Yogini, Deepika Yogini, Jnaana Yogini, Aapyaayani Yogini, Vyaapini Yogini, Medhaa Yogini, Vyoma Rupa Yogini, Siddhi Rupa Yogini and Lakshmi Rupa Yogini.]
27.*Japo jalpah shilpam sakalamapi mudraavirachanaa*
Gatih pradakshinya kramanamashanaadhyaaahuti vidhih/
Pranaamah samveshah sukham akhilam aatmarpana drisha
Saparyaaparyayastava bhavatu yanme vilasitam/

Devi Bhagavati! *Yadaa vai sukham labhatetha karoti, naasukham labdhvaa karoti sukham eve labdhvaakaroti sukham tveva vijijnaasitavyam iti; sukham, Bhagavah, vijijnaasa iti// Sa vai bhumaa tat sukham, naalpe sukham asti, bhumaiva sukham; bhumaa tveva vijijnaasitavya iti; bhumaanaam, Bhagavah, vijijnaasaa iti/* (As one acts and performs dynamic service firmly embedded in total dedication, then that bestows 'sukham' or enjoyment; indeed there cannot be such happiness without dedicated service backed up by 'nishtha' and 'shraddha'. This happiness is certainly not in reference to material context, which is tantamount to endless craving and flimsily fleeting! The joy that is under reference is most hard-earned as a result of a long chain of variables strating from speech enabled by strong knowledge of appropriate nature, clean mind, strong will, thought, meditation, understanding, physical energy based up by good food and water of suitable heat and relief space, good memory, aspiration, vital energy, truthfulness, thinking capacity and mental sharpness, faith, determination, nishkama karma! Indeed it was that kind of Happiness that a Sadhaka ought to aspire for! *Yo vai bhumaa tat sukham aalpe sukhamatsi bhumaiva sukham bhumaa tyeva vijijnaasitavya iti!* That is indeed specifically aimed at as That joy which is truly endless and Infinite! -Chhandogya Upanishad VII.xxii and VII.xxiii as regards Brahmarshi Narada and Sanat Kumara's teaching to Brahmarshi Narada concerning ATMA JNAANA) Jagajjanani! Could my various deeds of 'dharmaacharana' like 'Jalpa- Japa'- hasta vinyaasa kriya 'dasha mudras'- svecchhatmika pradakshinaas of the Deva Pratimas - bhojanaatmika homa aahuti prakriyas- be indeed quite relavant and worthy as visualized from the perspective of Atma Jnaana!! Therefore Maha Devi! Do very kindly consider all my utterances as these indeed are basically 'Maatrikaavarnaas'! Do very kindly again as visualized from the perspective of Atma Jnaana, accept my dasha mudras as childlike yet committed and sincere drawings. Bhagavati! My 'saparyaas' or 'shodashpari upachaaraas' be accepted viz. aavaahana- praana pratishtha- dhyaana-paadya / aachamana-panchaamrita yukta shuddhaika snaana-vastra yugma samarpana-yagjnootapeeta-navavararnaabharana-chandana tilaalaakaanjana dhaarana- naanaa vidha pushpa samyuta sarvaanga puja of paada-jangha-jaanuni-uru-kati-naabhi-udara- stana-vaksha-baahu- hasta-kambukantha-jihva-mukha-trinetra-karna-

lalaata-shira-sarvaaga puja- followed by dhupa-deepa-naivededya kapoora haaratis, dutifully followed by Kathaa Shranana about a recall your glorious deeds, besides chhatra-chaamara-madhura geetaashraavana- and such dedicated , naanaa vidha maha raagjnopchaaraas topped by saashtaanga namaskaaraas! Yet Pameshvari! I am indeed aware that merely my 'baahyaantara shuddhata' should be of no consequence and 'antarmukha satya jnaana' about the glorious path requires to be fortified by a long chain of variables starting from speech enabled by strong knowledge of appropriate nature, clean mind, strong will, thought, meditation, understanding, physical energy based up by good food and water of suitable heat and relief space, good memory, aspiration, vital energy, truthfulness, thinking capacity and mental sharpness, faith, determination, nishkama karma ! As I hardly possess such seeds of joy, Devi! you ought to ignore and overcome my capabilities of 'antarmukha satya jnaana' but do bestow to me the showers of Bliss, quite notwithstanding my obvious limitations!

It is in this very context Adi Shankara's Devi Aparaadha Stotra is quite relevant: *Na Matram No Yantram tadapi cha Na Jaane Stutim-Aho, Na Cha-aahvaanam Dhyaanam tadapi cha Na Jaane Stuti-Kathaah / Na jaane Mudraaste tadapi cha Na Jaane Vilapanam , Param Jaane Maatastvad-anusarannam Kleshaharannam /*Janani! neither Your Mantra, nor Yantra do I know; and alas, not even I know Your Stuti / Eulogy), I do not know how to Invoke You through Dhyana (Meditation); and alas, not even I know how to simply recite Your Glories ; I do not know Your Mudras to contemplate on You; and alas, not even I know how to simply cry for You! However, one thing I know (for certain);
By following You (somehow through rememberance however imperfectly) will take away all my Afflictions (from my Mind)!
Maha Swami of Kanchi analyses the Stanza: All that we do must be done as an offering to Amba by way of puja, japa, mudra, pradakshina and prostration, making offerings in Chandi homa. But we spend in worldly work or in seeking sensual gratification. How can we be engaged in worship all the time! We bathe, eat, sleep, talk to people, visit places etc. But keep remembering now and then that we cannot do any thing on our own by ourselves. Keep cultivating, developing this attitude. When you remember while eating that is cause of Amba's power, speech is her gift and you will not be able to waste it in gossip and idle talk or in discussing unsavoury topics. When you are conscious that your hands and feet or mind then too you realise likewise. In the end of all the bonds of worldly existence, all the urges and feelings of Maya will be traced to the workings of body and mind. Then gradually you will get their control. You will then be able to control body parts and mind and all that we do must do as an offering to Amba. Puja-japa-mudras or gestures with fingers, circumambulating the Goddess and prostrating efore her, making homa karyas and thus lead an orderly / disciplined life and psyche of dharmaacharana. 'Sukham akhilam---yanme vilasitam' or all the things I do, doing happily, all my doings! [*Karacharana kritam vaakkaayajamvaa karmajamvaa shravana nayanajamvaa maanasamvaa sarvamevam tat kshamatvaa jaya jaya karunaabhdhe Shri Maha Deva Shambho!* What soever shortcomings performed by me by way of hands and legs, speech, ears and eyes, mind , and acts of inapproprious nature, and all such be very kindly be pardoned Maha Deva Shambho!] Paramachaya expresses vide 'Shivamaanasa Puja': *Atmaatvam Girijaa mathihi sahacharaah praanaah shareeram griham, pujaa te vishayopa bhoga rachanaa nidraa samaadhi sthitih/ Sanchaarah padayoh pradakshinaavidhih stotraani sarva giro yad yatkarmaa karomi tattad akhilam Shambo tavaaraadham/* You Paraashiva is my atma; my mind is Ambika, Girija the daughter of the mountain; my fve vital breaths are your attendants the Pramatha ganas; my body is your temples; all my enjoyments are yur puja; my sleep is samadhi; whatever I speak is your hymn; whatever I do is indeed your worship! Maha Swami further quotes from Gita 9.27: *Yat karoshi yad ashnasi, yajjushohi tadhaasi yat, Yat tapasyaasi Kaunteya tat kurushva madarpanam/* Kounteya ! You do not have to specially dedicate to me.What ever you have done for youself, eaten by your self, homa karya that you may have performed, what ever charity you have given, the 'tapas' that you might have achieved be dedicated to me. In other words, it is your total surrender that I seek from you and nothing else; that leads to liberation which is the highest goal of life itself! If you follow the path of jnaana, it is the annihilation of the mind.; if you take the path of devotion the same becomes' sharanaagati', surrender. The two paths take you to the same goal: the bliss of liberation in this very life, jeevanmukti!

Now about the Atma Jnaana Pradaayaka Yantra - HREEM
Bhaavaardha: 'Antaraadhana Vidhaana' or the Introspective Ability subtly engineered by the SELF as ATMA JNAANA. Yet, the outwardly and visibly noticiable / built-in ritual actions like nirantara Mantra Japa, Mudra Pradarshana, Pradakshanas of the individual self, Havana karma kartritva, ashtaanga namaskarana, and 'raaga dvesha pradarshana' are among the symbolic traits of Fundamentalistic Spiritualists. Indeed the 'Sarvaarpana Bhava', might yet delude those Ritualistics.
Varna Beeja: JA
Dhyaana: *Naanaalankaara samyuktairbhujair dvaadashaabhiyuktam, rakta chandanadivyaangee chitraambaradharaarineem/ Evam dhyaatvaa JA kaaram tu tanmantram dashadhaa japet/ JA kaaram Parameshaani yaa svayam madhya kundali, sharacchanda prateekaasham divyatrimunda samyutam/ Pancha devamayam varnam Panchapraan mayam priye,trishakti samhitam varnam Dvibindu sahitam yajet/* JA japaadi vidhaana upayukta samaana; Pujana Yantra : Trishula yukta Trikona with HREEM in the midst. The YANTRA be imprited on a golden Leaf for puja of 45 days and the beejaaksara/varnaakshara JA be recited 1000 times a day. After shodashopachaara puja, the naivedya be jaggery paayasa.

[Indeed invariably all the Upanishads decribe about **Atma Jnana-** A quick Summary of Upanishads is described as follows:
AITEREYA: Almighty Brahman enters each and every Being from Brahma to a piece of grass as Antaratma or the Self- Conscience. The easiest yet the most difficult question ever is *Kah ayam atmaa* or which is that Self worship worthy! The reply would be the Antaratma or the Inner Consciousness: the expressions such as 'Samjnaanam' or the emotive sentience being the state of consciousness, vigjnaanam or worldly awareness or knowledge, pragjnaanam or instant mental responsiveness, medha or brain power and retention capacity, drishti or discernment and perception through senses, mathih or capacity to think pros and cons, manisha or mastertminded skill of planning, juutih or capacity of forbearance, smriti or memory power, sankalpa or ability to initiate and decide, kratuh or tenacity and dedication, asuh or calculated sustenance, kaamah or craving obsession all ending up in Vashah or forceful possession; all these are rolled into one word viz. Conscience or the super imposition of the totality of senses viz. speech, vision,touch,taste and generation. It is indeed that kind of ascent of self consciousness that submerges karta-karma-kriya into Brahman, once mortals attain at least of intervals of Immortality!
BRIHADARANYAKA: The Self and Supreme are mutual reflections; that identity of the two entities is despite the contexts of awaken and dream stages and the mortal's life in the final stage be described as a caterpillar which once reaches the edge of a grass but would seek to hold another grass piece for support and jump over! The causative fullness and derivative causation or the Cause and Effect Analysis thus states: *OM/ Purnamadah Purnamidam Purnaat purnamudachyate, Purnasya Purnamaadaaya Purnamev a-avashishyate/* Para Brahma is full and total; so is this Antaratma or the Individual Self Consciousness if full and total too. From 'Karyatmaka Purnatwa' or this causative fullness is manifested into the fullness of 'Karanaatmaka Purnatwa' or the derivative fullness. In other words, the Individual Self shrouded by the screen of Ignorance or Unawareness due all over its bodily form and sensual form, gets identified and unified to Fullness. In other words, from infinite cause the infinite effect is evidenced or from Infinite Universe, Infinite Brhaman is evidenced or *Asatomaasadgamaya* or From Non-Reality to Reality or From Darkness to Luminosity! Futher, Damayita-Daana-Daya or Control-Charity-Compassion are three seeds of virtue. Since Prajapati's heart qaulifies the Beings likewise, he provides Jnaana or Knowledge to them and the resultant Sat-Yat or the Murtha or Gross and Amurta or Subtle Rupas of Brahman ie. the gross form by way of Pancha Bhutatmika Jagat leading to Arishad vargas and their remedies of 'Saadhana' and 'Satkarma'! Indeed Brahman manifests as Water-Sun-and Bhur-Bhuva-Swah while Mind of an Individual is the key indicator of the Truth and Untruth or Reality and Falsity. The aspects of Brahman are in varied forms such as: Vidyut Brahman or Lightnings, Vaak Brahman or Speech signifying Veda and Scriptures, Vaishvaanara or Agni, Vaaya Brahman and so on. Now human beings are thus motivated to realise Him by austerities, detachment, Gayatri worship, meditation to Praana the Universal Energy by Ukta Gita, intense meditation to Surya, Agni, Vayu and so on as these all are the ramifications of the Unknown. The

travel pattern of a Good Soul after death as per 'karma phala' enters the Self and the Supreme were mutual reflections; that identityof the two entities despite the contexts of awaken and dream stages was certain and that mortal's life in the final stage be described as a caterpillar would reach the edge of a grass but would seek to hold another grass piece for support and jump over! The travel pattern of a Good Soul after death as per 'karma phala' enter the smoke zone of ether and travek to Pitru-Chandraadi Lokas and after enjoying the company of Devas and after stipulated time return back to earth through ether/ rain as destined as a plant, insect, bird, animal or a human again. Now the smoke zone of ether and travel to Pitru-Chandraadi Lokas and after enjoying the company of Devas and after stipulated time return back to earth through ether/ rain as destined as a plant, insect, bird, animal or a human again.

CHAANDOGYA: There is a succint and subtle message of Atma Jnaana conveyed by Chhandogya Upanishad about the True identity of the Individual Self and the Supreme Soul .III.xiv.i) *Sarvam khalvidam Brahma tajjvalaaniti shaanta upaaseeta/ Atha khalu kratumayah Purusho yathaa kratur asmin loke purusho 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 abhyaattovaakya- naadarah/*(The Self comprises of mind, the vital force of the body and inner conciousness; his soul is like the Space; he is essentially of good nature, good intentions, good actions and without complaints and cravings!) III.14.3) *Esha ma atmaantarhri- dayeneeyaan vriher vaa, yadgvaad vaa, sarshapaadvaa, shyaamaak aad vaa, shyaamaaka tandulaad vaa; esha ma aatmaantar hridaye jyaayaanprthivyaah, jyaayaan diva jyaayaan ebhyo lokebhyah/*(The Self within the lotus of my heart is smaller than paddy, barley grain, mustard seed and so on but is indeed greater than earth, space, heaven and the totality of the Universe!)III. 14.4) *Sarva karmaa sarva kaamah sarva gandhah sarva rasah sarvamidam abhyaattho -vaak anaadara esha maatmaantarhridaya etad Brahma etam itah pretyaabhi sambhavitaasmeeti yasya syat addhaa navichiktsaasteeti ha smaah Shandilya Shandilyah/* (This Self of mine as present in my heart is what all that is performed by way of actions, what all is desired, of excellent tastes-smells-speaks, etc with no margins of non-fulfillment! Such is the status of Brahman; on departure of the mortal world, this Self of mine would leave the perishable body and be identified with Brahman. He who has this unshaken faith shall truly attain that status) Janasoutraayana- the grandson of the munificent grand father who happened to know the language of swans-heard from his terrace one evening the conversation of one of the swans spoke very high of the charity works of Janashruti and said that his name and fame was very popular all over. The other swan replied citing the great example of one Raikva the associate of a cart who was perhaps nothing in comparison with the so called grand son of Janashruta! On hearing this conversation of the swans, Janashruti asked his attendant , also a charioteer, to find out about one Raikva an associate of a cart. Meanwhile the conversation of the swans was ringing loud in his ears as it said: *Yathaa krityaa vijitaaya adhaareyaah samyanti, evam enam sarvam tad abhisameti, evam enam sarvam tad abhisameti, yat kincha prajaahsaadhu kurvanti/: '*while many persons throw the dice, only the superior one wins the throw'! Meanwhile, the attandant cum charioteer of Janashruta found out a Brahmana staying near a chariot; he went in search of that Brahmana finally and asked him whether he knew one named as Raikya! The Brahmana replied that he himself was Raikva! Janashruta approached Raikva offering several gifts and even his daughter to serve Raikya but he discarded them but agreed to teach him as follows: 'Food is the product of five organs of Individual Self and five creations of Brahman viz. Pancha Bhutas but both the entities are the same. Vayu Deva the Deity of Dishas assumes the form of a bull and teaches about the magnificence of Brahman; He manifested just one 'Paada'or foot and Agni was a part of that single foot .Then Agni in the form of a Swan explained that beside him, Surya-Chandra-Vidyut too were manifested in that one foot ; An aquatic bird confirmed what Agni stated and qualified further that Praana-Chakshu-Shrotra-Manas too were the objects of worship.Undoubted supremacy of Praana the vital force in the body of a Being vis-a-vis the organs and senses.The status of Post Life Soul upto the stage of transmigration was interpreted by five oblations to Ahavaneeya Agni and the final oblation by water.

Any person of Satkarma would take to Deva Yaana or the Divine Path versus Saamaanya Yaana or the Common Route after death; cautions for do's and don't's while alive need however to be observed. Much unlike the blind man and the elephant, the Universal Self is comprehensive comprising Sky, Vayu / Praana, Space, Earth etc . The futility of Teachings lands in arrogance but not the realisation of Truth 'Adviteeya' or the singularity of existence manifesting surprising plurality all rolled out of the same Uniqueness as with Andaja, Jeevaja and Udbhuja or born out of eggs, reproduction or sprouts as also Sun, Moon , Lightnings, the three folded forms of Agni, Aapas and Prithvi, the three basic colours of red-white-black have been highlighted for merger into Oneness.Three folded forms of Food-Water- Heat are evidenced by and emerging from Manas or Mind-Breathing and Speech. Mind indeed is the dominant factor for the survival of foood. Hence finally is the Truth: TAT TWAM ASI! Like bees collect honey from flowers, Truth or that Antaratma of all the Beings is similar too. Rivers flow in 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! More explicitly explained is the salt dissloved in water which is the Supreme Self as AHAM BRAHMA ASMI! That is the Subtle Essence of regaining the Self; indeed That isThat! A dying person loses speech, mind, energy and body warmth ready for merger into the Subtle Essence. In the mortal world, justice is delayed but never denied; retribution and recompense are real and definite; indeed THOU ART THAT! THAT IS THE TRUTH AND THE SELF!

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

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

IShOPANISHAD: *Om/ Ishaavaasyamodam sarvam yatkincha jagatyaam jagat, tena tyaktena bhunjeethaa maa gridhah kasyasviddhanam/* or Detachment and Deliberation are the rudiments of Reliasing 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 Hiranyagarbha differs -one by 'Karma' another by 'dharmaacharana' and detachment; Truth and Immortality are concealed under the thick blanket of ignorance, may Surya open the Solar Orbit and let the golden vessel unveil Brahman or in other words worship to Solar Orbit reveals a golden disc and a Face within as Brahman ; solar Orbit discloses the Truth that Brahman is Surya Himself as it represents vision, the signs of death as also Bhur-Bhuvah-Swaha; Eternal Truth as divulged by worshipers is the Golden Disc or the Solar Orb and that the Supreme is Vayu the Vital Force; Vidya or Avidya, Deed or Misdeed, but the Ultimate Reality is Death and Agni. Thus Karmacharana be utilised to conquer 'mrityu'and and utilise atma jnaana to accomplish 'Amritatva': *Avidyayaa mrityumteertvaa, vidyaya amritamasnute//*

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

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

Self within, despite the mortal body and its influences; after death too the darkness of ignorance persists till the Realisation of their Unity!
kenopanishad: 'Kenoshitam' or by whom is this all directed to. The inevitable reply is 'Manas' or Mind as remote controlled by Almighty indeed. How does one realises this Almighty. The Teachings are invariably directed to two paths viz. Paraa Vidya and Aparaa Vidya. The former Knowledge is indended to achieve 'Sadyo Mukti' or of short term Liberation and Aparaa Vidya aims at superior learning to accomplish 'Krama Mukti'. The ParaaVidya seeks to overcome desires by way of Mind from the pulls and pressures of material desires by way of Abstinences, Sacrifices, Charities and such other acts of 'Karma Kanda' or 'Karma Yoga', while 'Aparaa Vidya' necessarily involves elevated levels of ' Atma Samskara' or of purification of mind and thought and focus on Inner Consciousness by way of demolishing the thick walls of Ignorance by way of 'Samyak Drishti' or Inward Vision as reflected in, and unification of the Self with the Supreme leading up the ladder of 'Krama Mukti'. Paraa Vidya is essentially highlights Sacrifices, Rites, and Meditations controlled by Manas and Praana or the Mind and Vital Energy as further controlling actions and their far reaching effects. It is stated that there are three Lokas attainable viz. the Manushya-Pitru- and of Devas. The world of Humans is attained through sons alone, that of Pitru Devas by way of Sacrifices and Deeds of Virtue, and of the Worlds of Devas by higher learning. While the Individual Self is unaffected by the deeds of virtue or vice, Brahmans seek to upgrade themselves by study of Vedas, yagjnas,daanaas, sacrifices, penances, fastings, etc. Karma kaanda attains offspring, wealth, fulfillment of material ends, and finally turns persons as ascetics and terminates their lives; yet the Self is unattached and whatever the body and mind does has no bearing on the Karma Phala. Thus the return of the Self be it from Swarga or Pitru Loka, after rebirth occurs even after the exhaustion of temporary Liberation. But why not seek indeed the Aparaa Vidya or Superior Learning to earn 'krama mukti' and secure 'Tadaatmya' or Unification of Jeevatma and Paramatma by way of Self-Realisation! Kena Upanishad opens with the interrogation as to who indeed is the driving force of one's life and the reply is that one's mind is the cause supported by Praana the Vital Force but its Remote and Real Instructor is one's own Conscience. The infrastructural set up of the Mind comprises the 'Panchendriyas'or functionaries of the body and these five are divided into five each of jaanendriyas or sensory organs and a set of Karmendrias 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 consciouness is neither of the faculty of 'Vaak' alone, nor of Manas, nor of Chakshu nor of Manas or all the faculties put together. As to whether anybody knows about Brahman the significance of speech; vision, Mind, and so on recalling the story of a blind man seeking to highlight one part of the body or another and deduce that an elephant was a head-its trunk-its tail-feet-etc. Indeed, one does not consider that he does not realise that he does not know either! It is known yet It is unknown! The Supreme is not an object even of extraordinary knowledge but of immense introspection and Self Realisation; it is neither perception nor comprehension but only intuition. Thus, to know one does not know but desires to know yet It remains unknown is all what all one knows! Once on realising the Supreme Truth, the Individual becomes aware that the Inner Consciousness or the Antaratma itself is within itself as the Paramatma. One wonders whether It is Maya ever preventing Jivas and Devas to discover the Truth. Devi Durga the Mother of the Universe would certainly descend to Earth to curb exreme pressures of the evil influences; Devi Durga is represented by Her divine wisdom as the spring of Brahma Vidya an awareness of Brahman both from the Cosmic and Individual Levels: In the Individual context, the Teaching is: *Athaadhyaatman, yadetat gacchati manah anena abhikshanam upasmarati etat sankalpah/* or the Indwelling Self or theAntaratma is always embedded into and anchored on to mind and ; latter once sharpened even while encased in the physical frame, be butressed with knowledge, faith., righteousness. As these are retained on the right side of the body, the truth on the left side and concentration of higest order in mind, Satya Brahman is then realised as the Truth! The phrase 'Satyameva' signifies the idioms 'Sat' or Tyat viz. Murtha-Gross and Amutra-subtle, the gros being Pancha bhutaatmika or of Five Elements as also Arishadvargaas of Kaama,

Krodha,Moha, Mada, Matsaras; indeed 'Brahman' is Invincible, Birthless and All- Pervading! *Upanishidam bhobruheetyuktaa ta upanishadraahmi vaava ta upanishadama brumeti/* Recalling the earlier query, the cryptic reply was that the intelligent ones should turn away from the material world to realise Brahman; *Tasya tapo damah karmeti pratishthaa Vedaah sarvaangaani/* Concentration, faith, renouncement are the keys, while Vedas represent the limbs and Truthfullness!

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

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

PRASHNOPANISHAD : The Sixth and Final Question was posed by Sukesha the son of Bharadvaaja to Pippalaadi as to what would be the 'Shodasha Kalas' or the Sixteen Attributes of Purusha and the reply was that due to the cover of ignorance the sixteen body parts were misconstrued as shodasha kalaas, since they were stated to condition the movements of the Self Conciousness. Maha Purusha the Hirayagarbha

created Praana, as from it Shraddha or Faith, Kham or Space, 'Vaayurjyotiraapah' or Air, Fire, Water, besides Prithveenidriyah Manah' or Earth, Physical Organs and Mind as also Food, Vigour and Self Control. Also were created Veda Mantras, Rites, Worlds, Names, Nomencltures of Beings and Forms. The Maharshi also explained the 'Shodasha Kalaas' of or sixteen constituents of Human Beings counting from Praana would get merged into the Purusha with no trace of the merging traits and features. Death is thus but a gateway to another cycle of births and deaths. In each such existence, Consciousness activates mind but the latter executes actions by the organs and senses, while Antaratma remains as a spectator to the actions of body parts and senses which are all but mortal! This was how the last question was replied by the Maharshi Pippadaadi. To conclude,the Six questions were about the Creation of the Universe and the methodology of Realisation; the prime supports of Life and Praana; Origin and destination of Mortal Life; Dreams during Life and the pattern of control and significance of towards Self Realisation; 'Om' the gate way to better life and beyond and Shodasha Kalas or Sixteen body organs and senses interplaying with the Antaratma! Shvetaashrataropanishad: is all about the Truth of the Truths, the delienation of the Truth and desperation to attain It while facing death. Then a profile of Virat Purusha the Unsurpassing Cosmic Being: *angushtha maatrah purushontaratmaa,sadaa jnaanaam hridaye sannivishthah,* as also *Sahasra sheershaa Purushah sahasraaksha sahasra paat, shabhumin vishwato vritwaa ati atishthad dashaangulam// Purusha evedam sarvam yad bhutam yaccha bhavyam utaamritatavasyeshanno yad annenaanirohati//* or the Individual Self is hardly of thumb-size always residing in one's heart the disributing hub of energy from praana, with one's mind as charioteer of body organs and senses; the Virat Purusha or the Cosmic Person is stated to have thousand -figuratively - but countless-heads, eyes and feet thus describing His reach and magnitude, yet in the context of 'Antaratma' He is hardly of the size of ten inches covering Sapta Lokas, Sapta Patalas, Sapta Dwipas, Sapta Samudras, and Sapta Parvatas. Interestingly, the Cosmic Person Maha Purusha, being the Antaratma is totally unaffected by the actions of Individual body organs and senses; the latter is of myriad forms yet the Singular Form of the Supreme.The Eternal Paradox of Existence of Beings is described in this connection by an analogy of two birds viz. Suparna and Sayuja both being companions clinging to the same tree, one eating sweet fruits and another refraining from eating at all, thus one enjoying the sweetness of life even becoming slaves of the evil influences with no regard of moralities of life but another exercising restraint despite temptations and calculating consequences. Sankhya Siddhanta of of Duality of the Supreme is discarded. Indeed the pull of Maya and Prakriti tends to blind the Beings to such an extent that the negativity of life invariably results in succumbing to the cycle of births and deaths and karma and dharma accounts are very rarely balanced let alone cancel off to attain Realisation of Rudra, the Pashupati natha subtly hidden in the Inner Self or Antaratma of all the Beings as **Tat-twam-asi** or Thou art Thou!

CONCLUSION: Paramatma the Unknown Brahman resolved to let Hiranyagarbha Brahma be self manifested. The latter created the principal ingredients of the primary Creation such as Pancha Bhutas, Surya Chandras and Antariksha as well as Prajapati Maha Purusha with a prototype Physique. The latter tore off his body to two parts viz. the Self and Prakriti Maya and together manifested as the Universe into Devas and Asuras to represent Virtue and Vice besides Praana the Vital Force and 'Charaachara Srishti'with human beings and othet types of creation. Representing Praana as an alternate form, the Maha Purusha stays Him Self as the Antaratma of all the Species. Human beings are blessed to possess body parts and senses as Panchen-driyas, besides 'Manas' the Mind as the head to perform noble or ignoble acts. Prakriti Maya who cleverly hides Antaratma and creates endless material attracions of the worlds to deviate attention from the Reality with the aid of a mix of 'Gunas' dominates the colouring of the spotlessly white, pure and tranpsparent the Virat Swarupa. Thus human beings tend to be obssesed with Maya and become victimised trying to fight out the lures temporary pleasures invariably and confuse Non Realties for the Lasting Truth of the Antaratma, a mirror image of Brahman! Taittireeya Upanishad vide II.ix amplifies the Parama Rahasyam or the Secret Instruction of Upanishads:*Yato vaacho nirvatante apraapya manasaa saha, anaandam brahmano vidwaan, na bibheti kutaschaniti/ Etam vaa vaava na tapati kim aham paapoama karavamiti, sa ya evam vidvaanete aatmaan sprunute ubhed hi evaisha aatmaanaam sprunute, ya evamVeda, ityupanishad/* Once Enlightenment dawns into the thoughts

of a person due both to knowledge, introspection and 'Satkarma' of the cumulative fruits of births, that blessed Soul conquers fear by unveiling Reality within, despite the play of misleading signals sounded by Panchendriyas and the mind. The person bemoans that through out the perpetual cycle of births, he has always got victimised mind. It is none too late and search his inner conscience atleast now. This indeed is the most relevant secret of revelations of Upanishads, Vedas, and Knowledge.]]

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

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

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

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

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

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

1. MAHA MAYAAHAMBARA TANTRA denoting Maya Prapancha Nirmana out of Panchendriyas;
2. YOGINIJAALA SHAMBARA TANTRA presenting smashaanadi kutsita / negative practices;
3. TATVASHAMBARA TANTRA showing Mahendra jaala / Indr Jaala Prithvi Tatva / Udaka Tatva.
4-11. BHAIRAVAASHTAKA TANTRA comprising Siddha Bhairava, Batuka Bhairava, Kankaala Bhirava, Kaala Bhairava, Kaalaagni Bhairava, Yogini Bhairava, Maha Bhairava, and Shakti Bhairava for

tasks like Bhutala Nidhyaadi Dhana/Ihika Phala Saadhana and Bhutanaantara /Kaapaalika /Avaidika kritya Saadhana. 12-19: BAHURUPAASHTAKA SHAKTUOTPANNA TANTRA: Braahmi-Maheshwari-Kaumari-Vaishnavi, Vaaraahi, Maahendri, Chaamunda and Shiva dooti. [Indeed this is NOT OUT OF THE PURVIEW OF SHRI VIDYA!] 20-27: YAMALAASHTAKA: THESE ARE AVAIDIKA TANTRAS VIZ. KAAMA SIDDHI YAAMALAS VIZ. Brahma-Vishnu- Rudra- Lakshmi-Uma-Skanda-Ganesha-Jayadratha. 28. CHANDRA JNAANA OF SHODASHA VIDYA OUT OF BOUNDS OF KAAPAALIKA VIDYA. 29. MAALINI VIDYA SAMUDRA YAANA to cross 'Samsaara samudra' in the Vaidika Maarga. 30-35. MAHA SAMMOHANA NIDRAA PRADAANA-(KUMAARGA NISHIDDHA VIDYA)- Beside this are VAAMA JUSHTA-MAHA DEVA TANTRA-VAAHULA- VAATULOARA-KAAMUKA AAKARSHANAADI AVAIDIKAs. 36. HRIDBHEDA TANTRA: This too is a Kaapaalikaa Tantra but is aimed to break into the Shat chakras from Mulaadhara-Svaadhisthaana- Manipoora-Anaahata-Vishudda- Agjna beyond the Saharaara. 37. TANTRA BHEDA AND 38. GUHYA TANTRA being 'himsaatmika forms' are Avaidikas. 39: KALAA VAADA or of chaturvidha purushharthaas; 40. kala saara. 41.kubjikaa mata or of vaamaachara method 42. tantrottara 43. veenaa tantra SAMBHOGYA YAKSHINI of Acharya background. 44. Shrotala Tantra of Paadukaa Siddhi Vidhaana. 45. SHROTALO -TTARA TANTRA as of 46000 Yogini Darshana Vidhana and 46. PANCHAAMRITA with the methodlogy of Pancha Bhuta Tatva leading to MARANAABHAAVA Svabhava!

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

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

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

The Uttarāmnāya Krama of Mahākāla Samhitā lists fifty-one Mahāvidyās, starting with Mahālakṣmī till Mahākāmakalā. Below is the list of Angavidyās for the main ten Mahāvidyās. Kālikā Sparśamaṇi Kālī,

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

6. Brahma Sutras

Adi Shankara's concept in essence states that Absolute Brahman is of homogeneous nature and the Seat of Bliss or Sat-Chit-Ananda which camouflages the Universe by Maya the Make-Believe Illusion. The Supreme Brahman- the Absolute Consciousness-is spread all over in all the Beings of the Universe as the Individual Soul or the Antaratma or the Self Conciousness. The body is the cage imprisoning the Antaratma as it were, and the ephemeral body along with the Indriyas or the sensory organs and senses,

mind and ego as aided by Prana is the victim of material pulls and pushes. It is the Vidya or Knowledge that can overcome the veil of Ignorance and guide and awaken the Inner-Conscious -ness through the constant Practice of Karma and Dharma.and break the cycle of Births and Deaths to reach the 'Karma Sesha Mukti' or zero account of sins and rewards to qualify to attain Brahman- viz. The Ever Unknown Pranava Naada AUM.

Brahma Sutras are understood by way of interpretation by only those who are appropriately equipped by some knowledge of Scriptures and awareness of Brahman. Indeed such interpretations of revelation of the Unknown are possible by Upanishads which seek to imply the very purport of Vedas. These comprehend the basis of Awareness about the original cause of Existence and of the Universe. It is only by that Supreme Conciousness that the Ancient Sciptures seek to comprehend but not by a secondary Source of what is loosly designated as the Self Consciousness or Pradhana as Sankhya Yogas seek to interpret; ie of the meaning of the Self as an individual is Brahman and is not a separate entity..This is what Upanishads and Srciptures based on the ancient Scripts handed down the ages about the awareness of Brahman from whom the Universe originates, sustains, terminates and regerminates again and again; it is that Supreme Energy as the Source of Vedas, which is the uniform topic of Vedanta Scripts, who is admitted to be the Cause of the World as argued and decidedly established. Refering to Sankhya Yoga these Sutras are also meant for those who are confounded sometimes that Brahman is not the 'Koshamaya' or of Pancha Koshas or body sheaths of Annamaya-Pranamaya-Manomaya-Vijnanamaya and Anandamaya as based on Pradhana Samkhya Thought but is indeed the Supreme Self of Nirguna Niraakara or alternatively of the 'Saakaara Saguna Swarupa' or of Form and features viz. the Magnificent Bliss that is in turn reflected as the Antaratma or of the Individual Self of all the Beings in Srishti. It is this Blissful Brahman who is not only the Antaratma or the Individual Conciousness; this Paramartma is not only Antaratma, but also the Pancha Bhutas, Space, Light, the Praana or Vital Force, the Illumination within and without.It is that Singular Entity, The Bhokta and the Bhojya or the Cause and the Effect, the Material Cuase, the one inside the 'Daharakasha' or the Sky within the invisible cavity of the Heart and the Sky above, the Pancha Bhutas, the Unseen Viashvanara, the Panchendriyas, Sleep and Death, The Chatur Varnas, and above all the Cause an Effect. Indeed, Brahman is the Material Cause of the Univerese and of the very existence! Brahman is woven from Heaven and Earth, the Aakasha or the Imperishable, the Omkara, the Daharaakaasha, the Great Illumination, the Thumb Sized Brahman not to be confused as the Individual Soul, the Prana, the Jyoti, the Elemental Ether, the Vigjnanamaya Individual Soul!

The words of 'Avyakta' or Blurred / Unclear and 'Mahat'or Intellect in Sankhya philosophy actually mean as Subtle Form or Sukshma Shareera as also the Gross Body and Mahat is Brahman. Tri Guna Swarupa vide Svetasvatara Upanishad.(IV.i.1-4) very clearly establishes: *Ya eko varno bhahudaa shakti yogaadvarnaan anekam nihitaartho dadhaati, vichati chaante visvam aadau sa devah na bhudyaa shubhaaya samyunaktu// Tdeevaagnis taadityas tad vayus tadyuchandramaah,tadeva shukram tad brahma tad aapas tat prajaapatih/ Twam stri twam pumaan asi, twam kumaaraa ura kumari; twam jeerno dandena vanchasi, twam jaato bhavasi yashvato mukhah/ Neelaah patango harito lohikaakshas tadid garbha ritvas samudrah, anaadimat twam vibhutvena vartase yato jaanaani bhuanaani vishwah/* (The Supreme in His multi-splendoured distinction of Unity , with neither colours nor forms but of undescribable powers that are displayed- some transperent and many hidden but all such diffused variations forged into Unique Oneness. The creations include Agni, Aditya, Vaayu, Chandra, as also Brahma the Hiranyagarbha floating on 'Aapas' or water; the latter created Prajapati the Virat Purusha and Maya the feminity to further 'Srishti' or Creation. But the Unknown Master Craftsman never ever

referred to the Pradhana of Sankhya School of Thought! The Svetaashvatara also vide V.ii. further clarifies: *Yo yonim yonim adhitishthati eko vishvaani rupaani yonischa sarvah/ Rishim prasutam kapilam yastamagre jnaanair bibhrati jaayamaanaanaam cha pashyet/ Ekaikam jaalam bahudhaa vikurvan, asmin kshetre amharati esha devah, bhuyah shrastvaapayatas tatheshah sarvaadhipatyam kurute mahaatmaa/* (Brahman is the Singular source of allm the forms and facts of existence and Hiranyagarbha or Brahma as clearly distinguished from Brahman as the intermediary of both of the two! *'Yo yonim, yonim adhishthati ekovishvani rupaani yonih'* or the Single Source sources several sources and Maharshis like kapila might even put forth their thoughts of sankhya philosophy differetely initially. *'Eaikam jaalambahudaa vikurvan'* or the Supreme Lord of the Universe is spread out far and wide and up appears several Devas of whom are individual powers of their own 'amshas' or sparks of the same fund of luminosity, besides of the Greatest Self of Maha Purusha or Prajapati.

Brahma Sutras is all about Praanas- their Origin, nature, meanings, number of Praanas, organs and the Vital Force in each Individual as also the Cosmic Sense. Adhikarana-wise summary deals with the Origin of Prana viz. Brahman, the Number of Praanas, their minute size and all-pervasiveness, about the Chief Praana also created by Brahman, distinction of Vayu and Praana, 'Anu' Praana and its quality of selective permeation and spread, organ wise superintendence by special Deities, their subservience to Individual Soul, distinction of Praana and Eleven Senses; Naam Rupa Vyakarana or the Account of Nomenclatures and Forms.

The Scriptures further prove that the Maker of the Universe is neither of Praana or the Vital Energy nor the Individual Soul but Brahman himself. Indeed that the Supreme Self is what is visualized, heard and felt but not the Individual Soul as expressed by a host of Maharshis like Jaimini, Asmartya, Audolomi and Kasakritsna. Brahman is not only the 'Nimitta' or the operative cause but also the material cause as well. The Universe springs from Brahman by Parinama Sutra or the Modifying Theory as well! In sum, all other Theories besides that of Pradhana too get scotched and that Brahman is the Uniqueness and Infinity that the Universe is all about!

Creation of 'Pancha bhutas'the Five Elements of Akasha (Space), Vayu (Air), Agni (Fire), Aapas (Water), and Prithvi (Earth) in the Order of Creation mentioned in the 'Shritis'. Issues related to the Origin, their co-eternity with Brahman, their Issue from and withdrawal into Brahman at intervals is also discussed.The essential characteristics of Individual Souls, their Agency status of the Supreme Self, their true observance of Brahman's injunctions and directives and the doctrine of Brahman's reflective nature are discussed too in the following fifty Brahma Sutras. Brahma Sutras are devoted to 'Pancha Bhutas'and the remaining are devoted to the Individual Soul and Brahman.

Thus follows all about Praanas- their Origin, nature, meanings, number of Praanas, organs and the Vital Force in each Individual as also the Cosmic Sense. Adhikarana-wise summary deals with the Origin of Prana viz. Brahman, the Number of Praanas, their minute size and all-pervasiveness, about the Chief Praana also created by Brahman, distinction of Vayu and Praana, 'Anu' Praana and its quality of selective permeation and spread, organ wise superintendence by special Deities, their subservience to Individual Soul, distinction of Praana and Eleven Senses; Naam Rupa Vyakarana or the Account of Nomenclatures and Forms.

Individual Soul's three States viz. that of awakenness, dream, deep sleep with a view to inculcate Vairagya or Dispassion; that fourth and final State is stated to be of 'Turiya'or of Super Consciousness

which is described as of *Tat twam asi* or 'you are that'. The Soul as of Dream State tends to create objects as real in a fleeting experience as knowledge and power of reality are obscured. Individual Soul abides within Brahman. The Self's identity recalls the dream state with its memories and experiences transformed with Reality, that is, dreams turning into awakening. Then the state of swoon or half deep sleep bordering with half death or partial non-existence. Then is the process of the meger of Individual Soul in deep sleep that is Brahman a unique mass of Supreme Consciousness, being devoid of distinctive attributes as 'Nirvishesha' or without remainders, forms, comparisons, and except for the sake of 'Upasana'or meditation and worship. The aspect of '*Neti neti'* or 'Not This not That', of 'Bheda bhavas'or differences of opinions thus explained as delineates Brahman's role of a bridge or causeway between Reality and Samsara while the fruits of Action and of Brahman being the Unique and Supreme Dispenser and Protector.

Having established thus Jeevatma the Individual Soul and Paramatma the Supreme Soul are the same on the analogy of 'Tat-Twam-Asi' or ' Thou Art Thou' or 'You are as I am' being of the same homogenous group, the ensuing various kinds of Upasana or Vidyas being the Methodologies of Worship; most of these have 'Pratikas' or Symbols like Vaishwanara or Virat, Surya, Akasha, Food or Praana to facilitate approaching Brahman as 'Saguna'or with attributes of mind for rendering the gross as subtle and pointed form for easy meditation. These Vidyas are taught in different 'Shaakhas'or recensions of Vedas and all have the same objective of realizing Brahman as the Unique Goal. That Knowledge or deep understanding of what Brahman is all about and meditation to Him is certainly far more effective than mere Karmakanda which no doubt is required for purification of thought and heart thus serving a subsidiary end of liberating the Self. This has been stressed by Badarayana Maharshi on the strength of Vedic Texts. Indeed, the texts of Vedas do signify the Rites but only to subserve the merit of Knowledge and the resultant power of meditation. The Brahma Sutras then seek to establish this very aspect: of the primacy of Knowledge and Meditation supported by action-orientd Rites and Sacrifices; Sanyasa or Total Renunciation as an effective tool to learn intensified Brahma Vidya; episodes recorded in Upanishads to support rituals to complement the intensityof meditation; resrictions and relaxations in the intake of food for survival; observe duties of the Ashram of Sanyasa; the highlight of celibacy as a hall mark of an irreversible and life-long vow; exclusion from the Society to shun the non complaince of the vow; meditations connected with the subordinate acts of Sacrifices only to be conducted by Priests and not by themselves; Mouna or abstinence from speech, child like state of non worldliness, innocence of mind and Panditya or erudtion coupled with equanimity and finally the state of Liberation and Realisation of Brahman.

Phala or Accomplishment: Having discussed certain 'Sadhanas' or practices connected with meditations and other means of worship to the Supreme Self and the Individual Self or Absolute Brahman and the Embodied Self, further discussion ensues about the results or Fruits of such worship. Discussion on a few more other Sadhanas now, as the fruits or end-results of the various means of such Vidyas and practices constitute purification of the senses and the realization of the Self itself as Brahman. The process of Jeevan Mukti has been discussed as at the termnation of the fruits of Karmas or Actions of both the Prarabdha and Sanchita or the recent and ongoing and accumulated nature. Now describes the mode of departure of the Soul towards 'Deva yaana' or the Divine Course. The departure entails merger of organs into Mind, functions of Mind into Praana the Vital Force, Praana into the Individual Soul or the Jeevatma, the Soul into the Subtle Elements viz. Earth, Fire, Water, Air and Sky; and thereafter into the Rays of Surya.

The time of the process of Merger during the course of Surya in Uttarayana is stated to be fruitful with beneficient and pro-active results to the concerned Individual thus departed and the the results are not encouraging in the Southern Course of the Sun.: Devayaana or the Path of Gods connected to Brahma Loka is indeed a unique experience of the Individual Soul which is but the reflection of Brahman the Supreme who is Avyaktam-Shaswatam-Vishnum-Anantam-Ajam-Avyayam. However the ultimate that the Soul could traverse into the identity of that Supreme is perhaps to accomplish Saguna Brahma or the Embodied Brahma. Now that the Soul needs to achieve that Hiranyagarbha himself is almost non possible, if at all! Through that Divine Path which is at once possible or not possible has no dimensions of time, distance, direction, range of imagination and possibility.That Goal is purely based on Anubhuti or Experience. This is stated to visualize on way the inter-faces of the following Deities viz. Illumination, Vayu Deva, Varuna Deva, and halt at connected to Stations for worship them 'en route'. Finally, the Soul merges into Brahma. The Siddhantha as believed by Badarayana Maharshi is that the ultimate merger of the Soul happens with the Saguna Brahma, while Maharshi Jaimini opines that the Soul merges into the Supreme Nirguna Brahman Itself.

Thus the Individual Soul attaining Brahma Loka visualizes Sadguna Brahman and finally manifests its true nature as 'Avibhaaga' or Unseparated from the Self, 'Apahata paapamatwa' or Freedom from sins and blemishes, 'Satya sankalpatwa' or of Its own volition and thus totally Liberated, and 'Chaitanya' with Pure and Absolute Intelligence and Freedom. Badarayana thus feels that both the Entities are just the same; these are at once relative and transcendental. The liberated Soul can attain the effects of Saguna and Nirguna on volition; it can exist in Brahmaloka or elsewhere with or without manifestation; it can animate several bodies in any Loka with Lordly powers and is since an integral part of that Supreme.

7. Kashmiri Shaivism- Parmartha Saara

Summary

Stanzas 1-9: Bhagavan Maheshwara divisioned the 'Anda Chatushtaya' or the Four folded 'Brahmanda' viz. Shakti, Maya, Prakriti and Prithvi - or the Energy, the Ignorance/ Make Belief, the Nature and Earth.

Stanzas 10- 14 :The entire Universe, replete with Parama Shiva, is all-resplendent in Abstract Form, Paripurmam or Entirety- He is on top of the Parama Tatwas viz.as detailed. Shuddha Tatwas or the Pure Elements viz.Shiva, Shakti, Sadaashiva, Ishwara, Sadvidya Mayi, and the Parama Tatwas representing the Swaswarupas or the Forms of Individual Selves as the Unique Integrated Maha Tatwa. The Swa Swarupas are representative broadly of Chid-Ananda-Ichaa-Jnaana-Kriya the Pancha Maha Shaktis or alternatively Shiva,Shakti, Sadaa Shiva, Ishwara and Shudda Vidya . The Collective Form is named 'Atyanta Chamatkaara Swaswarupa' and there beyond the SHIVA TATWA.

Stanzas 15- 17: Tatwas in depth: Niyati Tatwa relates to where a Purusha resides specifically. Kaala Tatwa specifies the age, maturity of mind and characteristics , sex, and environment and such. Raaga Tatwa of the Purusha concerned, attachment accessories, aspirations and desires. The Purusha seeks fulfillment of this type of material wants. Vidya Tatwa is essentially knowledge based. Indeed knowledge is limitless and as much one acquires, so much more remains. Stanzas 18-19 : Maha Maya obstructing the clear vision of Pure Consciousness due to *'Shad Kanchukas*' or Six Layers / Coverings and 'Malaas' or defilements of Aanava, Maayiya and Karma nature, being the inner most, the interior

and the outer parts of the husk that cover in three layers before obtaining the pure grain or antaratma with neither desirable nor the totally free from the stains of the pristine Self!

Stanzas 20-22: Pancha Bhutas, Panchendriyas and *Tri-Tatwas viz. Manas, Buddhi and Ahamkara* total up to Prakriti. Prakriti is the totality of the 23 products, each produced from the cause and effect cycle and together Prakriti and Purusha activise the entite universe compose of 36 tatwas!Stanzas 23-25: 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.

Stanzas 26-31 Vigjnaana is a flow of Self Awareness and is conceptual only. Kashmiri Shaivism feels that Supreme Consciousness is possible by 'sambhavopaaya' or 'icchopaaya' or as coincidental or as being desirable. It may be like the myth of a rope as a snake. But surely Maha Maya has no role in this illusion. Finally one concludes that the Self Consiousness 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 Concsiousness is a mute spectator only and surely the photo image of Paramatma!.Stanzas 32-33: Being a great sportsman, Paramatma plays hide and seek with make-belief and reality and at times he kicks up a mendicant high to great fortunes.

Stanza34-35: Universal Creation, Preservation and Dissolution akin to waking, dreaming, and dreamless sleep sushupti appear in the Parameshwara Himself and on the ultimate state of the jeevatma merguing into Paramatma the Supreme Himself! Stanza 36: Just as the huge expanse of sky could never be tarnished and polluted by clouds, smoke or dust , could the acts of Maha Maya which are so mysterious and complex otherwise affect the Inner Self whose mirror image is Parameshwara himself! A Being is a soft target to 'sukha duhkhas', 'mayaa vyamohas', 'janma-maranas' and several problems and predilictions.

Stanzas 37-40: When 'ghata gagana' or ether fills dust in a jar another ether elsewhere at another place too does not fill up with dust. Similarly some human beings might have a tragedy and death in one house but in another street another house might be enjoying a wedding pary. Thus 'sukha duhkhas' are dispersed; Parmeshwara is totally unaffected by Maha Maya and in fact He created her himself to assume the Task of Srishti-Sthiti-Samhaara reperitutively. Next stanza explains that having dismissed the above misconception, Parameshwara also smashes up the 'agjnaana' that the Individual Self or the Antarama is separate from Paramatma as the fomer might be subjected to the pulls of panchendriyas and mind sustained by praana.

Stanza 41-42 : The entire Universe is the amalgam of three ingredients viz. *Prithivi-Prakriti and Maya* and these correspond to the the gross, the subtle and the most subtle. From Prithvi to Maya this Universe is full of differences. Gold which could be in varied forms and shapes like belts, bracelets or rings and similarly in other metals like silver, copper and zinc or alloys thereof. Stanza 43: The Supreme Parameshwara is pure, ever tranquil, 'abheda' or undiffrentiated, 'sama' or equable, 'sakalam' or complete, 'amritam' or ever lasting, 'satyam' or the singular manifestation of Truth, that rests in Shakti who is the appearance of natural radiance.

Stanzas 44-46: Enlightenment is three folded to know, to seek and attain. Only these Ichha-Jnaana-Kriya Shaktis are capable of accomplishing the Akaasha Kusuma the Parameshwara. Thus Sada Shiva the Immortal rests and depends on Maha Shakti. The next stanza denotes that Parmeshwara has the facility of possessing the trident of Maha Shakti viz. the 'iccha-jnaana-kriya Shaktis' with which He could bestow the Beings of Atma Darshana.

Stanzas 47-50: The next stanza reveals Paramaarthaaara of Kashmir Shaivism and sums up the concept thus: Iccha-jnaana- kriya , the three Shaktis named as the trident versus their perfect victories of materialism and their combined manifestation of Maha Maya who further makes the merger of the Beings with Parameshwara, even while the latter is totally aware that both the entities are just the same. He acheives the task of external creation of three eggs more with their infinite variety in order to make way into the external world as several subjects and objects to the process of expansion of the balance of the trident Shatkis amalgamated with two further Shaktis viz. 'Sat Chid Ananda' or the commanding power of Consciousness and that of Bliss coupled with the erstwhile Iccha-Jnaana-Kriya Shaktis this totalling five forms of Shiva-Shakti- Sadaashiva-Ishwara and Shuddha Vidya are together named Parameshwara.The Supreme Lord makes the wheel of Shakti and declares of 'Ahmata' or the 'I am-ness' showing various things in the mirror of the Universe the Maha Maaya.

Stanzas 51-54: This is how the wheels of Shakti groups are revolved by Parameshwara as His eternal sport stating 'Ahamta' or 'Sarvaswam Ahameva; 'It is Me' as the Universe is reflected like jars in a mirror. From me the entire Univese is derived in varied forms and feelings and essentially I alone am manifested in the bodies of all the Beings with panchandriyas and panchabutas with praana and mind besides all kinds of shades be it illumination or darkness akin to knowledge and ignorance. Besides the body and Indriyas, I create Shaktis in multi-faceted swarupas, and essentially by five principal forms with Sat-chit-ananda or the power pure consciousness and the might of bliss and so on. I am engaged in the play of the 'Srishti Sthiti Samhara'. In me the that the Univese is illuminated and I am the awakenness-dream stage-sushupti and paramartha saara.I am the Vishwa Rupa with hands feet and senses. Yet, even without body and Indriyas,I can see, hear sounds, breath, feel, think and move fastest. The entire Universe is my play ground and illuminate in all modes since the thread of unity ties in all beings like men and women, children , pashus , birds and inanimate beings too.

Stanzas 55- 58: Falsity besides the break of the cycle of births and deaths as also the limitations of 'kaala maana' and so on get severed even as he finds himself in the effulgence of Pamameshwara Himself basking in the eternity of Surya! Once the physical body is destroyed then whither does he dwell especially the full force of Maya Shakti is freed for ever! Then the husk and bran of the grain of his erstwhile form has no further regermination and no further 'aanava- maayiya and karma' tarnishings and defilements.He then attains a state of pure consciousness as of Lord Shiva Himself!

Stanzas59-60: Once the gems of Supreme Vision are collected in the treasure house of one'a own mystic heart, which indeed is akin to that of Maheshwara's Himself , then in that state of ecstacy, the Self would tend to annuonce that : 'I am all and everything'! Liberation from the revelation of Maha Shakti that is basically embedded on one's own true Self is Moksha which severs the knots of ignorance. Agjnana or fantasy of 'moha' or the perfect knot. This is what needs to be untied and then discover 'atma swaatantra lakshama' or the true feature of freedom of the Self. That indeed is the Paramaardha Saara! Stanzas 61-64: As the bonds of ignorance are slashed and liberatoin has dawned, then he realises that the bondage of

physical body alone is the hindrance. Once the seed of life would be scorched it would not not be capable of rebirth. As the body once destroyed the limitation on buddhi would be off and the Innerconsciousness merges the unique Pure Consciousness.

Stanzas 65-68: once an enlightened person gets the awareness that he is but an agent of whatever is being performed by him is but of Paramatma's volition only and that he was only of mere insrumental nature. The jnaani who decides to execute an action of virtue gets inspired by his Atma Jyoti or the internal illumination. Stanzas 69-73: The jnaani who decides to execute an action of virtue gets inspired by his Atma Jyoti or the internal illumination. This is how, the Antaratma of the concerned person of whose spiritual consummation is attained yet continues to exist, albeit with neither fear nor favour yet enjoying the sublimity and the play of divinity on the stage of the materialistic Universe! Such a semi insentient Being moves about and behaves without any normal 'deha vikaaraas' or bodily action-reaction syndromes like arrogance, happiness at achievemens, anger, lust, fear, avarice and delusion , and receipts of admiration from the onlookers and so on like a dumb and speechless one. How in illuminated person is totally unaffected much unlike the normal embodied person. How indeed, 'mada' or conceit, 'harsha' or happiness and such human limitations could affect a person of the radiance of Atma Jnaana as he would already have had the vision of the non-dual Self! He would as well declare that He would be different as He was the all pervasive Brahman himself!! The further stanza -73 explains that since the person in that state of he periphery of 'atma jnaana' has no value of Brahma's worship, havana karyas, and of 'dwaita tatwa'; in that state of non duality, he has no need to worship of a secondary reality as He is Reality already. He has no need to visit Deva Mandiras. There is nothing distinct from Himself to which he has to greet, praise or worship any further! He would thus enjoin those 'bhaktas' and praise or pray to since he is already a liberated Being!

Stanzas 74-78: 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 percieve 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 praana 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 'ckakra madhyama' and its apex called 'Bindu'. In other words when the 'japa'of a mantra aimed at a certain form of deity , one's consciouness moves the vital breath in a swing of up and down even without one's knowledge and the resultant low sound creates ripples of spritualism of varying degrees.

'Stanza 75-78 explain that as in the Temple of Maha Bhairava Shiva along with his intrinsic Shaktis, incessant worship by way of abhisheka, tarpana, archana, homa karyaas and so on. What type of worship is done! The reply is 'Atma Paraamasha'or self analysis! Who are the 'parivaaraas' worshipped! These are 'Chitanya kaarana bhuta shaktis of Chid-Ananda-Icchaa-Jnaana-Kriya-and Vaibhava Swarupis along 'chakshu-rasana-vaak-ghraana-twak-shrotra indriyas'. Thus the Unity of diversity of inherent Shaktis signifies 'abheda-ananta-atma devata' and the 'naivedya arpanas' are excuted by maamsa-rudhiramajjaadis at the samsaara-smashana shareera/ devaalayas!

Stanzas 79-84: An enlightened spiritualist who could vision the totality of the Universe as a single entity and could harness his own consciouness into that of a 'smashana' or the ultimate resting point of Beings should be able to realise his own body to be the symbol of the skeleton and drinks the essence of the Universe from his own skull with his own hands! This is the seemingly impossible but to a genuine spiritualist an easy austerity as a 'Vrata'. In other words a true spiritualist able to see his own dead body as but an example of nothingness and as a non- reality or Maha Maya at the threshold of Pure Concsious - ness represented by Pamameshwara ; thus an austerity in the form of a 'vrata' towards seeking the Ultimate Truth of discovering the Inner Self as the Almighty alone manifests itself in countless forms and species! '---Visiting a holy place or Tirtha yatras noboubt results in punya or merit and deaths in unholy huts of chandalas would invariably transfer the Soul to narakas. This indeed the usual belief. But in what way does an already person of proven enlightenment get affected by further visiting punya kshetras?

Stanzas 85-89: 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 'kanchukaas' 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 awakenness-dream stage-sushupti- and finally the pragjnatwa despite the continuance of the physical body. However 'taadaatnya' or merger is possible only afer 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' only after the body falls only.

Stanzas 90- 100: 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 surfiet 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. Stanzas 101-105: After experiencing the pleasures of swarga and higher lokas, the spiritualist, fallen midway on the path of yoga, returns again and again to human births to enable him to further pursue the yogic path in fits and starts. But to the extent of the practice as per the steps earlier crossed in erstwile births would be intact. Whatever had been gained and enjoyed is a running account of the previous births too. Therefore, who- soever could make all out efforts in as short number of repeated births and deaths as least needed instead prolonging the agonies of 'adhibhouthika'-adhyaatmika-and adhidaivika- natures. This Treatise on 'Parmaartha Saara' as preached by the Immortal Abhinava Gupta as visualised in his own heart is the substance of Shivatwa the all pervasive Bliss of the Supreme Learning at the feet of Maha Deva Himself!

[Select Stanzas

Stanza 4) *Nija shakti vaibhava bharaad anda chatushtamidam vibhhagena, shatirmaayaa Prakritih Prithivicheti prabhaavitam Prabhunaa/*

(Bhagavan Maheshwara who indeed is the Ever Blissful Magnificence overshadowed the Universe in Entirety and divisioned the 'Anda Chatustaya' or Four folded 'Brahmanda' viz. Shakti, Maya, Prakriti and Prithvi or the Energy, the Ignorance/ Make Belief, the Nature and Earth. Vastu Swarupa or Materialism that binds any Being; Atma Tatwa or the Mistaken Self or the 'Mahaa- Ahamkaara' or the Complex Self Ego mistaken as 'Aham Brahmasmi'; 'Praakritika Antahkarana' or the Self stimulated by 'Panchendriyas' as devised by 'Jnaanendriyas' for smell, taste, hear, touch and reproduce and 'Karmendriyas' or nose, tongue, ears, skin and the last .The action-reaction agency being the Mind is essentially qualified for motivation and is governed by the proportionate mix of Satva-Rajas-Tamo gunas and Bhagavan Vishnu is the Chief Anchor of the unique mix thereof. Now the 'Prithvyanda'the fourth part of the 'Anda Chaturasya'of Earth: this is applicable one and all in 'Srishti' right from human beings down to 'krimi-keetaas' or 'sthaavara jangamas' or the moving and non moveable Beings whose Creator is Brahma Deva Himself.

Stanzas 10-11: Bhaa rupam pari purnam swaatmani vishraantito mahaannadam, Icchaa samvitkaranai nirbharitam anantashakti paripurnam/ Sarva vikalpa viheenam Shuddham Shaantam layodaviheenam, yat paratatwam tasmin vibhaati shashtashimshadaatma jagat/

(The entire Universe is replete with Parama Shiva Parameshwara who is all-resplendent in Abstract Form, Paripurmam or Entirety or Totality, 'Swaatmani vishraantam' or is joyously poised and unperturbedly relaxed, Mahaanandam or in Ecstatic Bliss, replete with power, will, knowledge and action, with limitless 'shaktis', vikalpa rahitam or of even remote irritations and negativities, shuddham or of heights of purity, shaantam or Ever Peaceful, and devoid of 'layam and udayam' or wakefulness and respite, and on top of the 'parama tatwam' even as the pinnacle of the Thirty Six Tatwas).

The thirty six Tatwas or Elements comprise: Pancha Bhutas or Five basic Elements viz. Prithivi-Aapas-Tejas-Vaayu and Aakaasha or Bhumi, Water, Fire, Air and Ether respectively; Pancha Tanmaatras or Subtle Elements viz. Gandha-Rasa- Rupa-Sparsha-Shabdas or Odour, Taste, Form, Touch, and Sound respectively; Pancha Karmendriyas Five organs of mobility and Pancha Jnanedriyas Five Organs of Cognition viz. Ghrana-Rasana-Chakshu-Twak-Shrotra or Nose, Tongue, Eyes, Skin and Ears ; Three Antahkaranas or Internal Organs viz. Manas-Buddhi-Ahamkaara-Prakriti-Purusha or Mind, Intellect, Ego with objectivity, Nature and the Total Human Being; Shat Kavachas or Six Coverings viz. Niyati-Kaala-Raaga-Vidya-Kala-and Maaya or the Limitations of Place, Time, Attachments-Knowledge- Creativity-and Self- Illusion; and finally the Shuddha Tatwas or Elements of Intense Purity and Sacredness viz. Shuddha Vidya, Ishwara, Sadaa Shiva-Shakti-and the Ultimate 'Paraakaashtha' or the Crescendo Parama Shiva Parameshwara!

Stanza 17: *Adhunaiva kinchidevedameva, sarvaatmanaiva jaanaami, Maayaa sahitam kanchuka shatkam anontararangam idam uktam/*

Along with Maha Maya 'shat anumaatra kanchukas' or six sheaths of atomic nature of the Self are displayed as expressions viz. Just now, something, complete, here itself, indeed I am aware. Just as the

Maya Shakti absorbs these 'shat bhavas' or six internal thoughts of a Being, She taps the latter's intetiors with Her Jnaaa Shakti and influences and prompts her Kriya Shakti and awakens the 'pashutwa' of the Purusha or the his inner conscience into the execution of the 'Kriya' concerned. Six Sheaths / Coverings are niyati, kaala, raaga, vidya, kala and maaya viz. the limitations of place, time, attachments, knowledge besides kalaa the creativity and Maya the Illusion of Individuality of the Self. Thus Bodha the pure consciousness of Maheshwara under the spell of Maha Maya assumes the two basic powers of Jnaana and Kriya Shaktis and further on to the chain of kaala, vidya, raaga, kaala and niyati. The expression 'Now I know' denotes Kaala the time factor; 'some thing' explains ' raaga' the desire; ' here itself' speaks of niyati or the place limitation; vidya explains way of knowledge; kala denotes creativity and finally kriya or completion.

Let the Tatwas be examined in some depth: Niyati Tatwa relates to where a Purusha resides specifically. Kaala Tatwa specifies the age, maturity of mind and characteristics , sex, and environment and such. Raaga Tatwa of the Purusha concerned, attachment accessories, aspirations and desires. The Purusha seeks fulfillment of this type of material wants. Vidya Tatwa is essentially knowledge based. Indeed knowledge is limitless and as much one acquires, so much more remains.

Kenopanishad vide II.1 is quoted: To know one does not know but desires to know yet remains unknown is all what all one knows! *Yadi manyase suveditі daharamevaapi nyuunam tvam vettha brahmano rupam, yadasya twam yadasya deveshu atha nu meenaasyameva te manthe viditam/*(The teacher poses a question to the student whether he knows much about Brahman and exclaims that the latter might perhaps realise an outline but not in depth; the student said that he knew not much that he claims that optimal knowledge might still delude him; the student might have to deliberate to further perfect the Realisation.)

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 knowedge of Veda Vedangaas and the system of Rituals, Regulations and conventional set of Rules that the knowledge of Scriptures so prescribe. The other Superior approach of higher learning without resorting to karama kaanda is of Self Realisation through total Control of Panchendriyas viz. the Karmendriyas or the Action-oriented organs and Jnaanendriyas or the sensory organs and mainly of Mind in essence. The former route is detailed as the knowledge of Rik-Yajur-Saama-Atharva Vedas and the Shadvedangas of Shiksha, Kalpa, Vyakarana, Nirukta, Chhandas, Jyotisha) Thus Vidya Tatwa is endless as ' you know that you know what you know is what do not know! The fifth bondage is Kaala Tatwa and the cycle of Time and its instant creatvities on kaleidoscopic screen. Thus the Totality of Prakriti whose ignorance is the bedrock of Purusha!
When one talks of niyati, Tantra loka grandha explains vide bhaga 6: *Niyatir niyojanaam dhatta vishishte kaarya mandale/ --niyacchati bhogeshu anuniti niyatih/* Then Raaga Tawa related stanza vide 6th bhaaga states: *Kinchittu kurute tasmaannanusmasyaparam tu tat, raaga tatwamiti proktam yattattraivopa ranjakam/* Further from Ishwarapratyabhijgnaavimarshini vide Bhaskari bhaaga II: *Na cha tadbuddhigatamavair -aagyameva, tadvid sthulam, briddhasya pramadaayaam na bhavedapi, raagastu bhavatyeva, buddhidharmaashtikepi cha drishtobhishvanah/* Further about Vidyaa Tatwa, Shadtrimshat Tatwa Sandoha Stanza 9: *Sarvagjnya taasya shaktih parimitatanurlapavedyamaatraparaa, jnaanamud bhavantee vidyeti nigadyate buddhairadyaih/* Thus about Pancha Tatwas vide Mahardha manjari states: *Kalaa tasya kinchit kartutwahetuh, vidyaa kinchit jaatrutawakaaranam, raago vishayeshu abhishvangah:, kaalo bhaavaabhaavaanaam bhaasanaabhhaasanakramah, niyatih mama idam na mama*

idam ityaadiniyama hetuh, evat panchakam cha aagameshu swaswarupaavarakatwaat kanchuka machyete/

Stanzas 27-28: *Vigjnaanaantaryaami-praana-virad-deha-jaati pidaantaah, vyavahaara maatram etat paramarthena tu na santy eva// Rijvam naasti bhujangas traasam kurute cha mrityu paryantam, bhraananter mahati shaktir na vivektum shakyate naam//*

(Concepts such as Vigjnaana or the flow of Self Awareness, the Antaryaami or the Inner Consciousness, Praana the Vital Force, Virad or the entire Universal Form, deha or the mortal body called the Self are all empirical but have no reality of existence, as those experts of Vigjnaana. Indeed Purusha is a universal phenomenon and has no pro xy or either duality or mulitiplicity. Some believe this and others are of a stronger view of Praana the vital breath being Brahman should be considered as Paramatma who is an all pervading force and as such is the Unique Almighty with Fire as his mouth, heaven as his head, Sky as navel, bhumi as His feet, Sun as eyes, and directions as his ears.There may be many other views about the Ultimate Reality as per the beliefs of the Seekers.As explained by Chhandogya Upanishad in reference to Prajapathi's explanation to Lord Indra, there are strong beliefs and illusions of what is Parameshwara like, there could be several means to firm up about His Awareness. Kashmiri Shaivism for instance explains of Upayas to translate individual consciosness to Maha Deva's Supreme Consciousness ie by way of Sambhavopaaya or Icchopaaya or essentially based on possibilities of occurance;

Tantra Loka vide XIII.159 explains: *Swamukti maatre kasyaapi yaavad vishwa vimochane, pratibodeti khadyokta ratnataaranendu suryavat/* (A small lamp helps in darkness to an individual, jewels shine to others also who are curious, Stars on the Sky twinkle for several, Moonshine would yield coolness and light to many Beings in the nights, Surya Deva provides radiance to one and all and the mid day Sun enthuses and energises the Lokas many). Now 'Shaktopaaya' or Jnananopaaya emerges from Jnaanashakti or the power of Knowledge who is or not deep into Mantras but should be able to surrender. Further Uapaayas or means are termed as Aanavopaya or of 'anu' the atom concentrating on 'ucchara' or breathing, karana or awakening the of organs of senses, constant 'dhyaana and sthaana' or deep contemplation and specified place.

The next stanza relates to the illusion of a rope for a snake which could frighten the person concerned to death due to its length and coiled form. Other types of illusions could be like a demon for a stout tree as a pishacha or a devil and such illusions might indeed end up in heart-attacks and possibly in deaths. Thus 'bhraanti' or illusion is indeed difficult to assess for the simple reason of fear psychosis which directly depends on the fear of death and of lack of mental alertness which is caused by the interaction of impulses and concentration of rajo guna that incites maya shakti ; this is a in indirect impact of the non performance of 'varna kartavyas ' and negligence of 'dharmaacharana' and below-par fulfillment of what an individual is expected to even of the fundamental principles of ability to indriya nigrah and controlled life pattern of what a human is expected to besides the wide divergence of morality and self control. This fear psychosis weaken the brain nerves and uncontrolled rush of breathing and the pressure on the blood veins directly connected to brain and panchendriyas too as retarding the normal flow of human thoughts and electrifying the nervous system to disable what reality is and falsity's projection. The 'bhrama' is what the actual Truth about the cause of one's ongoing life's shortcomings, its persitent failures and a rapid screening of past demerits and the circumstances that made the situations inescapable. Indeed this bhrama is a play of the past errors and possible outcomes that one is afraid there about.

Stanzas 29-30:*Tadvad dharmaadharma swarnirayotpatthi-marana-sukha duhkham, varnaashramaaadi chhaatmani asad api vbhraanta balaad bhavati/ Etat tad andhakaaram yad bhaaveshu prakaasha maanatayaa, aatmanitirikteshvapi bhavatyanaatmaabhimaanoym/*

Even if aberrations were non existent in the profile of the Pure Self such as dharmaadharma or merits and demerits, swarga naraka, janma- mrityu, sukha- duhkha, varnaashrama vidhis, even so being devoid of the strength and pull-pressures, the Antaratma does have the strengh of delusion or bhrama. Maya Shakti's power of delusion is so potent that even such meritorious acts that humans perform are ignored. Even the fruits of performing Ashwamedha yagjva versus the maha paapa of brahmana hatya; the great joy of a long spell in swarga on one hand and 'naraka yaatana' on the other extreme; the pangs of births and deaths are poassing phases of Maha Shakti. The execution of varna dharmas to the utmost capacity of brahmana-kshatriya-vaishya and service class as also of brahmachari-vaivahika-vaanaprastha and sanyasa dharmas , varous austerities, vratas and so on are ignored by Maha Maya and does not make any significant impact on Maya Shakti and her delusion is distinctly different from the accounts of pluses and minuses of human and other beings. In the sameway, the next stanza explains that the impact of Maha Maya has little regard to ignorance or Avidya has no relevance what so ever and the spell of Maha Yaha is as powereful to that of punya-paapa accounts either.This is since the conditionality of merits versus demerits as well as vijnana vs. agjnana. Now the nature of the Maha Maya on the nature of the non-self of the Eternal Self.

Stanaza35: *Jaagrad vishwam bhedaat swapnas tejah prakaasha maahaatmyaat,paagnaah suptaavasthaa jnaana ghanarwaat tatah param turyam/*

The state of awakenness is akin to the universe, while dreaming state corresponds to splenderous. The state of slumber without dreams is pragjnatwa or of vigjnana and the ultimate is 'turya'. Shiva Sutra vide iii.20 defines as ' the fourth abode permeates the three earlier states like oil'; in other words one's nature overshadows the earlier stages and the fourth state is hardly affected by the earlier ones and is full by itself requiring no further lumiosity as it is an enormous fund of adiance by itself. The Great Reality is ever camouflaged by an almost blinding and all enveloping net as positioned firmly and spread across all over the length and breadth of the Universe. This has been cast as Maya the Make Believe and the Supreme Almighty himself is the Originator of this Maya with which He weilds endless powers. Indeed those very blessed ones who are able to vision through this thick screen of a maze become Immortal themselves! This Highest Reality is identified with Maha Deva Rudra who is unique and unparalleled as threre is no place for a second one as the creator, preserver and withdrawer of all the Beings at the end of periodical intervals.Essentially Rudra Maha Deva is the embodimemt of destructive powers while His alternate form is of creation and protection as well but the Utimat Swarupa is of the Great Dissolution! This this Single Form is of Atman yet The Pratyag Atman too; hence the Self as well as the Supreme Self as of being the *Rupam rupam pratirupam!* This Singularity is the Origin and of ramification or of Plurality or of Multiplication as the Maha Deva is of face to face, an eye to eye, arm by arm, foot by foot and so on. Maha Deva is not only the Creator of the short lived humans downwards but also of the superior embodiments of Celestial Beings too. He as the Unique Supreme is also the originator of the Golden Seed viz. Hiranya Garbha) .1.3.: *Jaagarita sthaano bahisprajnah saptaanga ekonavimshati mukhah sthula bhug Vaishvaanarah prathama paadah/*(The first quarter is of Vaishvaanara whose sphere of activity is in the *Jaagarita sthaana* or the State of Wakefulness. He enjoys the *Bahirprajna* or the awareness of the happenings around in relation to the objects on the open Society as he is equipped with

saptaangas or seven limbs to see, hear, smell and breathe, move about, feel, generate and clear out and above all think. Chhandogya Upanishad vide V.xviii.2 explains about the consciousness of the objects outside as indeed that of an imagery of Agnihotra or Vaishvanara Sacrifice as in the case of Vaishvanara Self: ' Heaven as head, Surya as the eyes, Air as Praana, Sky as the middle portion of the body, water as the bladder, Earth as the two feet, sacrificial altar as the chest, kusha grass as his hair; Garhapatyagni as his heart; Aavaahaarya Pachana Agni as the mind, and Aavavaneeya Agni or that into food as oblation as his mouth. Thus He the Viashvanara Self is possessed of *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-apaana-udaana-vyaana-samaana' as also the mind again comprising the faculty of thinking- intellect-ego and wisdom or what one calls as judgment. Thus Viashvanara is known as 'Vishva' or the enjoyer of what all the Universe is capable of offering by way of pleasures and experienes 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 cylce 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.

Gaudapaada kaarika 1-1-3 states: *Vishvo hi sthulabhuk nityam taijasah praviviktabhuk, Ananda bhukthaa praajnadhaa bhogam nibodhata// Sthulam tarpayate praviviktam tu taijasam, Aanandascha tathaa praajnam trithaa truptim nibodhata// Trishu dhaamasi yhadbhojyam bhoktaa yascha prakeertitah, Vedaitadubhayam yastu bhungjaano na lipyate//*(While Vishva is delighted with the magnitude and variety which represents as gross, Taijasa is joyous with subtleness and intricacies while Prajna is immersed in idyllic bliss. Thus enjoyment is three fold. The 'sthula' or gross yields fulfillment, the subtle satisfies the Taijasa while Praajna gets ecstatic with bliss alone. The Self seeks experience of all the three phases of satisfaction no doubt but does not identify with any as nothing is added or subtracted from its state of tranquility. Much unlike the Vishva or Taijasa or Praajna, the Self as the 'bhokta' or the enjoyer even while enjoying-'bhunjaanaha'- but does not get affected-'na lipayate'. This is just as in the case of fire which does not lose or gain in its basic traits by consuming its own fuel)

Ishwarapratyabhijna kaarika vide 3-2-16-17 explains about two states of awakenness and dreams: *Manomaatrapathepyaksha vishayatwena vibhramaat, spashtaavabhaasa bhavanaam srishtih swapnapadam matam/ Sarvaaksha gocharatvena yaatu baahyatayaa sthiraa, srishtih saadhaarani sarvapramaatrunaam sa saagarah/* On this Abhinava Gupta expressed his view : while analysing the concept of sushupti , one being the pralaya kaala sushupti and swapna kaala sushupti.

Brahma Sutra states: *II.i.9) Na tu drushtanta bhavaat/* In case the proposition is the reverse when the Effect merges into the Cause and tarnishes the Cause with the former's drawbacks then what would happen! For instance, earthen plates made of earth, ornaments made of Gold, or the Chatur Varnas of Societies originating from Earth might pass on their peculiarities, features and impurities to the Original Material! In other words there might be the reverse reaction from the End Result to the Original Substance! Indeed there is no such reverse reaction possible; even if ornaments are turned back to original material gold, then there is a natural process of removing impurities of the ornaments back to pure gold and remaking the gold so purified by melting back to pure gold and convert the end products anew! The

persons of Chatur Varna after termination get converted into Earth for rebirth again! Thus the nondifference of the effect from the cause is known from the word of 'Origin'! From the micro to the macro view point, the reverse process of impurities being passed on to the ORIGIN or the CAUSE, then explanation becomes easier!

Spanda Kaarika I.18 elucidates further : *Jnaanajneya svarupinyaa shaktyaa paramaayaa yutah, padadvaye vibhurbhaati tadanyantara tu chinmayah/* Parama Shiva the omnipresent is endowed with the Supreme Shakti in the form of knowledge of worldly objects is manifested with the the two states of waking and dreaming, besides deep sleep and the turiya state of pure consciousness. This is how the non dual and advaita being is free and full. But -and this is a big but- could all the human beings are able to access this facility. The reply is a definite 'no' as to be explained in the ensuing stanza.

Stanzas 38-39-40) *Shante shanta ivaayam hrashte hrashto vimohavati mudhah, tatwa gane Sati Bhagavaan na punah paramardhataah sa tathaa// Yad anaatmani api tad rupaavabhaasanam tat pura niraakritya aatmani anaatma rupam bhraantim vidalayati paramatmaa// Ittham vibhrama yugalaka samuula vicchedane kritaardhasya, kartanvyaantara kalanaa na jaatu parayogino bhavati//*

(Paramatma is neither elated nor depressed when various Elements are happy and contented. When the 36 Tatwas or Elements are in great joy of unison and equanimity, one would normally expect that the Parama Tatwa too should be contented too. But indeed He is niramaya, nirmala, nirguna, nirvikara and chidaananda. To recall as to what are the Tatwas, these are the pancha bhutas of earth,water, fire, air and ether; the Pancha Tanmaatras or Five Subtle Elements of gandha rupa,rasa,spar sha and shabda; the Pancha karmendriyas of upstha/creative, paayu or excretion, paada or feet, paani or hands, and vaak; the pancha jnaanendriyas or organs of cognition of ghrana -nose for smell, rasana for taste, chakshu or eyes for vision, twak or skin for touch and feek and shrotra for ears for hearing; three Antahkaranas or Internal Organs of manas/ mind, buddhi or intellect, ahamkaara of ego with objectivity, besides their roots of Prakriti / nature, and Purusha the ego of subjectivity; the Shat kanchukas or six coverings of niyati / place, kalaa / time, raaga or attachment, vidya or knowledge, kala or creativity amd Maya the Illusion; and finally Shuddha Tatwas or Pure Elements of Shuddha Viddha the Spiritual knoweledge, Ushwara-Sada Shiva; Shakti and Shiva . In other words, Parmeshwara is totally unaffected by Maha Maya and in fact He created her himself to assume the Task of Srishti-Sthiti-Samhaara reperitutively. Next stanza explains that having dismissed the above misconception, Parameshwara also smashes up the 'agjnaana' that the Individual Self or the Antarama is separate from Paramatma as the fomer might be subjected to the pulls of panchendriyas and mind sustained by praana. Both the fundamental misunderstandings of Paramatma's toal immunity of the Self or the doings or misdoings of the Non-Self! He would thus declare that He is singular and appears as the totality of the Universe plus! The Superme Self of charaachara jeevas is but a mirror reflection of the atomic presence of Himself too and he has no liability of what the individual being does or does not! The false experience of the non self inside the Real Self is the work of 'bhraanti' or falsity emanating from Maha Maya is the Great Illusion! The onerous task that basically devolves on any sensible Being with jnaana and maturity of mind is to vision within about the most radiant Real Self and that indeed is the essence of 'Atma Saakshatkaara'. By way of 'nishkaama buddhi' or the psyche of performing virtuous deeds without selfishness and practising them without expectations, humans tend to accomplish salvation without rebirths and that is called nirvana. It is 'plalaakaaksha' or reciprocity that leads to rebirth; but 'bandha vimochana' or getting rid of shackles of life is precisely thereagainst. As and when one is not ensnared into illusions with no anxiety and 'phalaapeksha'or with return antici -pations

then one gets ‘janmaraahitya’ or freedom from the cycle of births and deaths. When one’s ‘buddhi’ or mentality is devoid of illusions and of material desires with firm resolve and target to one’s inward vision then only he is termed as ‘sthita pragjna’ or oriented to the steady balance of awareness! That is the state of ‘aatma saakshaatkaara’ or Self Realisation).

Stanzas 41-42: *Prithivi Prakritir maayaa trim trayam idam vedya rupataa patitam, advaita bhavana balaad bhavati hi san maatra parishesham/ Rasanaa kundala katakam bheda tyaagena drishyate yathaa hema, tadvad heda tyaage san mamtram sarvam aabhaati/*

(The entire Universe is the amalgam of three ingredients viz. Prithivi-Prakriti and Maya and these correspond to the the gross, the subtle and the most subtle. From Prithvi to Maya this Universe is full of differences. It is against this background of differenciations that this Earth named appropriately Shakti Bhumi and eventually as an integrated Shaambhava Bhumi which like a ‘mahaa pravaaha’ or like the entirety of oceans with complex and endless flows of ‘bheda- bhedaabheda and abheda’ of different- or a mix of differences and non differences and of indivisible and united flows of unimaginable ‘UNITY IN DIVERSITY! Thus the power of meditation could discover that there is an Integrated Form of Universe from the gross-subtle- and the most subtle; indeed Aagamas radiate the magnificence of that Unity from Pure Knowledge applied to Intense Meditation called Introspection culminating in the self oriented illumination of the Pure Being. Shri Kaalikaakrama Tantra is aptly quoted: ‘ Jnaana or Knowledge is manifested externally and internally in several forms. There could never be any material and of its ingredients are known well. Without Knowledge there is no existence of any human being and accordingly the form and basis of all materials are known. Thus Knowledge is the very verge or the Ultimate of Object. The next stanza states that gold which could be in varied forms and shapes like belts, bracelets or rings and similarly in other metals like silver, copper ann zinc or alloys thereof. Bhatta Kallata is quoted that the shine and illumination of each and every product provides a varied transformation of one’s vision.

Stanzas 44-45-46: *Ishyata iti vedyataa iti sampaadyata iti cha bhaa swarupena aparaamrishtam yad api tu nabhah prasunatvam abhyeti// Shakti trishulaparigama yogena samastam api parameshe, Shivanaamaani paramaarthe visrujyate Devaena// Punarapi cha pancha shakti prasarana kramena bahirapi tad anda trayam vichitram srishtim bahiratmalabhena/*

(To desire, to know about, and to try to achieve are the Icchha-Jnaana-Kriya Shaktis and these are as difficult as securing ‘aakaasha kusuma’ or the skyward flowers. Any material unseen and unknown by the ‘samvid’ or consciousness as manifested by Maha Maya Shakti by her radiance is neither desired, nor realised much less tried to be achieved . Thus enlightenment is three folded to know, to seek and attain. Only these Ichha-Jnaana-Kriya Shaktis are capable of accomplishing the Akaasha Kusuma the Parameshwara. Thus all the objects in the Universe are such as could be recognised by the Shakti herself. Further the Mantra tradition has two letters ‘na’ and the syllable ‘sa’ as combined signify ‘Shanta’ or Brahman or Sadashiva who is immortal denoting ‘sama’ or equable as the perfect balance of the form of self-awareness and self experience viz. ‘I am everything’. Thus Sada Shiva the Immortal rests and depends on Maha Shakti. The next stanza denotes that Parmeshwara has the facility of possessing the trident of Maha Shakti viz. the iccha-jnaana-kriya Shaktis with which He could bestow the Beings of Atma Darshana consequent on the self withdrawal from the impact of panchendriyas and reach the status of samyak jnaana drishti; in other words, the jnaanis would then realise the duality paving the critial path

of further mountaineering to the peak which is the ultimate merger into non duality, which is the nectar of bliss. The next stanza reveals Paramaarthaaara of Kashmir Shaivism and sums up the concept thus: Iccha-jnaana- kriya , the three Shaktis named as the trident versus their perfect victories of materialism and their combined manifestation of Maha Maya who further makes the merger of the Beings with Parameshwara, even while the latter is totally aware that both the entities are just the same. He acheives the task of external creation of three eggs more with their infinite variety in order to make way into the external world as several subjects and objects to the process of expansion of the balance of the trident Shatkis amalgamated with two further Shaktis viz. Sat chidannanda or the commanding power of Consciousness and that of Bliss coupled with the erstwhile Iccha-Jnaana-Kriya Shaktis this totalling five forms of Shiva-Shakti- Sadaashiva-Ishwara and Shuddha Vidya are together named Parameshwara. Now he has also manifested as Shakti-Maya- and Prakriti comprising Bhuvanas so as to reveal Himself to the Universe to demonstrate His presence as non different yet appear as distinct from Himself. Thus there is the concept of non-duality in duality as Maha Shakti ensnares the Universe yet paving the ascendent path to enable Maheshwara who actually provides the 'rasa' the nectar of bliss! But who indeed is Parameshwara, where does He exists and how could He be realised as quickly as Maha Maya could be seen, felt and experienced, albeit She has provided the Trident of Trishaktis to ascend by further!

Stanzas 47-50) *Iti Shakti chakra yantram kreedaayogena vaahayan devah, aham eva shuddha rupaah shakti maha chakra naayaka pada srtitah// Mayyeva bhati vishvam darpanai nirmaleva ghataadeeni, mattah prasaritaswapna vichutratvam iva suptaat//Ahameva Vishwarupah karacharanaadi swabhaava evadehah sarvasminn ahameva sphuraami bhaaveshu bhaa swarupam iva// Drashtaa shrotra ghraataa dehendrya varjitopi akartaapi, siddhaantagaama tarkaasha chitraan ahameva rachyaami/*

(This is how the wheels of Shakti groups are revolved by Parameshwara as His eternal sport stating 'Ahamta' or 'Sarvaswam Ahameva; 'It is Me' as the Universe is reflected like jars in a mirror. From me the entire Univese is derived in varied forms and feelings and essentially I alone am manifestedin the bodies of all the Beings with panchandriyas and panchabutas with praana and mind besides all kinds of shades be it illumination or darkness akin to knowledge and ignorance. Besides the body and Indriyas, I create Shaktis in multi-faceted swarupas, and essentially by five principal forms with Sat-chit-ananda or the power pure consciousness and the might of bliss and so on. I am engaged in the play of the 'Srishti Sthiti Samhara'. In me the that the Univese is illuminated and I am the awakenness-dream stage-sushupti and paramartha saara.I am the Vishwa Rupa with hands feet and senses. Yet, even without body and Indriyas,I can see, hear sounds, breath, feel, think and move fastest. The entire Universe is my play ground and illuminate in all modes since the thread of unity ties in all beings like men and women, children , pashus , birds and inanimate beings too. In all I signify the totality of the Universe manifested as subjects, objects, and the meansof cognition.

Stanzas 59-60: *Atigoodha hridayaganjaprarudha paramaartha ratna sanchayatah, aham eveti maheshwara bhaave kaa durgatih kasya// Mokshasya naiva kinchid dhaamaasti na chaapi gamanam anyatra, agjnaana grandhibhidaaswashakti abhivyaktataa mokshah/*

When an individual reaches a stage of collecting invaluable and highly secret and sacred gems from the powerd store of the Purusha's own mystic heart which indeed is akin to that of Maheshwara's Himself , then in that state of ecstacy, the Self would tend to annuonce that : 'I am all and everything' and shall face no disaster at all! He the liberated individual has thus hit upon the treasure house of the mystic heart as an

assurance to attain the ultimate destination and 'this ness' has donned the ' I- ness'. Moksha is defined in the next stanza 60. Moksha has no destination to be reached anywhere. The tight hold of Agjnana if loosened that itself is called Moksha. Liberation from the revelation of Maha Shakti that is basically embedded on one's own true Self is Moksha which severs the knots of ignorance. The theory of Moksha of 'I am all this' expresses Lord Shiva even being embodied has the freedom of varied embodiments. Basically Lord Shiva is pure consciousness but in bondage due to the contraction caused by the false experience of the Self in the Non-Self such as the body and its experiences. Thus the bondage and moksha are valid only from the limited view point of an individual covered by ignorance of his real Self. Indeed nothing new is discovered excepting the Reality being discovered and manifest. The word Moksha is therefore signifies the deliverance of Agjnana. Agjnana or fantasy of 'moha' or the perfect knot. This is what needs to be untied and then discover 'atma swaatantra lakshama' or the true feature of freedom of the Self. That indeed is the Paramaardha Saara! Yet even after attaining enlightenment, freed from the nets of ignorance, continues the embodied condition with a view to exemplify the fellow beings to transmit signals of grace to fellow beings too. In this connection Vishnu dharma Purana : 'A well is dug up. Tests of the presence of water give excellent presence of sweet water underneath. Yet, the connections are to be dug up and the springs of water yet to be witnessed and that is a Jeevan Mukta as signified!

Stanzas 61-63*: Bhinnaajnaana grandhir gata sandehe paraakrita bhraantih praksheena punya paapo vigrah yogepi asau muktah//Agni abhidagdham beejam yathaa prarohaa samarthataam eti, jnaanaagni dagdham evam karmana janmapradam bhavati//Parimita buddhitwena hi karmochita bhaavi deha bhaavanaaya, sankuchitaa chitiretad deha dhwamse tathaa bhavati//*

(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 praapta 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-as the next stanza states that 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!

Vedanta Saara vide p. 923 defines the state of Jeevan Mukta: *Jeevan mukto naama swaswarupaakhanda-jnaanena tadagjnaanabaadhanadwaaraaswaa swarupaakhanda brahmaani saakshaatkrite jnaana tatkaarya sanchita karma shamshaya viparyayaanaamapi baadhitadvaadakhila bandharahito Brahmanishthah/* Swacchanda tantrateekaa bhaaga 6-12 states*: Yadaa tu shuddavidyaashaktyaa sankocha vikaasosya vilaapyate tadaa myuchatesou vai, na cha dehapaate asya muktirapitu jeevatopi*/ Ishwarapratybhijnaa kaarikaa 3-2-2 states*: Esha pramaataa maayaandhah samsaaree karma bandhanah, vidyaabhijnaapitaiswarshchadadhano mukta uchate/*

The stanza 63 explains that '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 aanava and maayiyaa

malaas that the individual would know of the past record. But once that person's body is burnt off and joins the Intertnal Self or the Pure Consciousness, the Antaraatma elevates the erstwhile embodied Being would then announce : 'I am Brahman'; at that time neither his erstwhile deeds would be realised nor his account of the balance sheet. You shall then be relieved of your karma phala of 'paapa punyaas' and be liberated and such sat-nyaasa rupa yoga would adorn you!' whosoever would not heed the ruturns of the responsibilties of dharma irrespective of returns is indeed a true sanyasi but discarding agn karyaas and ignoring one's duties is a fraud merely posing by head shaving and such false acts is not certainly so.;- whenever one performs a deed there are two types; one for extenal show and another for one's own conscience; those acts of piety which are for external appeal and to draw attention are of negative discounts against those which are genuine and spontaneous; the external shows are of temporary impression but the genuine ones are of lasting significance!

Stanzas 74-75-76-77- 78: *Shat trimshat tatwa bhritam vigrah rachana gavaaksha parupurmam, nija manya dhata shareeram ghataadi vaa asya dedvagriham// Tatra cha paramatma mahaa Bhirava shiva devataam swa shakti yutam aatmaamarshana vikmala dravyaih pari pujjyannaste// Bahir antara parikalpana bheda mahaa- beeja nichayam arpayaah tasyaati deepta samvijjvalane yanaad vinaa bhavanti homah// Dhyaanam anastamitam punaresha hi bhagavaan vichitra rupaani shrajati tadeva dhyaanam samkalpaa likhita satya rupatwam// Bhuvanaavleeh samastaam twtwakramakalpanaam athaakshaganam, antarbodhe parivartayatiyatsosya japa uditah/*

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 tatwaas' or thirty six Elements viz. Pancha Bhutas of ' 'Prithivyaapas tejovaayuraakaashas' or earth-water-fire-air-ether plus, Pancha Tanmatras or Five Subtle Elements of Gandha-Rasa-Rupa-Sparsha-Shabdas or of smell-taste-form-touth-sound; Pancha Karmendri- yas or Five organs of Action viz. Upastha-Paayu- paada-paani-vaak or creative-excretionary-foot-hand-speech; Pancha Jnaanendriyaas or Five organs of cognition viz. ghraana-rasana-chakshu-twak-shrotras or nose for smelling,rasana for tongue for tasting, eyes for seeing,skin for touch and ears for hearing; antahkaranas or three internal organs vz. manas-buddhi-ahamkaara-prakriti purusha or mind, intellect, objective ego-nature and subjective ego; 'shat kanchukas' or six coverings of niyati-kaala-raaga- vidya- or limitations of place-time-attachment-and knowledge besides kala or creativity and maaya or illusion of individuality and finally the suddhatatwaas, Ishwara-Sadaashiva-Shakti- and Shiva. Now, the tatwas are fully equipped with the respective senses too of the physical organism to percieve 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!

Spanda Shastra vide Spanda Kaarika III.2 clarifies ' The Enjoyer always exists every where as the object of enjoyment. Thus the 'samvid' or the pure consciousness realises that an individual body too is a temple of God. Thus the bhokta or the Consumer from the source of panchendriyas is always able to satisfy himself of whatever is brought into the Temple by way of flowers, coconuts, and fruits rather figuratevely! Just as the darkness in a temple is mitigated by opening the windows of the temple, the panchendriyas redeem the 'Tamas ' in the body temple!

'Stanza 75' explains that as in the Temple of Maha Bhairava Shiva along with his intrinsic Shaktis, incessant worship by way of abhisheka, tarpana, archana, homa karyaas and so on. What type of worship

is done! The reply is 'Atma Paraamasha'! Who are the 'parivaaraas' worshipped! These are Chitanya kaarana bhutashaktis of Chid-Ananda-Icchaa-Jnaana-Kriya-and Vaibhava swarupis along ckashu-rasana-vaak-ghraana-twka-shrotra indriyas. Thus the Unity of diversity of inherent Shaktis signifies abheda-ananta-atma devata and the naivedya arpanas are excuted by maamsa-rudhiramajjaadis at the samsaara-smashana shareera! devaalayas! 'Stanza 76 mentions of 'Bheda Maha Beeja' or the Eternal Seed of Samsara with endless forms of differences is once exposed to the blazing flame of consciousness, then the fire oblation or homa begets the forged outcome of a Singular, all integrated and Unified Profile of Maheshwara! This indeed the real meaning of worshipping the nucleus of Maheshwara being within oneself! Veera Vaamanaka Bhatta perceiving the dwaitabhava of the Universe and Maheshwara talks of the fire oblation and states: Since there is 'dwaita indhana' or of two fold wood for the fire oblation, then mrityu is the maha pashu and the yagjna is for the sacrifice of mrityu! Further, the famed singer philosopher Raajaanaka Raama sang as a devotional hymn meaning: 'Because you are daily worshipped by me with worldly objects offered to you as gifts by the radiant powers of the senses, O Lord, please reveal to me your own form as Bhairava, who corpses,the body of flesh, fat, blood and bones! Vigjnaana Bhairava vide 149 annotates: *Mahabhutalaye* is an expert in moving about in the worldly night of darkness, who lives in a burning ground for *vahnou bhutaaksha vishayaadikam, hyuyate manasaa saardha sa homaschetana astruchaa/*

'Stanza'77 explains how those who perform yagjna kaaryaas execute and assume dhaaya swarupa: The one with enlightenment meditates with no stop over at all since Paameshvara appears in numberless forms and powers and the meditations too are as many as per the mind's permutations. Indeed dhyaana is as per the sankalpa of Paramaardha swarupas! Shudha vidya is as per such very many forms and accordingly are also the ' pujaangas' step wise parts of worship such as snaana-shuddhi-archana-homa-dhyaana-japa and so on. Thus the 'karmakaanda' is of maayeeya nature and as such the kind of Devata under worship is of different orientation too ; in thia context Tantra Loka vide Fourth Aahnika states: *Shudda vidyaa paraamarshou yah sa eva twanekadhaa, snaana shuddhyarchanaahoma dhyaana ja as paadi yogatah, Vishwametatassvasamvitti rasanirbharitamtam rasaan/ Aavishya shuddho nikhlam tatpayedad dhvamandalam,ullaasibodhahutabhugdhavishvendhanodite/ Sitabhasmaani dehasya majjanam snaanamuchyate, ithyam cha vihita snaanastarpitaananta devatah/ Yatkinchin maanasaahlaadi yatra kvaapeendriyasthitau yojjyate brahmasadvaamni pujopararanam hi tat/ Pujaa naama vibhinnasya bhavoudhasyaapi sangatih, swatantra vimalaananta Bhiraveeyachidaatmanaa/*

Puja's basic meaning: *Pujaa naama na pushpaadhairyaa matih kriyate dhridhaa, nirvikalpe mahaavyonmi saa pujaa hadyaadaraallayah/* worshipdoes not mean offering flowers etc.It consists of setting one's heart on the highest ether of consciousness which is above all thought constructs. It really means dissolution of self with perfect ardour(in theSupreme Consciousness called Bhairava)

Dhyaana swarupa: *Dhyaanam hi nishchalataa buddhirniraakaaraa niraashrayaa, na tu dhyaanam shareeraakshi mukha hastaadi kalpanaa/ Pujaa naama na pushpaadyayir yaa matih kriyate dhridha, nirvikalpe mahaavyomin saa pujaa hyaadaraat layah/* vide 'Vigjnaana Bhairava' 146-147/ meaning : dhyaana ' Unswerving buddhi without any image or support constitutes meditatin. Concentration on an imaginative representaton of te divine with a body, eyes, mouth, hands etc in not meditation! Further: *Puja naama na pushpaadyuiryaa matih kriyate drudhaa, nirvikalpe mahaavyomni saa pujaa hyaadaraat layah/* or worship does not mean offering of flowers etc.It rather consists in settlng one's own heart on the heights of ether or consciousness which is above all thought-constructs, meaning dissolution of the Self

with perfect commitment in the supreme consciousness known as Bhairava. 'Swacchanda Shastra' states: Whereever one's mind roams around there itself it should be well set and you would then discover that everywhere it is all Shiva - maya! 'Shiva Upanishad' states:Whatever to think of on his mind , Shiva bhakta visions only Shivamaya and nothing else!

Stanza78 states that to all the series of worlds in the Universe, the Tatwa Krama or the order of Tatwas and various senses thereof into Parameshwara in one's own inner vision is called japa, the repetition of a specified mantra. The prayer by way of japa symbolises the thirty six tatwas by way of Atma Tatwa or Ishvara tatwa and as praana the viral force named prana shakti by 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 consciouness moves the vital breath in a swing of up and down even without one's knowledge and the resultant low sound creates ripples of spritualism of varying degrees. 'Shiva Upanishad' and 'Shiva Sutra' states: ' it is said that the repetition of the name of Deva or Devi if performed through out a night 21600 times, then there would be a spiritual awakening but this is indeed is not a difficult exercise but to an ignorant it might be difficult!

Stanzas 79-80: *Sarvamsamayaa drishtyaa yat pashyati yaccha samvidam manute, vishwa smashaana niratamigrah khatvaanga kaplpanaa kalitaam// Vishwa rasaasava purnam nija karagam vedya khandaka kapaalam, rasayati cha yattadyetad vratam sa sudurlabham cha sulabham cha//*

(An enlightened spiritualist who could vision the totality of the Universe as a single entity and could harness his own consciouness into that of a 'smashana' or the ultimate resting point of Beings should be able to realise his own body to be the symbol of the skeleton and drinks the essence of the Universe from his own skull with his own hands! This is the seemingly impossible but to a genuine spiritualist an easy austerity as a Vrata. In other words a true spiritualist able to see his own dead body as but an example of nothingness and as a non reality or Maha Maya at the threshold of Pure Concsiousness or of Realism represented by Pamameshwara ; thus an austerity in the form of a 'vrata' towards seeking the Ultimate Truth of discovering the Inner Self as the Almighty alone manifesting in countless forms and species! The essence of the vrata is to see all with 'sama drishti' or as realises himself as of others, to imagine the huge Universe as the smashana the cemetery as the final place of rest to all desd beings, to surmise once own body as 'khatvaanga' or mutilated to be able to rest in finality, and to bring the panchendriyas like shabda, drishti, ghraana, twak, and rasana as the body rays into the skull and drink the essence as a juice is what the Vrata or the Outstanding Austerity all about! In this Vrata, there is 'smashana saadhana' titled otherwise as 'jnaana saadhana'besides the khatvaanga mudra or sign of the mutilation of one's own dead body parts, madiraapaana or the intoxicating drink of the self''s own blood as a part of the sacrifice. Basically, out side one's own body ther is no temple or a moratorium except the illusion. One's own body is the medium of 'samagra saadhana' or the totality medium of the austerity or the vrata. Thus a Tantrik would like to give a form and name of this vrata which is fundamentally an illustrative example to establish the Eternal Truth that life is but a falsity and the Truth is Paramatma alone in this make believe overall net of Ignorance remamed as Maha Maya the play tool of Himself! A yoga siddha and mahaatma visualises all the Beings as Paramatma as vice versa; there is a unique simplicity as Singularity in Plurality or Unity in Multiplicity. This is signified as Sama Drishti or Samyak Drishti which is Jnaana Drishti or Atma drishti. Hence a yogi visions the totality of the universe as the Self himself!

Stanza 97: *Sarvotteernam rupam sopaana pada kramena samshritayah, paratatwaruudhi laabhe paryante Shiva maayee bhavah/*

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 the quintessence as all the tatwas is not; the gradual steps reveal themselves as the mountain's evevations are crossed and clearer visions are facilitated. From the outlines of the Tatwas, the Chakras signifying the prishtha, the navel, heart, throat, face, tongue, bindu, 'naada' or the resonances are discernible nearer and nearer. Then the secret divine grace descends on him with great intensity. And that indeed is the Vishwa Swarupa in detail but in glimpses as the curtain is drawn intermittently to facilitate gradual absorption of the innumerable units of the Totality which is any way impossible of that 'Chit- Satya Ananda'. Individual Self navigates to reach the bridge of faith from Darkness to Illumination 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, contenment, joy and enthusiasm. He then walks into a world of brilliance from pitch darkness: On reaching into this world through celibacy, virtue, sacrifice, and singular dedication to Bliss! Brahman, that person attains Brahmatva and Bliss with freedom of movement and realisation of Totality!

Stanzas 98-99: *Tasya tu paramaartha maayeem dhaaraam agatasya madhya vishraanteh, tad pada laabhotsuka chetasopi maranam kadaachit syaat// Yoga bhrashthah shastre kathitosau xchitrabhoga bhuvana patih vishraanti straana vashad bhutvaa janmaantare Shivee bhavati//*

Once the 'sopaana krama' or step by step process described above is not adhered to not only to have a glimpse but to perceive the detailed profile of Parameshwara and the Ultimate PARAMARDHA SAARA, and if difficulties are encounterd in somewhat absorbing the vision in some details, then the Enlightened one is called 'yoga bhrashta'or the one who has not been able to perceive the vishwa rupa in enrirety. This is due to the apparent short coming in the pescribed yoga saadhana and as such unable to witness 'chitra bhoga' naivedya of pancha bhakshya paramaannas, paana , maala, vastra, anulepana, geeta-vaadya-naatya offerings which all together usher in 'tanmayatwa' to 'tadatmya' inclusive sub-conciousness unto Supreme Consciousness. This stage of 'yoga bhrashtata' once again leads to another birth or so of improved yoga sadhanas, and as and when ripe in the ' sadhana' then only the enlightened Yoga Swarupa would qualify the stage of 'teevra samaadhi' to tanmayatwa and further to taadaatmya or self aborption.!

Stanza 103: *Tasmaat sanmaargesmin nirato yah kaschid eti sa Shivatvam, iti matva paramaarthe yathaa tathaapi prayatneeyam/*

Therefore, who soever could make all out efforts in as short number of repeated births and deaths as least needed instead prolonging the agonies of 'adhibhouthika'-adhyaatmika-and adhidaivika- natures.'Shiva dharmottata Purana' advises: ' One should search for the path whereby one attains liberation from this world in one birth, instead of being interested in liberation over many births!

8. Navagrah Sahita Adhi Devata-Prathadhi Devata Sahita OM kaara Mantras Invocations

1. Surya

[Mantra JapaSankhya -Six thousand]

ApaayasyetyasyamantrasyaHiranyastuupaRishih, Savita devataatrishthubhchhandah- mama adhidevataapratyadhidevataasahita Surya grahaprasaadasidhyardheSureyagrahamuulamantgra jape viniyogah/

Karanyaasam

Om aasatyena-angushthaabhyaamnamah- Om rajasaavartamaanah-tarjaneebhyaamnamah-Om niveshayanmadhyamabhyaamnamah-om Amritammartyamchaanaamikaabhyhaamnamah-om hiranyayenaSavitaarathenakanishtghikaamnamah-om aadevoyaatibhuvanaanipashyhan-rarathalakaraprishthaabhyaamnamah/

Anganyaasam

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

Dhyaanam

Vedeemadhyaalalitakamalekarnikaayaamrathasthah/ Saptaashvekorkarunaruchivapussaptarajjurvibaahuh/GotreramyabahuvidhaguneKaashyapaakhyeptasuut uh/ Kaaligaakhyevishayajanitahpraangmukhahpadmahastah/PadmaasanahPadmakarodwibaahuh, padmadyurirssaptaturangavaahah/ DvaakarolokaguruhkikreeteemayaprasaadamvidhdaatguDevah/Japaakusumasamkaasham Kaashyapeya mmahadyutim, tamorimsarvapaapaghnampranatosmiDivaakaram/

Panchopachaara Puja- *Lam Prithiveetatmaatmane-gandhamsamarpayaami- Ham AkaashaTatwaatmani-pushpamsamarpayaam-Y am Vaayutatrvaatmane-dhupamaghrapayaami-Ram Tejaaawaatmane - deepamdarshayaami- Vamam Amrita tatvaatmanenaivedyamsamarpayaami- Sam Sarvatatvaatmanetaamboolaadisarvopachaaraamsamarpayaami/*

MulaMantram:*Aasatyena rajasaavartamaanonive shayann amritammartyayamchahiranyayenanmritammaryamcha, hiranyayenasavitaarathenaadevoyaatibhuvanaanipashyan/*

Adhidevata (Agni) Om Agnimduutamvrineemaheehotaaramvishvavedasamasyayagjnasyasukkrutam/

Pratyadhidevataa (Rudra) Om kadrudraayaprachetasemeedhushthamaamatavyase, vochemashantamagumhride/

Adhidevataapratyadhidevataasahita Surya grahassupreettassuprasannovarado bhava/

Surya Kavacha-Stotra-Ashtottara

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

Japasankhyasiz thousand ideally

2. .CHANDRAGRAHA

[Mantra JapaSankhya- Ten thousand]

ApaayasyetyasyamantrasyaGoutamaRishih, ChandrodevataaGayatichhandah- mama adhidevataapratyadhidevataasahita Chandra grahaprasaadasidhyardheChadragrahaprasaadasiddyardhemuulamantgra jape viniyogah/

Karanyaasam

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

Anganyaasam

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

Dhyaanam:
Dadhishankhatushaaraabhamkhseeraarnavasamudbhavam,namaamishashinamSomamShambhormakuta bhushanam/ Pan chopachaarapujaamkritvaa/

MulaMantram: om aapyaayasvasametuevishvatassoma v rishniyam, bhavaavaajassasangadhe/ om apsume

ADHI DEVATAA PRATYADHI DEVATAA - AAPAH - BALAM`

Om Apaayasyentyasyasametutevishvatassomavrishniyambhavaavaavaajassyasamgathe/

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

Pratyadhi Devata [Gouri] Om Gourimimaayanavapadeebabhuvasheesahasaaksharaaparamevyoman/

Adhi Devata Pratyadhi Devata sahitaChandragrahassupreetaassuprasnnovaradobhavad/

3. ANGAARA GRAHA

[AngaarakaGraha Mantra JapaSankhya: Seven Thousand]

AgnirmuurdhetasyamantrasyamVirupaRishih, AngaarakagrahoDevataa, Gayateecchandah mama AdhidevataapratyadhidevataasahitaAngarakaprasaadasidhhyardheAngaarakagraha moola mantra jape viniyogah/

Karanyasa

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

Anganyaasa

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

Dhyaanam:

Dharaneegarbhasambhutamvidyudkaantisamaptabham, Kumaaram shakti hastam tam Mangalam pranamaaymyaham/

Moola Mantram: Om Agnirmoordhaadivahkakutpatihprithivyaaayam, apagumretaangsijinvati/

Adhidevataa: Prithivi

Om syonaaprithivibhavaanriksharaaniveshanee, yacchaanahsharmasapradhaah/

PratyadhidevataaKsetrapaalakah

Om Ksherasyapatinaavayagumhitenevajyaamasi, gaamashvamposhayitnavaasanomriraateedrishe/

AdhdevataapratyadhudevataasahitaAngaarakagrahassupreeassuprasannovaradobhavat/

‘

4. BUDHA GRAHA

[BudhaGraha Mantra JapaSankhya-Seventeen thousand]

UdbhudhyasvetyasyamantrasyaPraskanva (Narayana) rishih, Budhagrahodevataaptrishthupcchandah, mama AdhidevataaPratyatiDevataasahitaBudhagrahodevataapratyadhidevataasahitaudhagrahprasaadasidhyardheBudhagrahamoolamantra jape viniyogah/

Karanyaasa

Om Udbhudhyasvagne- angushthaabhyamnamah/ Om Pratijaagrihyanam-tarjaneebhyaamnamah/Om ishtaapoortesagumnsrijethaamayamcha-madhyamaabhyaamnamah/ Om puynahkrinvagstayaa-anaabhikaamnamah/ om pitaramyuvaaam- kanishthaabhyaamnamah/ om anvaataagumseetvayatitantumetam- karaprishthaabhyaamnbamah/

Anganyaasa

Om udhbhudyaagne-hridayaqayanamah/ Ompratijaagrihyenam-shiraseswaaha/Ishtaapurtesagumsrigedhaamayanscha- shikhaayavashat/ Om punahkrinvastyaa-kavachaaya hum/ Om pitaramyuvaanam- netratrayaayavoushat/ Om avaataagumseetvayitatumetam-astraayaphat/ Bhurbhuvassuromitidigbandhah/

Dhyaanam

PriyangukalikaashyaamamruupenaapratimamBudham, soumyamsatvagunopetam tam Budhampranamaamyaham/

Moola Mantram: Om udbhudyaswaagnipratijaagrihyanamishtaapuurtesagumsrijedhaamaam, punahkrinvagstavaapitaramyuvaanamanvaataagumseetvayitantumekam/

Adhi Devataa: Vishnuh

Om idamVishnurvichakreetredaanidadhepadam,samuudhamasyapaagim Sure/

PratyatiDevataa: (Narayanah)

Om sahasrasheershaaPurushah, sahasraakshassahasrapaat, sabhumimvishvatovritvaa, atyatashthaddashaangulam/

Adhi Devataapratyatidhidavataasahita Budhagrahahasupreetassuprasannovaradobhavat/

5. BRIHASPATI GRAHA

[Brihaspati graha Mantra JapaSankhya- Sixteen Thousanad]

Brihaspateatiyadaryetyasyamantrasya GritsnamadaRishih, Brihaspatirdevataah, trishthibhchhandah mama AdhidevataaPratryatiDevataasahitaBrihaspatigrahaprasaadasiddhyatheBrihaspatigraha moola mantra jape viiyogah /

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

Bhurbhavasuvaromitidigbandhah/

Dhyaanam

DewvaanaancharisheenaamchaGurumkanchanasannibham, buddhimantamtrilokesham tam namaamiBrihaspatim/

Moola mantra

Om Brihaspateatiyadaryoarhaadyumadvibhaatakratumajjaneshu, yaddeedayacchavasartaprajaatatadasmaasudravinamdshehichitram/

Adhi Devata: Brahma

Om Brahmajajnaanamprathamampurastaadyumadvibhaakikratumajjaneshu, yaddeeddayacchavasartaprajaatatadasmaasudravinamdhehichitram/

Pratyadhi Devata: Indra

Om Indramvovishvatassarihavaamahejanebhyah, asmaakamastukevalah/

Adhi DevataapratyayadhiDewvataasahita Brihaspati grahassupraatassuprasannovaradobhavat/

6: SHUKRA GRAHA

[ShukragrahaMantrajapasankhya: Twenty thousand]

ShukramteanyadityasyamantrasyaBharadwaajaRishihShukragrahoDevataa, trishthupchaandah, mama AdidevataaPratyadhiDewvataasahitaShukragrahaprasaadasiddhyardheShukragraha moola mantra jape viniyogah/

Karanyaasa

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

Anganyaasam

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

Dhyaanam

Himakundamrinaalaabhamdyatuaanaamparamamgurum, sarva shastra pravaktaaramBhargavampranamaamyaham/

Moola mantram

Om
Shukramteanyadyajatanteanyadvishnurupeahaneedyourivaasi,Vishvaahimaayaaavasiswadhaavobhadraatepuushanniharaatirastu/

Adhidevata : Indraani

Om Indraaneemaasuneerishusupatneemahashravam, nahyasyaaaparamchanajarasaamaratepatih/

PratyadhiDevatah:Indramarutvantah

Om Inbdramarutvaihapaahi Samamyathaashaaryaateapibassutasya, ava praneeteetavashuurasharmannaavivaasantokavayassuyagjnaah/

AdhidevataapratyatidevataasahitaShukragrahahsupreetassuprasannovaradobhavatu/

ShukraKavacha-ShukraStotra- Shukraashtottarashatanaamastoras as annexed

Shukra Mantra

OM SHREEM DRAAM DREEM KLEEM BLOOM SHUKAGRAHAAYA SWAAHA

7. SHANI GRAHA

[Shani Graha Mantra JapaSankhya: Ninteen Thousand]

ShamagnirahnibhirityasyamantrasyaHilimbhiRishihShanaishvaragrahoDevataa, Ushnikchhandah, mama AdidevataaPratyadhiDevataasahitaShanaishcharagrahaprasaadasiddhyardheSanigraha moola mantra jape v iniyogah/

Karanyaasa

Om Shamagnih- angushthaabhyaamnamah/ om gnibhiskarat- tarjaneebhyaamnamah/ om ShamnastapatuSuryah-madyamaabhyaamnamah/ om shamvaatah-Anaamikaabhyaamnamah/ om vaatvarapaah-kanishthikaabhyaamnamah- om apashrithah-karatalakaraprishtaabhyaamnamah/

Anganyaasa

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

Dhyaanam

Konasshanascharomandahchhayaahridayaanandanahh,
Maartaandagastadhaasourihpaatangeegrahanayakah/
Abraahmanahkruurakarmaaneelavastromjanadyutih,
krishnoDharmaanujahsshaantahsushkodaravarapradah/ Shodashaitaaninaamaani yah pathecchadine

dine, vishamastopibhagavaansupreetastasyajaayate/-- Neelaanjanasamaabhaasam Ravi putramYamaagrajam, Chhaayaamartaandasambhutam tam namaamiShanaischaram/

Moola Mantram

Om ShamagniragnbhiskaracchannastapatuSuryahshamvaatovaatvaparaaapashrithah/

Adhidevata (Yama)

Om YamaayaSomagumsunutayamaayajuhuutaahavih, Yamagumhayagjnogacchhaatyaniduutoaramkritah/

Pratyadhidevataa (Prajapati)

Om Parajaapatenatvadetaanyanyovishvaajaataanipatitaababhuva, yatkaamaasedjuhumastannoastuvayaggsyaamapatayorayeenaam/

AdhidevataaPratyadhiDevataasahitaShanaischaragrahassupreetassuprasannovaradobhavat/

8.RAHU GRAHA

[Rahu Graha Mantra JapaSankhya: Eighteen Thousand]

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

Karanyaasa

Om kayaanah- angushthaabhyaamnnanah/ Om chitraaabhuvat-tarjaneebhyaamnamnah/ Om Vooteesadaavridhah- madhyamaabhyaamnamah/ Om sakhaa- anaamikaabhyaamnamah- shikhaa-kavachaayahum/ Om kayaashachishthayaa-netratrayaayavoushat/ Om vritaa-karatalakaraprishthaabhyaamnamah/

Anganyaasa

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

Dhyaanam

Ardhakaayammahaveramchandraadityavimardhanam, Simhikaagarbhasambhootam tam Raahumpranamaamyaham/

Moola Mantram

Om kayaanashchitraaabhuvadaateesadaavridhassakhaa, kayaashchishthayaavritaa/

Adhi Devata- Go Maata

Om aayamGouhporishnirakrameedasananmaararampunah, pitaramchaprayamthsuvah/

Pratyadhi Devata- Sarpagana

Om nano astusarpabhyoyrke cha Prithive mama ye anrarikshe ye divitebhyassarabhyonamah/

AdhidevataapratyadhiDevtaasahita Rahu grahassupreetassuprasannovaradobhabatu/

9. KETU GRAHA

[Ketu Graha Mantra Japasankhyaa: sevan thousand]

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

Karanyaasa

Om Ketumkrinvanna-angushthaabhyaamnamah/ om Ketave-tarjaneebhyaamnamah/ om eshomaryaa-madhyamaabhyaamnamah/ om apeshase-anaamikaabhyaamnamah/ om samushadbhih-kanishtikaabhyaamnamah/ om ajaayadhah-karachatalakaraprishthaabhyaananah/

Anganyaasa

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

Dhyanam

Palaashapushpasamkaashamtaarakaagrhamastakam, RoudramRudraamaamghoram tam Ketumpranamaamyaham/

MOOLA MANTRA

OM KETUM KJRINVANNA KETAVE PESHOMARYA APESHASE, SAMUSHABHI RAJAAYATHAAH/

Adhi Devata (Chitragupta)

Om sachitrachitramchitayanamasmychitrakshatrachitratamamvayodhaam, Chandramtayimpuruveeram b rihantamchandrachandraabhirgrinateduvasva/

Pratyadhi Devata (Brahma)

Om Brahma Devaanaampadaveehkaveenaamrushirvipraanaammahishomrigaanaam, shvenogridhraanaagsvadhitirvanaanaagumsomahpavitramatyetirebhaan/

AdhidevataaPratyatdhidevataasahitahKetugrahassupreetaassuprasannovaradobhavat/

8. Bhagavad Gita

An Over View on How One visions AOU

In Shraddha Traya Vibhaaga Yoga, Bhagavan Shri Krishana declared about the Magnificence of Pranava Naada as follows:Stanzas 23-28: *Om tatsaditi nirdesho brahmanas -trividhah smritah, Brahmanaastena vedaascha yagjnyaascha vihitaah puraa/ Tasmaadomityudaa -hritya yagjna daana tapahkriyaah, pravartante vidhaanoktah satatam Bahmavaadinaam/ Tadityanabhi sandhaaya phalam yagjnatapah kriyaah, daanakriyaascha vividhaah kriyante moksha kaakshibhih/ Sadbhaave saadhubhaave cha sadityetat -prayujyate, prashaste karmani tathaa sacchabdhah Partha! yujyate/ Yagjne tapasi daane cha stuitissaditi chochyate, karma chaiva tadartheeyam sadityevaabhidheeyate/ Ashraddhayaa hutam dattam tapassap- tam kritam cha yat, asadityuchyate Paarthah na cha tatpretyano iha/* Parabrahma is responsive to three sounds of OM TAT SAT. This 'Pranava Naada' indicates the Vyaktaavyakta Swarupa or the Visible and Yet Invisible Forms and Indications. This is precisely why the Vedic Jnaanis initiate all their daily duties. The 'Mumukshus' or the Illustrious Saadhakas take up their yagjna-Daana- Tapo Karmas without the desire of 'quid-pro-quo'! Partha! This glorious Sound of OMTATSAT is the very initial one for all the Uttama Karmas. In the context of Yagjna- Daana- Tapas, the Saadhakas emphasize the phrase 'Sthirara Nishtha Sat'! Partha! no meaningful deed like homa-daana-tapas and such activities are negations with little advantage! Thus ' Be Awake-Aware- Analyise- and Arise!' Bhagavan Shri Krishna deduced this Truism of OM Kaara on the basis of the earlier stanzas as follows: Stanzas 1-23: *Arjunauvaacha/ Ye shaastra vidhimutsryujya yajabnted shaddhayaanvitaah, teshaam nishthaatu kaa Krishna! Satvamaaho rajastamah/ Bhagavanuvacha:Trividhaa bhavati shraddhaa dehinam saa svabhaavajaa,saatvikee raajasee chaiva taamasee cheti taam shrunu/ Satvaanurupaa sarvasya shraddhaa bhavati Bharata, shraddhamayoyam purusho yo yacchhadrassa eva sah/ Yajante saatvikaa Devaan yaksha rakshaamsi raajasaah, pretaan bhuta ganaamshchaanye yajante taamasaa janaah/ Ashaastravihitam ghoram tapyante ye tapojanaah, dambhaahamkaara samyuktaah kaama raaga balaanvitaah/ Karshayanathasshareerastham bhutagraamamachetasah, maam chaivaantas shareera -stham taan viddhyaasura nishchayaan/ Aahaarastvapi sarvasya trividho bhavati priyah, yagjnastapas- tathaa daanam teshaam bhedamimam shrunu/ Aayussatva balaarogya sukhapreeti vivardhanaah, rasyaah snigdhaah sthiraa hridyaah aahaaraassaatvika priyaah/ Katvaamla lavanaatyushnateeksha ruuksha vidaahinah, aahaaraa raajasasseshthaah duhkha shokamaya pradaah/ Yaatayaamam gatarasam puuti paryushitam cha yat, ucchhishthamapi chaamedhyam bhojanam taamasapriyam/ Aphalaakaajni -bhiryagjno vidhi drishto ya ijyate, yashtavyameveti manah samaadhaaya sa saatvikah/ Abisandhaaya tu phalam dambhaarthamapi chaiva yat, ijyate Bharata shreshtha tam yagjnam viddhi raajasam/ Vidhi -heenama srishthaannam yagjnam taamasam parichakshate/ Devadvijagurupraaghna puujanam shoucha -maarjavam, brahmacharyamahimsaa cha shaareeram tava uchyate/ Anudvegakaram vaakyam satyam priyahitam cha yat, svaaddhya -abhyasanam chaiva vaangmayam ta va uchyate/ Manah prasaadas -soumyatvam mounamaatma vinigrahah, bhavanam shuddhirityetat tapo maanasamuchyate/ Shraddhayaa parayaa taptam tavastattrividham naraih,*

aphalaakaankshibhiryuktaih saatvikam parirakshate/ Sarkaaramaana pujaartham tapo dambhena chaiva yat, kriyate tadiha proktam raajasam chalama -dhruvam/ Moodhagraahenaatmano yat peedayaa kriyate tapah, parasyotssaadharaatham vaa tatthaamasamudaahritam/ Daatavyamiti yaddaanam deeyatenupakaarine, deshe kaaleecha paatrecha tad -daanam saatvikam smritam/ Yatthu pratyupakaaraartham phalamuddhisya vaa punah, deeyate cha pariklishtham taddaanam raajasam smritam/ Adeshakaale yaddhaanam apaatrebhyascha deeyate, asatkriamamagjnaatam tattaamasamudaahritam/ Arjuna requests Shri Krishna to please explain the features of Sadhakas with devotion to Paramatma as to whether they would be of Saatvika or Raajasika or Taamasika gunas.Lord Krishna explained in detail: Normally every Being with special reference to normal human Beings with the natural instinct of patience are endowed with three gunas or characteristics of Saatvika- Raajasika-Tamasikas. Arjuna! as per the feature of a person , so would be the prevalence of these qualities. A person of Saavika Guna predominance is normally tied to 'aachaara-vyavahaaraas' or of traditional values. They tend to 'devataa- aaraadhana' or wordhip of Gods or Goddesses. Rajasa gunatvas take to worship of yaksha rakshasaas while Tamasikas worship Bhuta Pretas. This is how the human beings with concentrated features are generally classified although the normal human beings do have the pluses and minuses MIX momentarily. All the same the predominance of that mix does define and classify the three gunas of the Beings broadly. For instance, those who are patently the defiants of the Established Shastra Dharmas and seek to concentrated worship of 'devilish energies' for temporary gains are of arrogance, show off to the public, excessive bodily and materialistic nature and so on but get doomed too soon or with deferred dooms mainly in their current lives themselves. In fact, even their food habits tend to their 'guna pravitti' broadly. For example those with the practice of 'Tri-Shraddaas' of three kinds of yagjna-tapo-daanas are of satvika guna prefer to take to 'saatvika aahaara' and reap the advantage of longevity of life- good health as per their age, body strength, good health, happiness and contentment. But those who are used to salty-sour-pungent- too hot food tend to quick irritations, stomach ailments, thirstiness, constant wet skin, and anger and generally attitudinal ups and downs of mental perversion. Consuming old- improperly cooked, stale, rotten, or mouth shared and impure food is the typical trait of tamasikas.Again agni karyas, yagjnas are performed as a duty but not to expect return fruits are of satvika nature. Rajasa guna is distinct when performing yagnas and vratas if conducted for show, arrogance and one-uppishness or pubic popularity. Yagjna kaaryas conducted bereft of external and internal purity, inadequate mantra tantras, and impatience or impudence with lack of respect for the 'ritviks' is a patent taamasika karma. Indeed such 'karya kartas' hardly recognize the procedure, anna prasaada as a main part for the physical upkeep of the participants besides suitable remuneration for the ritviks and above all the 'shraddha' the attentive faith and dedication. The most essential inputs of yagjnaa- vratas are not to be deemed as social activities but of self purification and as such the ' Trikarama Shuddhi' or of kaayika-vaachika-maanasika viz physical - vocal and mental purity. Worship of Deva- Brahmana-Guru- Jnaanis; physical cleanliness, nishkapata vartana or negation of affected artificial behaviour, celibacy and non violence are the Kaayika Shuddhi . Hurting none-Truthfulness- Encouraging Naturality and 'Svaadhyaayaabhyaasa' or daily practice of Study-Vocal-Mental application and Introspection are the Vaachaka Shuddhi. Pavitra bhaava, prasannata- soumyata- mouna- mano nigrah or of External-Internal cleanliness, reactional approval- tranquil mindedness- silence- and mental control and attention are the traits of Maanasika Shuddhi. The synthesis of the 'trikarana shuddhi'is the 'Maanasika Tapas'. *Shraddhayaa parayaa taptam tavastat trividham naraih, aphalaakaankshibhiryuktaih saatvikam parirakshate/* Trikarana Shuddhi, Niyama baddhata, Aphalaakankanksha is thus the essence of Satvikata Tapas. *Sarkaaramaana pujaartham tapo dambhena chaiva yat, kriyate tadiha proktam raajasam*

chalamadhruvam/ Expectations of commenda -tions, show for cheap populatity and chanchalata of mind are the typical traits of Raajasika Tapas. *Moodhagraahenaatmano yat peedayaa kriyate tapah, parasyotssaadharaatham vaa tatthaamasa- mudaahritam/* With the mentality of hurting others by mind, word, and action is Tyaamasika Tapas. Similarly, 'daana' or charity is three folded too: Being fully aware of Place - Time- Need with no expectation but as a duty is Satvika Daana. With no return expectation from the recipient or even from the Almighty but with fulfill the need of the recipient - either with show of popularity and pomp or even genuine is termed Rajasika Daana. Charity given away disrespect and carelessness while insulting the needy and hungry recipient or beggar by tongue-action- and mind is known as Taamasika Daana.

Bhagavad Gita vide select chapters

Sankhya Yoga Chapter Two

Stanza 2: *Kutasthvaa kashmalamidam vishame samupasthitam, anaryajushtamasvargyam akeertikaram Arjuna!* Arjuna! It appears that a big thick curtain of ignorance of realism had overshadowed your essential understanding and thinking capability and this indeed is the path of most gullible and foolish way of realism, thus by blocking the doors of 'iham and param' or the present and future gates viz. the ongoing and the termination of life, thus by self denial of current joy of victory now and celestial life there after. Shri Bhagavan uvaacha: Stanza 11: *Ashochyaananvashocastvam pragjnaavaadaamscha bhaashase, gataamanagataasuumscha naanu shochanti panditaah/* Parthaa! You seem to be narrating to me the nuances of Dharma! Agjnaanis keep resorting to false propaganda for the simple reason that Jnanis never ever cry over the dead persons. What ever is not applicable to the mortal life is negation of Vedanta and is dubbed as the chaff but not the kernel! Practical knowledge is the antithesis of base theory and is illusive. Stanza 12: *Na tvevaaham jaatu naana na tvam neme janaadhipaah, na chaiva na bhavishyaamah sarve vayamatah param/* It is not for the first time that we existed in the world and both exist now - did so in several lives in the past and would be so in the future lives too while not recognising each other. Neither you nor me are permanent residents and as such , our lives are repetivive. Therefore, deaths and births have no indicators of life. Humanity as classified as of virtue or otherwise is cyclical too and the sub classification is denoted as of the virtue and otherwise only as uttama-madhyama or the ' other wise'. The persons as you have been referring too have to abide by the three tenses of past-present-future as per their respective 'karmaanubhavas' or as experiences of the fruits of their deeds of virtue or otherwise. But they too belong to the chain of life!Stanza 13: *Dehosmin yathaa dehe koumaaram youvanam jaraa, tathaa dehantara poraaptih dheeras -tatra na muhyati/* As the body witnesses childhood-youth- old age, to do the changes accordingly and gets terminated. So does the body changing from one life to another again and again. These changes are merely 'Deha Dharmas' but not 'Atma Dharmas' or as related to the body but not to the Soul. Thus births-growths- and deaths attract neither elations nor heart rending disappointments. Jnaanis thus get neutral and the depth of that awareness impacts them within themselves of inner consciousness.Stanzas 14-15: *Maatraasparaantu Kounteyah, sheetoshna sukha duhkhadaah, aagamaapaayinonityaah taamstitikshasva Bharata! Yam hi na vyathayanyete Purusham Purusharshabha, sama dukgha sukham dheeram somritatvaaya kalpate/* Partha! 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. Meanwhile therefore one ought to be a 'Sthita Pragjna' or of Balance of Fortitude. Stanzas 16-22: *Naasato bhaavo na bhaavo vidyate narah, ubhayorapi drishtontastvanoyostvatva darshibhih/ Avinaashi tu tatvidhi yena sarvamidam tatam, vinaashamavyasyaasya nakaschit kartu- marhati/ Antavanta ime dehaa nityasyokaasshareerinah, anaashinoprameyasya tasmaadyudhyasva Bharata/ Ya yenam vetti hantaaram yaschainam manyate hatam, ubhou tou na vijaaneeto naayam hanti na hanyate/ Na jaayate mriyate vaa kadaachit, naayam bhutvaa bhavitaa vaa na bhuuyah/ Ajo nityassaashvatoyam puraano, na hanyate hanyamaane shareere/ Vedaavinaashinam nityam ya yenamajamavyayam, katham na purushah Paartha: kam ghaatayati hantikam/ Naasaamsi jeernaani yathaa vihaaya navaani grihnaati naroparaani, tathaa shareeraani vcihaaya jeernaan anyaani samyaati navaani dehe/* Neither there could be the existence of an entity nor its loss is felt forever. 'Tatva Jnanis' realise merely that a body's existence is bound by time and as such is Unreal, yet 'Atma' the Inner Consciousness is the Truth and Real. Indeed this Truth is known to one and all but gets skirted by the regular attacks of Maya the Make Belief. Only a handful few realise the chasm between the two viz. 'Atma' and 'Anaatma' which are both the sides of the stream of life and only a very few reailise that the stream is a flow with neither of the banks! Atma is soaked in the entirety of the Universe plus and is indestructible for ever. Bharata! Arjuna! As the Atma is permenant and Body is anyway destroyed sooner or later, do therefore not hesitate to face the battle. The Almighty who draws the picture of a Great Battle is well aware of the killer and the killed as well as the Final Result. It is one's ignorance to state that a Being is created and killed! In either forms of the Beings none is killed essentially excepting the singer but certainly not the song of Life which is scripted by Him alone. Let me explain to you further Arjuna about the characteristics of Atma the Soul: This Atma is ever not born nor killed. It is common to all species and is everlasting and all- pervasive and all-common. It is 'nitya-shaasvata-purana- ajaya', but the bodies of humans or of any other species are subject to all the sufferences and joys subjected there to. Without properly assimilatinig the Truth, one gets confused as to who is the killer and who is the killed! After all, both are just the same in essence, the quintessence! It is like an old and torn dress changing over to a new dress that the rotten body takes over a fresh dress only! Stanzas 23-26: *Nainam cchindanti shastraani nainam dahati Paavakah, na chinam kledayantyaapo na shoshayati Maarutah/ Acchedyoyam adaahyoyam akledyo ashoshyam evacha, nityassarvagatah sthaanutr achaloyam Sanaatanah/ Avyaktoyam achintyoyam avikaaryoyamuchyate, tasmaad evam viditvainam naanu shochitamarhasi/ Athachaivam nityajaatam nityam vaa manyase mritam, tathaaspi tvam Maha Baaho, naivam shochitumarhasi/* None indeed could ever decimate Atma as no weapons could tear It. Fire would not turn It into ashes, Waters would not be able to dry It up nor drowned. It fills in and over shadows Pancha Bhutas the Five Elements as manifested by It, Itself. It is firmly established and the Universe itself is manifested by It. Atma is permanent, ancient as being Timeless, and is well beyond comprehension. Arjuna! Make an effort to be aware that both the Antaratma the Self Consciousness of 'charaachara srishti' all over the Universe and the Suprerme Paramatma are identical. Do try your very best to learn that one's conscience and the Almighty are identical. Yet the live body within which that Dazzling Spark is Paramatma the eternal Antaratma in all the creatures! The body which you are obsessed about is any way mortal and has to cease sooner than later, anyway with or without this battle.

Stanzas 27- 30: *Jaatasya hi dhrovo mrityuh dhruvo dhruvam janma mritasyacha, tasmaadapari haar - yerthe na tvam shochitumarhasi/ Avyaktaadeeni bhutaani vyaktamamdhyaani Bhaarata, avyakta*

nidhanaanyeva tara kaa paridevanaa/ Aascharyavatpashyati kashchidenam aashcharyavadvadati tathaivachaanyah/ Aashcharyavacchainamanyah sgrunoti, shgrutvaapyenam veda na chaiva kashchit/ Dehee nityamavadhyoyoyam dehe sarvasya Bharata, tasmaatsarvaani bhutaani natvam shochitumarhasi/ That which is born is destined to die and this truism 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 suprisingly talked about and express one's views but is there one to predict as to what occurs threafter! 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!

Stanzas 38-41: *Sukha duhkhe same kritvaa laabhaalaabhou jayaajayou, tato yuddhhaaya yujyasva naivam paapamavaapyasi/ Yeshaatebhihitaa saankhye bhuddhiryoge tvimaam shrunu, buddhyaa yukto yayaa Paarthah karma bandham prahaasyasi/ Nehaabhi kramanaashosti pratyavaayo na vidhyate, svalpapapyasya dharmasya traayate mahato bhayaat/ Vyavasaayaatmikaa buddhih yekeha Kurunadana, bahushaakhaa hyanantaascha buddhayo vyayasaayinam/* Joys and sorrows, Profits and losses, Victories and defeats are in the hands of 'karma phalita' or the fruits of the past and present deeds of vitue or otherwise. Yet, you ought to perform your duty irrespective of the final result, lest you become the victim of sinfulness disregard of the fruit since dutifulness could never be a substitute to the end result. You must have acquired and absorbed 'Sankhya Buddhi, the Knowledge of Numbers!. The Sankhya Sidhhanta or of enumerology is accountable by six proofs of pratyaksha- anumaana-perceptional- testimonial by scholars- inferential - deducive and is thus intensely dualistic of purusha and prakriti or self consciousness and existing matter. This merger leads to the the resultant buddhi or the essence of intellect and the self assessment called 'ahankaara' or ego consciousness; such is the numerical or Saankhya school of dualism of Purusha-Prakriti infused with permutative cum combinatioanal Pancha Bhutas or the Five Elements and their fall out Body Sensory feelings and acvivities all churned in one's mind aided by the life energy viz. Praana the vital energy. Thus the Samkhya Theory commends Trigunas of Satvika-Rajasika and Tamasika nature of human tendencies and innate qualities: Satva guna is of goodness, kindness, and positiveness- Raajasika trait is of dynamism and even impulsive and proactive while tamasika trait is of ignorance, laziness, negative and pro destructive. Thus the Sankhya Jnaana is of typical human nature and a rather astonishingly complex mix of tendencies and traits! This Theory is of Self orientation and is of the questioning of the Unknown but of the derivative belief of one's own celestial and purely subjective belief of Somethingness beyond comprehension! This self belief should pass the test of reasoning and self conviction yet certanly not, repeat not of Naastikata! Partha! Before you ponder over the substance of this Sankhya Vidya, may this be emphasised that you have now to battle or not to battle and follow your own Life's Destiny. Those who are the proverbial non- starters seek to excuse not to start as their mentality runs like the flows of Ganges which only know to run into the ocean but not steady and of enlightened reasoning! Hence this wavering be done away with and get ready to fight! This brave effort of the caliber of Arjuna shall never ever face defeat but for one's own complex of inferiority and defeatism!

Stanzas 42-46: *Bhumimaam pushpitaam vaacham pravadaantya vipashchitah, vedavaada rataah Parthah naanyadas -teeti vaadinah/ Kaamaatmaanassvargaparaah janma karma phalapradaam, kriyaa vishesha bahulaam bhogaisvarya gatim prati/ Bhogaisvarya pravaktaanaam ytayaavahritachetasaam,*

vyavasaayaatmikaa buddhih samaadhou na vidheeyate/ Traigunya vishayaa vedaah nistraigunyo bhavaarjuna,nirdvantyo nityanatvastho niryogakhshema aatmavaan/ Yaanardha udapane sarvatat samplutodake, taavaan sarveshu vedeshu braahmanasya vijaanatah/ Some so called psuedo- intellectuals argue for the fulfillment of this worldly and that woldly desires and resort to some kind of 'karma kaanda' and keep advising and lecturing the gullible and ignorant audiences yet resorting to 'kaama vaasanaa prabalyata' or the strongly oriented selfish orientation. Such typical misleading cheats of the society . Truly believing victims of such misgivers tend to run and follow the rapid flows of 'ganga pravaha' and end up nowhere!! Such of other half cooked intellectuals being unable to swallow- much less digest- the 'Veda rahasyas' or the hidden messages of Vedas emphasise only the 'Karma Kaanda' of bahya shuchi- agni karyaas- strict daily regimen which no doubt impresses the onlookers yet futile to reach nowhere! Yet such others fail to concentrate the quintessence of Atma Jnaana .

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bhavaarjuna,nirdvantyo nityanatvastho niryogakhshema aatmavaan/ Yaanardha udapane sarvatat samplutodake, taavaan sarveshu vedeshu braahmanasya vijaanatah/ Some so called psuedo- intellectuals argue for the fulfillment of this worldly and that woldly desires and resort to some kind of 'karma kaanda' and keep advising and lecturing the gullible and ignorant audiences yet resorting to 'kaama vaasanaa prabalyata' or the strongly oriented selfish orientation. Such typical misleading cheats of the society . Truly believing victims of such misgivers tend to run and follow the rapid flows of 'ganga pravaha' and end up nowhere!! Such of other half cooked intellectuals being unable to swallow- much less digest- the 'Veda rahasyas' or the hidden messages of Vedas emphasise only the 'Karma Kaanda' of bahya shuchi- agni karyaas- strict daily regimen which no doubt impresses the onlookers yet futile to reach nowhere! Yet such others fail to concentrate the quintessence of Atma Jnaana Stanza 47: ***Karmanyevaadhikaaraste maa phaleshu kadaachana, maa karma heturbhuuh maate sangostva karmani/*** Partha! You do only the liberty to 'do' but never demand the return fruits about which you have no control. Yet never abstain from the performance surely expected of you. 'Karma Phala' is as per the decision of the Almighty. What ever is decided as per destiny shall doubtless be awarded to you. Never hesitate to accept by way of self desire or by the misleading advice of the public. The very feeling of disappointment creates suspicion and self repudiation. This tends to lead to frustration which is the anti-thesis of contentment and thus further leads to a string of inabilities for further successes! That situation is tantamount to ' jadatva' or total lack of initiative!Stanzas 48-53: *Yogasthah kuru karmaani sangam tyaktvaa Dhanjaya, Siddhya sidhhyossamo bhuutvaa samatvam yoga uchyate/ Duurena hyavaram karma buddhiyogaaddhananjaya, buddhou sharanamna -viccha kripanaah phala hetavah/ Buddhi yukto jahaateeha ubhe sukrita dushkrite, tasmaadyogaaya yujjyasva yogah karmasu koushalam/ Karmajam bhukti yuktvaa hi phalam tyaktvaa maneeshanah, janma bandha vinirmuktaah padam gacchhyantyanaamayam/ yadaate mohakalilam buddhiryvatitarishyati, tadaa gantaapi nirvedam shrotavyasya shrutasyacha/ Shruti viprati panaa te yadaa sthaasyati nishchalaa, samaadhaavachalaa buddhih tadaa yogamavaapyasi/* Dhananjaya! Follow the path of Yoga or the routine 'dharmaacharana' and your daily duties, without fear or favour. Avoid wishful thoughts. What ever is accomplished or not, do not be flustered but me equanimous without over reactionary exuberance or anxiety. The key factors are 'nishkaama buddhi' or desiring mentality and of nervous anxiety. Nishkaama buddhi results in moksha prapti in the long run and self contentment while the the contrary fall out would be'samsaara bandhana' the shackles of the mortal life. Hence the royal path is sama buddhi or equanimity. 'Sama Buddhi' yields the fear of 'punya and paapa' or the pluses and minuses of the balancing of a sensitive balance. 'Samsaara Paribhramana' or the inevitable circlings of life has either a steel chaining up or a golden shackle and that is all the difference all about! Nishkaama buddhi negates 'karma phala' or the fruits of action but that is certainly not to be confused as inaction but well poised and balanced action! That type of sensitive balancing leads to further 'bandha vimochana' or further birthlessness named 'nirvana' or the Truthful Bliss! Therefore as long as your 'buddhi' does not get entangled in 'bhramas' or ever doubtfulnesses, and absolute neutrality to the contemporary happenings as being seen-heard-felt and experienced your mental poise is secure and stable. This is the state of 'Samaadhi' or Pure Consciousness and that is what 'Sthita Pragjnatva' all about!

Stanza 55: *Bhagavanuvaacha: Prajahaati yadaa kaamaan sarvaan Partha! manogataan, atmanyeva - atmanaa tushtah Sthita pragjnyastadochyate/* 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 neurtalise

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 'Sthitapagjnantva'! 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 Consciouness 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 prgjnaa pratishthitaa/ Yadaa samharate chaayam kuurmongaaneeva sarvashah, indriyaanindriyaa -derbhyah tasya pragjnaa pratishthitaa/ Vishayaa vinivatante niraahaarasya dehinah, rasavarjyam raso-pyasya param dristvaa vivartate/* Whosoever whose likings or dislikings, or occurences 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 fastings 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 Shthitahpragjnatva. Thus 'indriya nigraha' or the self control is a firm step forward of Sthitapragjnatva.Stanzas 60-61: *Yatatohyapi Kounteya purushasya vipashchitah,Indriyaani pramaatheeni haranti prasabham manah/ Taani sarvaani samyamya yukta aaseetamatparah, vashehiyasyendriyaani tasya pragjnaa pratishthitaa/* Kounteya! Howsoever Vidwaan of Jnaana would not be able to sustain Mano nigraha or Mental Poise for long despite his all out endeavours as such regulation mibht be exceptionally possible as the sensory organs of any human being is conditioned by the impact of 'praarabdha' of several births in one's past. Such fall out of prarabdha might be initiated probably and even minutely by ' niraahaara upavasaas' both in reference to food and equally the overall abstinences of habits of laziness, purposelessness, alcohol, sex, scandalising others, and over all control of sensory organs an d most essentially the aberrations of one's mind. Stanzas 62-63 *Dhaayato Vishayaan Pumsah sangasteshoopajaayate, sangaatsanjaayate kaamah kaamaat krodhobhi jaayate, sangaatsanjaayate kaamah kaamaat krodhobhijaayate/ Krodhaadbhavati sammohah sammohat smriti vibhramah, smriti bhramshaah buddhi naashah buddhi naashaat pranashyati/* Every human being is subject to desires; if the desires are not fulfilled, there would be disappointment and eventual frustration; the resultant grief develops anguish and instability of mind ; this further shapes up as anger coupled with wrong judgment and discretion which results in further failures! Such is the impact of the proverbial 'arishad vargas' or the six ememies of human beings viz. *Kaama krodha lobha moha mada*

matsaras or excessive desires, anger, selfishness and avarice, infatuation, ego and jealousy. Stanzas 64-65: *Raaga dvesha niyuktaistu vishaanindriyaischaran, aatmavashyarvidheyaatmaa prasaadamadhigacchati/ Prasaade sarva duhkhaanaam haani rasyopajaayate, prasanna chetasohyaashu buddhih parya patishthate/* If one is able to control desires and dislikes, then there can be regulation of mind and least disturbance of peace. [Kathopanishad vide I.iii.3-4 states: *Aatmaanam rathinam vidhuh, shareeram rathameva tu , buddhim tu saarathim viddhi, manah pragrahamevacha/ Indriyaani hayaanaahu vishaayamsteshu gocharam, ateendriya mano yuktam bhokteetyaahur maneeshinaam/* This Individual Self is denoted as the Master of the Chariot, body is the chariot, charioteer is the 'buddhi' or the Intellect / Mind the bridle. The Pancha Indriyas are the horses viz. the Pancha Karmendriyas ie.the eyes-ears- mouth-nose-reproductive cum excretionary organs and Pancha Jnenendriyas of seeing-hearing-eating- breathing and the concerned of the last afore said. Besides, material objects are the roads as countless. Those who understand these details are called the Self and the latter has the body adjuncts and the mind)] *Prasaade sarva duhkhaanaam haanirasyopajaayate prasanna chetasohyaashu buddhih paryapatishthate/* Peace of Mind could be routinised even as one goes on a feee spree of fulfilling desires of life yet within one's mental control. But once 'chitta shuddhi' or the purity of conscience is tarnished and ' indriya nigraha' or control of senses is lost then the mental bridle gets tilted off.Stanzas 66-72: *Naasti buddhirayuktasya na chaayuktasya bhavanaa,nachaabhavayatasshaantih ashaantasya kutassukham/ Indriyaayaanaam hi charataam yanmanonuvidheeyate, tadyasya mahaa baho, nigruhee - taani sarvashah, indriyaaneendriyaardhebhyah tasya pragjnaa pratishthitaa/ Yaa nishaa sarva bhutaa - naam tasyaam jaagarti samyamee, yasyaam jaagrati bhutaani saa nishaa pashyate mune/ Apurva - maanam achalapratishtham samudra maanah pravishanti yadvat, tadvatkaamaa yam pravishanti sarve na shaantimaapnoti na kaama kaamee/ Vihaaya kaamaan yassarvaan pumaamscharati nispruhah, nirmamo nirahamkaarah na shantimadhigacchati/ Eshaa braahmee sthitih Partha! nainaam praapya vimuhyati, sthitaasyaamantakaalepi Brahma nirvaanamricchati/* None indeed who has no control over the 'panchendriyas' as afore described 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 casuality! '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 ovecome the body senses and of mind, find that as a broad dayligtht. 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 jnanis of maturity 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'.

Jnaana Yoga:

Stanzas 34-42: There are two distinct ways and means to the awakening of Jnaana and both are the bridges as cemented and well paved by faith and determination ; one is by way of guidance of a guru and another is 'Atmasaakshaatkaara' or Self Realisation even without the external aid. The latter is the result

of direct Supreme Message while the former by the guidance of a Preceptor is far more ptacticable.In either way the definitive prerequisites of Jnaana prapti are utmost faith, control of karma- jnaanndriyas and most certainly of the or restaint of horse like mind. In other words, negation of foivolous nature of materialism, and presence of unreseved faith in the positiveness of a guide or of one's own self-consciousness, both based on veda-shastra knowledge, without nagging doubtfulless as compared to doubt clearances as smacked of tamasika nature are among the essential prerequisites of Parama Jnaana. Arjuna! whosoever with the guidance of enlightenment of jnaana is able to severe the doubtful mentality with the assistance of 'nishkaama karmas' or deeds without desires and objectives could perform their dutiful actions and observe 'atma nishtha', then the end results of their actions is purely incidental only! Therefore finally Arise now! Destroy the useless doubts and thoughts, follow the path of 'nishkaama kartrutva' with no regard of terminal results, don the 'atma nishtha kavacha'and of self determination, and strongly uphold your Gaandeeva the famed bow and srike forcefully with the 'mantrika' arrows to destroy 'adharma' and fulfil your 'kartavya'

Karma Sanayasa Yoga

Stanzas 14-26: *Na kartutvam na karmaani lokasya srijati Prabhu, na karma phala samyogam svabhaa - vastu pravartate/ Naa datte kasyachitpaapam na chaiva sukritam vibhuh, agjnaanenaavritam jnaanam tena muhyanti jantavah/ Jnaanena tutadagjnaanam yeshaam naashitamaatmanah, teshaamaadityavad jnaanam prakaashayati tatparam/ Tad buddhayastadaatmaanah tannishthaastatparaayanaah, gacchaantyu punaraavrittim jnaana nirdhuta kalmashaah/ Vidyaa vinaye sampanne braahmane gani hastini, shunichaivashvapaake cha panditaassamadarshinah/ Ihauvatairjitassagoyeshaam saamye sthitam manah, nirdosham hi samam Brahma tasmaad brahmani te shtitaah/ Na prahrishyetpriyam praapyanodvijet praapya chaapriyam, sthira buddhirasammuudho brahmavidbrahmani sthitah/ Baahya sparsheshya saktaatmaa vindadtyaatmani yatsukham, sa Brahmayoga yuktaatmaa sukham akshaya - mashnute/ Ye hi samsparshajaa bhogaa duhkhayonaya evate, aadyantapantah kounteya na teshu ramate buddhah/ Shaknoteehaiva yasphodum praakchareera vimokshanaat, kaama krodhodbhavam vegam sa yuktassa sukhee narah/ Yontassukhontah aaraamastathaan antarjyotireva yah, sa yogee Brahma - nirvaanam Brahma bhutodhigacchati/ Labhante Brahma nirvaanam rishayah ksheena kalmashaah, cchhinnadvaidhaa yataatmaanah sarva buta hite rataah/ Kaama krodhodbhavam vegam sa yuktassa sukhee narah/ Yontassukhontaraaraamas tatha antar jyotirevayah, sa yogee brahma nirvaanam brahmabhutodhigacchati/*

Bhagavan never entrusts to Beings either of the kartuva or of karmaacharana or do's or don't's to perform nor the end results of what the Jeevaas perform . These are all of one's own 'prakriti svabhaavas' or of natural phenomena inbuilt into them. Besides the Society and the surroundings play an active role in their likes and dislikes and as such this is all the resultant charactertics of the play of Prakriti and Make Belief. Once born, in the childhood stage, the selfish motive would be just nascent and are influenced by the parents but gradually egoistic tendencies grow with age and so the desires, their denial leads to anger, then frustration or passing joys on fulfilment, complexes of inferiority or superiority with comparisons of neighbours or friends and non fulfilment leads to imbalance of behavior, moodiness and so on. Thus desireis the root cause. But Parameshwara never accepts or rejects the pluses and minuses of a Being and the ignorant Beings are drowned in ignorance and desires. They hardly accomplish 'jnaana' and the radiance of 'samyak dristhti' or of balanced view becomes illusive like a mirage. Yet, once the clouds of

ignorance are illuminated by Jnaana Surya or celestial awareness which leads to the eventuality of rebirth. 'Samadrishti' or of the viewpoint of impartiality and composure accords to the jnaana in essence is the awareness of a wellversed Pandita or a dog meat eating lowest chandala, or a pig or a cow; such indeed is the sama buddhi or sama drishti! Explained other wise : Maheshwara never accepts nor compromises puny-paapaas or the balance sheet of minuses and much less the pluses either The jeevas in samsara are invarially the victims of the varying shades of agjnaana or darkness. Only when the agjnaana is totally dissolved, then only the radiance of Jnaana Surya is able to fructify and evolve 'Samyak Drishti' or the Vision of All Round Equilibrium. The punya paapa accounts of anybody have to be accounted for by one's self and indeed these are most certainly to be paid for. Lord Ishwara Himself is the Evidence. Due to agjnana, Individuals might be self misdirected in this behalf and get illusory. As soon as the cover of illusion is cleared then like dark clouds get cleared and the radiance reveals clearly the reality of vastu tarwa or of the materialistic world! Thus the self experience of a person of spirituality is ever pure and he himself awakens the essence of divinity. [But the normal public reaction is totally different; general feeling would be totally different as the caution to general public should be that a tiger was entering the street although even a cruel animal could be of Narayana swarupa! As such the public atmosphere is bound to upset the individual view point. All the same evenwithout having to adjust in the public, one could still develop equanimity at the individual level] Arjuna! The interaction of the impulses of the sensory organs and material attractions are quite transcient and momentary and so are the end results. Hence persons of maturity are either not too happy nor unhappy at the passing phases of life. Once before the death, resistance and disregard to such experiences as caused by kama krodhaadi mental aberrations and of equanimity of mind is a true Yogi with 'atma shanti' or true peace of mind. Eventually, he assumes the characteristics of Prara Brahma swarupa and the resultant parh of kaivalya. Thus the gradual dissipation of the impact of kamakrodhaadi enemies to the Self come off victorious in the battle of materialism are well- qualified for Brahma kaivalya. One might not ever brood over that stage of bliss only after death, but most certainly experienced right within one's life. Maheshwara never accepts nor compromises puny-paapaas or the balance sheet of minuses and much less the pluses either The jeevas in samsara are invariably the victims of the varying shades of agjnaana or darkness. Only when the agjnaana is totally dissolved, then only the radiance of Jnaana Surya is able to fructify and evolve 'Samyak Drishti' or the Vision of All Round Equilibrium. The punya paapa accounts of anybody have to be accounted for by one's self and indeed these are most certainly to be paid for. Lord Ishwara Himself is the Evidence. Due to agjnana, Individuals might be self misdirected in this behalf and get illusory. As soon as the cover of illusion is cleared then like dark clouds get cleared and the radiance reveals clearly the reality of vastu tarwa or of the materialistic world! Thus the self experience of a person of spirituality is ever pure and he himself awakens the essence of divinity. Partha! Who so ever acquires the magnificent experince of peace and contentment and in whom the enlightenment of Internal Awakening and its 'Atma nishtha', he is dedined as a parama yogi well qualified for Brahma Kaivalya. Those sinless and beliefless sthira chitthaas or steady minded ones with sama drishti, having succeeded the 'arishad vargas' are called 'jeevan muktas' as one need not feel of moksha after death only. Jeevan Mukti or the State of Liberationis a state that radically changes one's nature, features and the behaviou pattern; Narada Parivraajaka Upanishad explains that the personality concerned has endurance of disrespecrful language and physical treatment; replies softly against cruelty, but ever of Truth; is immun from prises and compliments; harms none but reliprocates with kindness, contented with charities of food and physical rest, believes neither in prayers and sermons, practices nither yoga nor mantra tantras; no prostrations and worship of Deva Devis, let

alone elderes or Gurus; but is ever self contented as a personification of a humble,ever alert, kind, indifferent yet of sweet tongue and demeanor.

Stanzas: 27-29: *Sparshaan kritvaa bahirbaahyaamschak- shuschaivantare dhruvoh, praanaapaanou - samou kritvaa naasaahyantarachaarinou/ Yateendriya mano buddhih munirmoksha paraayanah, vigatecchhaabhaya krodho yassadaa mukta evasah/Bhoktaaram yagjnatapasaam sarva loka mahesh - varam, suhridam sarva bhutaanaam jnaatvaa maam shantimricchati/* Having discarded the temporary attractions and temptations of life , one should concentrate and sight at the 'Bhru madhya' or the center of one's eyebrows and breathe normally without distractions and total control of body and mind for as much time as possible with concentration inwardly. This is indeed the concentrate of 'Manasika Drishti' within deep into the Self named Introspection. Briefly stated the Naadi Shastra states that human body comprises innumerable naadis originating from heart and egg shaped mini bulb like mass in the pelvic region. From this there flows inner energy from kundalini upwards to another nadi named sushumna; ida and pingala are stated as of both the regions of brain; the left part 'ida' related to Chandra is the introvertive and 'pingala' the active right side. The sensory organs of' karmendiya and jnaanendriya' orientation are stimulated by Pranaayama practice pumping the inner energy- both lunar and solar- and thus the drive of the latent energy by way of 'bhrumadhya'concentration by the praanaayaama! Eventually, the third and most precious Sushumana connects the base chakra to the crown chakra! Sushumna Naadi kindles Agni thus the Kundalani ascends from the middle knot of the pelvic region to the brain and that os the success of yogic energy all about! Thus the 'Atma saakshaatkaara', concludining the Karma Sanyaasa yoga!

In Vishwa darshana Yoga Chapter 11.19-20:

Anaadi mathyantamananta veeryam Ananta baahum shashi surya netram/Pashyaami twaam deeptahutaashavaktram/ Swa tejasaa vishvamidam tapantam/ dyaavaa prithivyorimantaram hi vwaaptam twayakena dishascha sarvaah/ Mahatma! You are visualized as being with neither beginning nor termination but with endless power, innumerable hands and feet with Surya and Chandra as your eyes and blazing face of Agni illuminating the whole Universe! The Earth and Sky as well as Dasha Dishas or the Ten Directions are absorbed into you too! Chapter 11, stanzas 47-48 addressing Arjuna states :*Mayaa prasannena tavaargunedam rupam param dashitamaatma yogaat, tejomamam vishwamanantamaadyam yanmetwadanyena na drshti purvam// Na vedayagjnyaadhyaya nairna daanaih nachakriyaabhirna tapopurugraih, evam rupamasakyam aham nruloke drashtum twadanyena kuru praveera/* Lord Krishna explained further vide stanzas 52-53: *Sududdarsha midam rupam drishta vaanasi yanmama, Devaaapyasya rupaya nityam darshana kaanshinah, naaham vedaina tapasaana daanenachejyayaa, shak evam vidhoya drishtam drisshta vaanasi maam yathaa/ Bhaktyaa twananyayaa shakya ahamevam vidhorjanah jnaatumdrashtum cha tgatvena prveshtumcha paramtapa/*(Arjuna! As I am pleased with your outstanding devotion and faith in me, you shall now due to my 'yoga mahima' should vision in your inner consciousness of my resplendent, eternal, and the highest possible 'Virat Swarupa'; indeed this would never ever be possible excepting you as none else in humanity despite incessent vedaadhyayana, yagjnaadi maha kaaryaas, exceptional 'daana dharmaas', one's life long 'satkarmaacharana' and intense and committed 'tapas' to visualize the Inner Self! This golden vision is just impossible to accomplish and even all the Devas would yearn to visualise this! Vedaadhyayana, meditation, charities, yagjnas are paled into insignificance. *Bhaktyaa twananyayaa shakya ahamevamvidhorjana! Jnaatum drashtum cha tatwena praveshtum cha patamtapa/ Matkarma krinmatparamo madbhaktassangavarjitah, nirvairassarva bhuteshu maameti paandava/* Arjuna! Now that you have visualized the mammoth 'Virat Darshana' on

your inner screen,do make an endeavour to identify your self unto me as this is possible with 'ananya bhakti' or outstanding devotion.) The process of 'saadhana' or achievement is three fold: First and foremost to absorb the awareness of 'Ishwara Tatwa' or what Paramatma all about; secondly, take one specified aspect -be it bhakti path, or jnaana, or 'sat-nyasa' or sanyasa to conquer all 'vishaya vaancha' or total negation of materialistic impulses. Then seek to 'Saakshaatkara' of Parameshwara; this should secure the 'dwaita bhava' or you Paramatma and me the bodily existence. The grand finale would be the highest peak of the 'antaratma' the Self Ataainment merging with Patamatma! Arjuna! Whosoever could thus conquer the totality of materialism resulting in absolute equlibrium of mind and Soul should absorb unto me the Paramatma!' Adi Shankara asserts that this indeed the 'Geeta Saara' or the True Essence of Bhagavad Gita!

Moksha Sanyasa Yoga -

XVIII.21: *Sarva bhuteshu yenaikam bhavamavyayameekhate, avibhaktam vibhakteshu tad jnanam viddhi satwikam/* Saatvika Jnaana or the ability of visioning one and all of the Beings in the Universe is defined as the capacity to visualize Paramatma the Indestructible and Everlasting Singularity. Satvika Jnaana is the ability to see and feel the concept of Diversity in the Endless Unity.)
Bhagvat Gita vide IX.28 , VI.1, IV.19 are relevant n this connection: '*Shubhaashubphalairevam mokshyase karma bandhanaihha, sanyaasayogayuktaatmaa vimukto maamupaishyapi/* or you shall then be relieved of your katma phala of 'paapa punyaas' and be liberated and such sat-nyaasa rupa yoga would adorn you!'--- *Anaashritah karmaphalam kaaryam karmakaroti yah, sa sanyaaseecha yogeecha na niragnina chaa kriyah/* or whosoever would not heed the ruturns of the responsibilties of dharma irrespective of returns is indeed a true sanyasi but discarding agn karyaas and ignoring one's duties is a fraud merely posing by head shaving and such false acts is not certainly so)---*Yasya sarve samaaram - bhaah kaama sankalpa varjitaah, jnaanaagni dagdha karmaanam tamaahuh panditam budhhaah/* or whenever one performs a deed there are two types; one for extenal show and another for one's own conscience; those acts of piety which are for external appeal and to draw attention are of negative discounts against those which are genuine and spontaneous; the external shows are of temporary impression but the genuine ones are of lasting significance!)

Bhagavad Gita vide XIII. 17 is quoted: *yasya naahamkrito bhaavo buddhiryasya na lipyate, hatwaapi sa imaan lokaan na hanti na nibhadyate/* or He in whom the feeling that ' I am the doer is absent, he whose intellect does not get ensnated, such a person does not kill even after slaying the entire world, nor he is ensnared by demeritarising from his actions' In other words, who so ever is free from 'kartrutwa-bhoktrukta abhimaanaas', such a person even if he killed all the Beings has no sin nor its bind; this statemenent of Lord Krishna is not to be a licence to kill. But those who are beyond features and 'atma nishtha' is that Soul of divinity who is considered above commoon restraints of merits and demerits if performing any task of killings is stated to be for 'loka kalyaana' or for Universal Equilibrium and Good!

Gita further defines Atma tatwa vide chapter II.20 & 23: *Na jaayatemriyate vaa kadachit naayam bhutvaa bhavitaa vaa na bhuyah, ajo nityassaswatoyam puraano na hanyate hanyamaae shareere//----Nainam chhindanti shastraani nainam dahati paavakah, na chainam kledayantyaapo na shoshayati maarutah/* or Arma or the Soul of a Being is neither born nor ever dies and is always alive with radiance; it is eternal, undying, permanent, and could never ever be tampered with certainly as the physical body perishes. This Antaratma is indestructible by weapons, by fire, by water by dryness, by blasts of wind nor dried by Sun's

fury. It is invisible and beyond imagination!)This is how, the Antaratma of the concerned person of whose spiritual consummation is ataained yet continues to exist, albeit with fear or favour yet enjoying the sublimity and the play of divinity on the stage of the materialistic Universe!

Akshara Brahma Yoga, chapter 8, stanza 6 of Bhagavat Gita states:

Yam yam vaapi smaran bhaavam tyajatyante kalebaram, tam tamevaiti Kounteyah sadaa tadbhava bhavitah/ or Kunti putra! Who ever ponders whatever feeling at the time of death, that very feeling would be crystallised and such life only was stated to be of superiority and death follows that very thought process.Gita is quoted further vide chapter 10-11 stanzas: *Teshaamsatata yuktaanaam bhajataam preetipurvakam, dadaami buddhi yogam tamyena maamupayaantite/ Teshaamevaanukampaartham ahamagjnaanajam tamahnaashayaamyaatma bhavastho jnaanadeepena bhaaswataa/* (My devotees of great faith and dedication worship me with love and attachment and I endeavour to provide them the ways and means of severe the shackles of agjnaana and illuminate the wisdom and the wherewith all from their darkmess. I seek to disseminate the theory of *jnaanaadeva kaivlyam* and thus grant them the brilliance of moksha via 'jnaana'.

Gita's Guna Traya Vibhaga vide chapter 14-stanzas 13-14 are relevant:

Aprakaasho pravrittischa pramaado moha evacha tamasyetaani jaayante vivriddhye Kurunandana// Yadaa satve pravriddhetu pralayam yaati deha bhrit, tadotamavidaam lokaan amalaan pratipadyate// Arjuna! Due to the intensity of 'tamo guna', impending death causes lack of body shine, lack of interest, forgetfullness and general illusion and evil thoughts. But predominance of Satwa Guna , death ushers purity of thought and cross-over to the threshold of illumination, quite notwithstanding the pains and body infirmities. Incidentally, dominance of Rajo guna would invariably end up rebirth as a human being while excessive dose of tamoguna the consequent birth of other species.

8. Manu Smriti -Achara Khanda

From the hitherto prevalent status of utter darkness, this Universe with neither pre-knowledge, nor features nor even cognizance, came to hazy awareness as at the genesis after the Maha Pralaya or the Great Extermination. As though inspired by the Supreme Power that is ' *avyaktam- shaswatam- anantam-vishnum- ajam-avyayam'* or the Inexplicable- Everlasting- Endless-All Pervasive-and Unborn, this Universe got reappeared. The Swayambhu then initiated the wondrous repeat of the Maha Tatwa, Pancha Bhutas of Prithivi-Aapas-Tejas- Vayu-Akaasha, but purely in 'Sukshma Swarupas' or Elemental and Subtle Forms and Energies.The fact of Manifestation or Symptomatic Expression of Paramatma was indeed symbolic and in the spheres of imagination as one might only perceive by the 'Antaratma' or one's own Inn er Vision. This Paramatma with the decision of re-creating the Universe and initiate the process of Srishti dropped His seed in the Elemental Water. This led to the manifestation of a Golden Egg into which Brahma Deva was seated as indeed the 'Srishti Pitamah'. *'Aapo naaraa iti proktaa aapovai Narasunavah--Narayana smritah' o*r a mass of water called 'Naara' and He who rests on water surface is 'Naara-ayana'; it is He who has his resting place as water preserves the Universe and its inhabitants. Shatapata Brahmana vide X.i.8 states: ' *Aapovaa idamagre salilame vaase, tasyaapameva Pratishthaah' -- apsu hi ime lokah pratishthitaah'.* He is avyaktam-nityam-'sat asat atmakam'or of the form of Reality and Illusion of the entire contents of the Universe as Prakriti better known as Brahma and His Play. Of this Golden Egg, the Supreme Self himself broke it into two halves named Dyuloka and Prithvi, while

the inter-connection was the Sky, Dasa Dishaas or Eight Directions as the permanent fixtures and the remainder as of elemental water. In other words, the entire Universe got manifested by half of the Golden Egg and the rest continues as an Unknown Entity, apparently submerged with the Unknown, probably of Water itself. Swayambhuta Shakti or the auto manifested energy viz. the Prakriti as per the express desire and decision of Parabrahma generated the 'Maha Tatwa' or 'Maha Atma' the Great Consciousness and the Super Soul as also the Tri Gunas or the Natural Characteristics or Instincts of Satvika- Rajasika-Tamasika 'swabhavas' or vibrations built into one's own Self. Thre along the Pancha 'Tanmatras' or Five Jananendriyas and Five Karmendriyas or the senses and the sensory organs were created to readily respond and react; such as the eyes to receive the signals of the Self for vision; ears for the signals of sound; skin to react to touch; noses to react to smells as also breath, and the reproductive organs to intake and offtake. The entire process of directing the organs is the 'manas' or the impulses of mind known also as brain the unique center of the action-reaction cycle. The shabda-sparsha-rupa-rasa-gandha or sound-touch- vision-taste-smell functons are thus organised by the mind and the Subtle Self Consciousness which is Paramatma is the mute spectator. Thus indeed that Unique Energy called Paramatma manifested as Maha Naarayana, the Primary or Elemental Pancha Bhutas, the Golden Egg, Brahma the Supreme Architect, who created the Maha Prakriti, Ahamkara or the Supreme Consciousness, Maha Tatwa, Praana, the Secondary Five Elements, and further Srishti. From the Pancha Maha Bhutas again Brahma coordinated the following: from the Akaasha the Shabda Guna which paved the way via Vayu, from the interaction of Vayu and sparsha resulted in Agni, Agni's formation is from Jal /water, the charateristic and form led to Prithvi, from Prithvi and Shabda led to 'rasa'; indeed, Parabrahma at the very beginning of Srishti had eventually led 'Shabda 'to 'Karma and Vyavastha' or Deed and Existence or Universal Set -Up / Establishment.Thus the coordination of the Seven Entities viz.Maha Tatwa, Ahamkara, Pancha Bhutas in subtle form led to Pancha Tanmatras. Thus the process of Srishti of Sthaavara-Jangamas or the Moveable and Immobiles was initiated by Brahma. Also the evolution of Vedas of Ruk-Yajur-Saamas as originated by Agni, Vaayu and Surya respectively.

Having explained the initiation of Dwijas or of Brahmana-Kshatriya-Vaishyas, illustrating the birth and austerities connected thereafter, the account of duties and responsibilities as applicable stage by stage are as follows; after the initiation, the Guru needs to instruct the vidyarthi about the duties of the personal purification or of 'Baahyaantara Shuddhi', behaviour pattern, and specifically the Upanayana and the consequent precepts of Shoucha, Aachara; Pratah, Madhyaana,Saayam Sandhya Vandana; Homa or Agni Karyas and study of Sciptures after aachamaneeya- hasta prakshalana and laghu vaasa or light clothing of 'dwivastra' facing north being 'Jitendriya'.Vedaadi pathana be initiated by Guru Vandana with folded hands and Guru Paada Vandana. Both at the beginning and end of the 'Adhyayana', the Teacher's feet be touched with 'Brahmanjali' or joining the palms of the disciple and touching the Guru's left foot with the Shishya's left hand and his right foot with right hand. The 'adhyayana'be initiated or concluded by the Guru's approval.

The 'adhyayana' is initiated and closed by the utterence of Pranava or the wholesome word of OM with emphasis at the beginning and tapering off at the close. This utterance of Pranava be pronounced by being seated on 'darbhaasana' or blades of kusha grass and wearing a 'darbhanguli' on ring finger followed by 'tri-praanaayaama' or breathing control thrice over with dedication. *Omkaaram chaapyukaaram cha makaaram cha Prajapatih, Veda trayaanniradruhud bhur bhuvah swariteeti cha/* Prajapati appears to have milked out Tri Vedas as the essence of sounds viz. A-U-M and the vyahritis of Bhur-Bhuvah-Swah. Further, Prajapati appears to have drawn the quintessence of Vedas as ' *Tat savituh'* or the expression of

the Sacred Rucha of Rik Verse 'Savitri' signifying AUM. Thus Sages of the remotest yore being Veda experts had synthesized 'Omkara Rupa Akshara' with the Three Vyahrits of Bhur-Bhuva -Svahah. Thus this 'Trika' or the phenomenon of three terms viz. Pranava-Vyahriti-Tripaada yukta Gayatri has emerged as AUM BHURBHUVATSVAH TAT SAVITURENYAM/ The belief is that this Mantra once sincerely pronounced thousand times outside the village-township for three years, on a river bank or in a forest all alone, the reciter would be purified of all sins of past and present, just as a serpent gets rid of its old skin attaining freshness.Such Gayari Japa is eligible to all the dwijas and those who neglect the recitation of this Rigveda Mantra and timely execution of the prescribed Rites are indeed blameworthy being undeserved of dwijatva. *Omkaara purvikastisro maha vyahritayo.avyayah, tripada chaiva saavitri vijneyam brahmano mukham/* or Omkaara along with the three Indistructible Maha Vyahritis and Tripadaa Gayatri is indeed the very face of Veda and that is how Vedadhyayana is on par with the Original Creator of the Universe Brahma Deva Himself. Those human beings who continuously meditate Gayatri Mantra for three years are as prescribed have ample chances to visualise Brahma Himself and like Vayu Himself become freed from the schackles of 'Samsara'would accomplish celestial vision. *Ekaksharam param brahma prananymah param tapah, Savitryastu param naasti maunat satyam vishishyate/ Ksharanti sarva vaidikyo juhotiyajatikriyah, aksharam dushkaram jneyam brahma chaiva prajaapatih/* or The Singular Word OM is of Parabrahma Vaachka, while 'Praanaayaam'is by itself an illustrious 'Tapas' and Gayatri Mantra is not only outstanding but the deepest form of Truthful and hearty Meditation. Indeed Yagjna Yaagaadi Sacrifices might have built-in blemishes and thus subject to some variatios of the positive effects sometimes, but the Single Word of OM is imperishable and everlasting! Thus the monosyllable OM is the highest Brahman; three suppressions of the breath are the best form of austerity, but nothing surpasses Savitri the Etrtnal Truthfulness)

Chapter Eleven : (A pure brahmana who weds only for the sake of securing offsping in order to perform 'jyotishtomaadi yagnas' seeks to consider guru and parents in high esteem and liberally spend his property for the sacrifices as also for vidyarthis of vedas and the sick. Only such Brahmanas are stated to be sanaataka brahmanas who are appropriately called as 'dharma bhikshus' or mendicants of dharma as a chunk of their property should be in tune with the proportion of their vidya and knowledge. In fact any of the dwijas who liberally give away to the needy of them food and valuable gifts in kind or cash just outside the enclosures of the sacrifices. The King too would with pleasure distribute valuables to all the learned veda vidwans much more liberally. In case, a veda pandita seeks to wed again just for sensual pleasure, the king might approve of such weddings but the monetary advantage of a son to be born should have a right of the royalty to take advantage of the second wedding. In any case, those veda vidwans who might be living alone part with funds with liberal and open-minded outlook should attain swarga. A householder who possesses three years of earnings in store is capable of performing a soms yajna and soma rasa. Any dwija who does not have sufficient funds but still performs the yagna for a year and drinks soma juice might not have little impact since such soma would apparently at the cost of the suffering of his family members and eventually when that dwija dies the daana kriyas performed by his sons would become fruitless. Even otherwise the cries of grand parents, parents, wife, and children resound hundred times out of sheer desperation for want of adequate food. In respect of kingship, if a dwija performs som yagna without royal approval if a yagna is performed one 'anga ' or a part remains stuck. Further if a sacrifice requires a specific article say a sacrificial animal required from a vaishya merchant and secured by force and some how manages the completion of the yagna, that sacrifice too becomes wasteful. But if that article required is voluntarily given away by a low class person 'free' that

again becomes ineligible as that low caste has no relevance of the sacrifice. But if another dwija possessive of adequate supply of any material say of cows, volunteers to supply the same for the sake of the sacrifice, but not by fraud of threat. Those who gives charity secured from bad characters to those of needy and men of virtue both the giver and the taker together make a boat to ride by crossing a stream, then the giver and the taker both get blessed. Always the performers of yajnas and their resources are considerd as 'deva dhana' or the prosperity of devas and that of wasted propery of others is named as 'asura dhana'. If the king does not punish those of asura dhana then the king him self does not react to the asura dhana then the king himself allows the brahmanas to live fuller life and he and his family allows them to be impoverished. Even as the head of the society allows this kind of position, a brahmana vidwan would never stoop to the indignity of extending a begging bowl to the lower class to protect his kula dharma of performing sacrifices. Such a brahmana without straining his own resources in his next life be rather cursed to turn as a vulture or a crow while another dwija if approached to donate then the latter would in his next life again would live on the crumbs of that accursed vulture! Even if Soma yagnas involving animal sacrifices are involved, one might perform Vaishwanari Ishti. Vishva Devas and Sadhyas and by sages sought to observe exceptions to the main regulation as that might not be too effective. In fact a true Brahmana whose power is enormous could even lash his tongue against the evil; kings might punish the enemies like wise. They might, as suggested by Astharvan and Angiras Maharshis take to 'abhichaara and dushta prayogas' suggested by abhichara mantras contained in Atharva Veda and destroy enemies by mantras and homa kriyas! A kshatriya uses his physical prowess , and vaishyas by wealth and a brahmana could resort to evil practices. But *Vidhaataa shaasita vaktaa maitro braahmana uchyate, tasmai naakushalam bruuyaanna shushkaam giramorayet/* or a brahmana as Vidhata Brahma declared as the one to observe his duties and teaches his sons and pupils to learn the prayaschitta dharmas or atonement regulations and the benefactor of one and all as a friend, philosopher, and guide. No woman nor person of half-knowledge, nor a boaster, nor a person of duties should never approach Agnihotra as that might not affect Agni which is pure for ever but certainly affect eventually. Such persons especially women assume the role of a 'hota' are certain to reach 'narakas' as a hota is qualified to 'vaitana' rites and shrota karmas learnt from Vedas. Those who donot respect and give adequate dakshina, the dwija becomes an 'anaahitaagni' and deviod of 'aadhana phala'especially in kindling sacred agni to Prajapati in referenc to animal sacrifices. Yet, even though a dwija is self controlled with ideal 'dharma pravatana' if neglects of the duty of giving adequate compensation of dakshina for any yagjna kaarya is incorrect ; in fact if the karta desirous of fame, swarga, longevity and good offspring need not take up such agni kaaryas! Also an agnihotra brahmana is unable to maitain regularity of daily agni karyas in the mornings and evenings must perform chandraayana vrata. [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) *Maasasya krishna pakshadou graasaanadya chaturdasha, Graasaa pachaya bhojeesan paksha shesham samaapayet/ Tathaiva Shukla pakshaadou graasamekam bhunjeeta chaaparam, Graasopachaa bhojeesan pakshashesham samaapayet/ Shuklapratipadi graasamekamupakramya pratidinamekaika graasa vriddhaya, Purnimaayaam panchadasha graasaah evam pratidinaa ekaika graasahaane sati/ Amavaa syaayaam upavaasa iti, Madhya sthalyaadava 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 donewith 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 unintetional sin is worthy of pardon by such penance but an intentional negligence deserve more severe prayaschithas!

Further stanzas state. (In the past lives as in in the case of the ongoing , a dwija might have committed an unpardonable sin by commission or omission is stated to forbid an interaction with persons of virtue unless a 'prayaschitta' is performed. Quite a few persons behave as if their conduct is blemishless; he or she might have stolen gold jewellery especially of a brahmana and such blemishworthy person would have diseased finger nails, or as drinker or hard liquor would possess black teeth, a miser of unbearable body smell, a brahmahatya committer of tuberculosis, a liar of strings of untruth gets defaced, a thief of foodgrains of improper body parts, a grain adultarator of undesirable fingers and of other other edible products of extra and redundant limbs; a stealer of food, clothes, Scripts and horses get punished by dyspepsia, dumbness, leprosy and lameness; a stealer of lamps, their extinguisher, an adulterer, committer of jeeva himsa become blind, squint, limb swellings and specified body disorder respectively; *Annahartaamayaavitvam maukyam vaag apahaarakah, vastraapahaarakah shvaitryam pangutaamashvahaarakah/Himsayaa vyaadhi bhuyastwam rogitwaamahimsayaa/* In this manner, due to their shortcomings in the present or earlier births, human and other beings are born as insensitive, dumb, blind, deaf, and deformed, and those of normal virtue spurn them off. Since such human beings would not have performed adequate atonments, they bevome liable to such deformities. *Brahmahatyaa suraapaanam steyam gurvanganaagamah, mahaanti paatakaanyaahuh sansargashchaapi taih saha/* or brahmana hatya, suraapaana, thieving, guru stree vyabhichaara, are considerd as mama paatakas or their equivalents. Indeed blatant lying to impress others, complaining to authorities, falsely implicating others as complaints to teachers and elders are as heinous as brahma hatyaadis. Veda tyaaga/ Veda ninda, untrue and misleading evidences, mitra droha / mitra vadha, eating forbidden food, and consuming deha visarjanas are six abhorable habits as irremediable disorders of human life. Swindling deposits of treasures, horses, silver articles, land, diamonds and precious st ones, is as condemnable as stealing gold. Vyabhichaara with sisters, other women, low class strees, and such are as abhorable as 'guru bharyaa gamana'. Harassing and physical torture of cows, and far worse than by killing them , performing sacrifices and agni karyas for the detestable criminals, para sreee gamana, self selling like chandaalas, neglect of teacher, parents, wife and sons, Vedaadhyana and nityaagni at home, allowing weddings of the younger brother first by way of kanyaa daana with agni saakshi and full social interaction; kanyaa dushana, charging interst on loans without being a vaishya; vrata bhanga kaarana, selling off one's jalaasaya, wife, child, and so on; non performance of upanayana to sons as per dharma, bandhu tyaaga/ dushana', allowing the education of children by corrupt practices, selling off certain possesions unworthy of sale; assuming total authority of gold and precious jewellery by being a brahmana, total control of mines, factories, mechanical works, allowing wife's veshya vritti, practice of vashikarana and mrityu kaarana means of living, cutting trees as firewood for no special reasons of 'punyaaagni karyas' but for eating prohibited food; continued practice of being indebted, study of 'asabhya' or objectionable books and literature and practice of unworthy songs and dances; stealing foodstuffs and animal fodder, vyabhichaara with intoxicated women in brothels; killing females, low class persons, vaisya-kshatriyas, and naastikata or atheism are all called glaring 'upapaatakas'.Out- right insulting, beating and manhandling Brahmanas, drinking intoxicating liquors, cheating and resorting to unnatural 'purusha

maithuna'are stated to be of 'gati bhramsha' and 'jaati bhramsha' leading to irretrievable sins. Once taking to the heinous path of killing donkeys, horses, camels, elephants, goats, sheep, fish, snakes, buffalos, the offence should pave the path of evil and liable to 'samkarikarana'. Approvingly accept gifts from the degraded class of the society, taking to the duty of trade and business without being a vaishya, providing labour and service to the lowest class, and taking to utter faleshood is named 'apaatrikarana'. Torturing and killing worms, insects, birds, and such helpless once caught, spoil flowers, creepers, plants, and trees is the degraded 'maalini karana'.) Now, the prayaschittaas or atonements further: (71-188) As to how, *Brahma hatya and range of sins* perpetrated be expatiated is now explained in detail: Brahmahatya or the killing of brahmanas requires reside in a forest for twelve years subsisting on alms or on fruits and roots and the hut should indicate a flag of a human skull. Alternatively, the person concenred might consent to an arrow rain by a few vidwans or archers or thrice over be thrown into blazing fire and burnt headlong for survival. Or, the offender might perform a horse sacrifice like swarjita, gosavana, abhijit, vishwajit, trivrit or agnishthat. Or the guilty responsible for the killing of brahmana could walk hundred yojanas -a mile or 1.6 km, reciting Vedas with no food but with limb control. Yet another alternative might be to give away his deposits or atleast the life long maintenance of the victim's immediate heir or to a learned vidwan brahmana. Further alternative might be to subsist on sacrificial food and walk the entire course of River Saraswati reciting a Veda Samhita thrice over all along the distance.For a period of tweve years, the killer of a brahmana might alternatively dwell with head shaven in a cowpen or a hermitage under a tree at the outskirts of village. Yet another alternative could be to save the life of cow or another brahmana. Further alternatives of expatiation of comitting brahma hatya maha paataka are stated as under: if the perpetrator fights with robbers of the killed brahmana's property thrice even being hurt badly; takes a vow to become chaste with mental equilibrium and carry on his life with chastity for twelve years; make a confession before an assembly of brahmana-kshatriya-vaishyas at the conclusion of a sacrificial yagjna: *Dharmasya braahmano muulamagram raajanya uchyate, tasmaat samaagame teshaameno vikhyaapya shudhyati/ Brahmanah sambhavenaiva devaanaamapi daivatam, pramaanam chaiva lokasya brahmaatraiva hi kaaranam/* as kshatriya is the enforcer of the laws prescribed by brahmanas on the backing of Scriptures his presence should be essential in such confessions. Indeed by the birth of brahmanas as facilitated by Devi Savitri's origin which thus worked upwards to ascetatin about Devatas as originated by Devi Savitri as evidenced by Vedas. Atleast three illustrious Vidwans of complete knowledge of Vedas might indicate the purification of brahma hatya as the final word of the prayascchitta then the culprit be exonerated. Any brahmana worth his salt himself would admit and concentrate within would himself suggest self purification by any of the alternative means prescribed by the Laws of Manu. The series of samskaaras eversince a 'garbha viccheda' or abortion or proper conception are well known to vedic panditas and likewise he sure would be aware of the atonement of brahma hatya. The prayaschitta of killing a kshatriya or a vaishya or a garbhavati stree be too prescribed as in respect of brahma hatya. Similarly providing false and misleading evidences, guru ninda, thefts of deposits, and one's friend and much worse his wife would certainly demand atonement. Unintentional killing of a brahmana is prescribed but intentional murder has no atonement.

Chapter Twelve : Dwijas who were not at the appropriate time might not have learnt gayatri mantra at the time of upanayana properly must observe three kriccha vratas and re-initiate them properly as pescribed and have them taught veda jnana under a guru, besides take them away from such occupation as unbecoming of the specific occupation prescribed for them. Similarly brahmanas be taught to refrain from reprehensible occupations to earn properties but observe austerities initially by performing gayatri mantra

three thousand times with 'baahhaantara shuchi' seated on a cow-shelter subsisting on milk alone for without accepting gifts from the unworthy but acquiring the qualification of a brahmana and enquiring of a co- brahmana as to whether he had then become a fulfledged brahmana deserving of becoming of so. His erstwhile sins of 'abrahmanatwa' by non performance of the essential duties expected of him by adopting practices for earning money wrongly as managing the obsequies of non-brahmana strangers, or practising unbecoming 'abhichaara doshas' like black magic, be washed away by observing three kruccha vratas. By the negligence of 'sharanaagatas'and teaching wrong clieantele, should subsist an barley water for a year. If bitten by a dog, jackal, donkey, a horse, camel or pig he should perform 'praanaayaamas'. Those who seek to eat outside a pankti or along with others as 'apankyata' only the sixth meal in the evenings due to their erstwhile past blemishes would have to recite veda samhitas and daily duties including complete homa karyas to enable him to reinstate him to total brahmanatwa for a month. Also a brahmana rides in a carriage drawn by camels or donkeys the atonement would be to bathe in nudity and perform several 'praanaayaamaas continously. Once a brahmana due to pressure of nature's call suddenly with or without washing inside or outside waterflows gets back and perform the ablution outside a village or township washing his clothes and touching a cow for recovery from impurity. A snataka or pure brahmana neglects or skips for whatever reason his daily duty or duties should also skip his bhojanas that day and night. Humkaara or reprimanding sound and addressing him in ekavachana without respect especially to elders oaugt to express forgiveness and apologies. Similarly if a co-brahmana strikes him in a mutual argument and even tightens him to suffocation or even use a stick should with certainty get punished in narakas for thousand years, especially in shedding blood. The prayaschitta for offsetting the offence would be observing a kruccha vrata for showing a stick or an atikriccha for beating till blood drops on earth. This is stated as this kind of atonenent viewing the intensity of the crime. Now, the kind of prayaschitthas adopted by Devas, Pitru Devas and Maharhis are described. A prajaaatya kruccha vrata observing by dwijas should be as follows : *Tryaham praatastryaham saayam tryaha madyaad ayaachitam, tryaham param cha naashneeyaat praajaapatyam charan dvijah/ Gomutram gomayam ksheeram dadhi sarpih kushodakam, ekaraatropavaasashcha krichhram saantapanam smritam/* Prajaapatya kriccha vrata observing by dwijas should be to eat food in the mornings for three days, in the evenings for three days and for another three days unsolicited meals, and the remaining three days for total fasting thus this vrata is for twelve days. *Gomutram gomayam ksheeram dadhi sarpih kushodakam, ekaraatropavaasashcha krichhram saantapanam smritam/* or Saantapana kruccha vrata involves eating the mix of cow's urine, cowdung, cow's milk, curd, ghee and decoction of kusa or darbhas and subsist for a day and after fasting that night too is called so. *Ekaikam hlaasamashneeyaat tryahaani treeni purvavat, tryaham chopavasedantyamatikrichhram charan dvijah/ Taptakrichhram charan vipro jalaksheeraghritaanilan, pratitryaham pibedushnaan sakritsnaayee samaahitah/* or Those dwijas who have to observe Ati kruccha vrata need to observe fasting three evenings, three mornings, and unsoliscited food for three day-nights for eight full and days complete fasting. Tapta kruccha is to be observed by taking one normal bath and for three days inside a hot water pool for three days and another three days survive by drinking hot milk for additional three days, three more days with hot ghee and yet another day with hot wind. *Yataatmano apramattasya dvaadashaahamabhojanam, paraako naama krichhroyam sarvapaapaapanodanah/ Ekaika hlaaasayet pindam krishne shukle cha vardhayet, upasprisham strishavanameta tchaandraayanaam smritam/ Etameva vidhim kritsnamaachared yavamadhyame, shuklapakshadiniyat ashcharansh chaan draayanam vratam/* or Dwijas with cool and self control should observe complete fasting for twelve days committing no deviations from dharma to satisfy once own conscience is called Paraak kruccha vrata, while Chandrayana vrata is called three times bath and through

krishma paksha reduce the intake of fist ful and saltless intakes a day-night each day and in Shukla paksha increase such intakes of fistful bhojana a full day.Similarly 'Yava -madyahna bhojana' of barley-corn while 'havishyaanna' or sacrificial food at 'madhyaahna' or noon time is called 'Yati madhyana bhojana'. A vipra takes just four mouthful food one in the morning and one in the evenings then thatis known 'shishu chandrayana'. Those who consume only 'havishaanna' during a month for 240 times are certain to reach chandra loka after his demise. Chandraayana vrata is observed by Adityas, Rudras, Vasus and Maruts besides Maharshis and too as means of atonement. Now, the general guide lines of Dharmaacharana. Nitya homa kriya and ideal conduct practisng : *Ahimsa satyama krodhamaarjavam* or non violence, thruthfulness, peacful conduct and pleasong manner.Besides performing Gayatri Japa and of other deities regularly as prescribed, one should as per one's own capacity, besides atoning for lapses including *gupta paapas* or concealed sins should get purified from time to time. [Vishnu Smriti by Maharshi Vishnu describes guta paapaas very briefly: Prayaschittas for performing Gupta-Doshas or secret sins: Molestations of under-age or old women demand Ati Kruccha Vrata Brahmana hatya sin requires Aghamaharshana Snaana in a running water flow, Pranayama sixteen times, single meal a day for a month, daana of a milch cow and so on as above. Drinking spirituous liquor and stealing golden items require Aghamarshana Snaana and Gayatri Japa by a thousand a day for ten days.Illicit relationship with Guru's wife calls for fasting for three days, reciting Purusha Sukta and Praaschitta homa. In fact, Ashwamedha Yagnya removes all kinds of Maha Patakas. Even as a routine, Brahmanas are advised to perform aghamarshana snaana, pranayaamas, Gayatri japa and paakayagnas daily as per Vishnu Smriti. Griha Sutras of Kaushika, Paraashara and Sankhyayana under-score, the need for Paaka Yagnas in favour of Devas, Pitrus, Manushyas, Bhutas and Atithis besides Baliharana.] A Brahmana should take baths three times a day and evenings and refrain himself from conversastions with otherwomen, low class and outcasts. In his leasure, he might keep standing during daytimes and in the evenings he might sit but in the nights should lie on the ground; brahmachaaris of dwijas ought to worship one's guru, elders and vidwans. As own ability Gayatri japa be maitained and so the penances for his indiscretions of recitals of sacred books, and mantras by regular homa prakriyas. Nothing like self confessed blemishes as one half of the blemish disappears as a serpent gets out from its worn out outer skin. That also leads to a confession of non-repeat lapse once again and that leads to self control as that kind of determination is observed : *manasa vaachaa karmana.* or by a purified heart, expression and deed. *Tapomulamidam sarvam daivamaanushakam sukham, tapomadhyam budhaih proktam tapo antam vedadarshibhih/ Braahmanasya tapo jnaanam tapah kshatrasya rakshanam, vaishyasya tu tapo vaartaa tapah shudrasya sevanam/ Rishayah samyataat maanah phalamuulaanila ashanaah,tapasaiva prapashyanti trailokyam sacharaacharam/* Indeed it is tapas and tapas alone that provides a shield against happiness and contentment to Devas and mortals too and Sages who had experienced and reaped the fruits thus besides veda vidwans. Bramanas are hence expected to make intense study, guide and practise dharma while kshatriyas provide security and defence, vaishyas facilitate trade and business while the low class provide services. Sages and Rishis surviving on 'kanda mula phalas' visiting trilokas foresee the activities of 'charaachara' beings as also of celestial devas too. All the facilities of auoshadies and of health requirements and vidya which are availabe aplenty to devas too are blessed to Maharshis too. All kinds of possible human shortcomings are conquered by them as in respect of devas also. Tapas and austerities as accomplished with great hurdles and incessant endeavours would indeed uproot all kinds of human hardships at every step of life and it is hardly available to see much less discover any human being who is contented otherwise. Those whose inner conscience is afflicted by Maha Paatakas and Upapaatakas, besides numberless blemishes of human failures and hardships are natural corollaries of erstwhile flaws

unless corrected by due atonements and stern rigors. Even insects, serpents, birds, animals or trees, especially when they become aged and immobile too reach heavens with their conduct , control, and concentration called conscience or a kind of tapasya mixed with atonement. This precisely is what a human being especially dwijas should observe in their thoughts, expressions and deeds.Those brahmanas by way of the medium of yagjnaas seek to reach devas by invoking them do deserve and reap rich dividends.Prajapati instituted tapas as the only shastra and likewise Maharshis too learnt from vedas that tapas is the most outstanding dharma. This the reason why Devas too on visioning the utmost significance of tapas declared so too. Indeed Brahma himself signified brahmacharya, homa kriyas, timely meals, sacrifying 'raagadweshas' is called tapas.Vedaadhyayana, panchamahaa yagjnaanushthaana, and sahana or forbearance should burn off like fire with wood picks. Pranava OM and Vyahritis once recited along with sixteen Pranayamas a day for month long would certainly purify even those sinners of bhruna hatya or aborti on enforced by a brahmana. Kutsa Rishi's 'apah na shochuchadham' and eight ruchas of Rig Veda vide 1-vi.vii as also Vashistha Maharshi's 'pratistomobhirushasam' ref Rigveda vide 7-80.i and so on are referred to then also a person of suraapaana would get purified. Stealing of gold too would get the offender purified by reciting relevant ruchas viz. 'asya vamanasya phalitasya hetu' of Rigveda rucha 1-i-vi.v coupled with Shiva Sankalpa of Yajur Veda. The maha pataka of Guru bharyagamana could be erased by reciting 'havishyaanantara majara swaavadi' of rucha I0. Viii.88 and 'Sahasraseersha Purushah of Rigveda. Similarly the sins of pratigraha or acceptance of food from the non-deserving castes or outcasts,stealing of cows, flaws in pronouncing Vedas could all be instantly destroyed by the invocation of relevent devas by the adhyana of Vedas and Scriptures. *Yathaa mahaahradam praapya kshiptam loshtam vinashyati, tathaa dushcharitam sarvam vede trivriti majjati/ Richo yajunshi chaanyaani saamaani vividhaani cha, esha jneyastrivridvedo yo vedainam sa vedavit/ Adyam yat tryaksharam brahma trayee yasmin pratishthitaa, sa guhyonyastrivridvedo yastam veda sa vedavit/* or just as a bloc of earth gets dissolved in a running river it is in the same manner that 'maha paapas' are swallowed up by the Tri-Vedas. Rik-Yaju-Saama contain the totality of what Dharma is all about and hence one has the outstanding title of being a VEDAVITH.

Conclusion

Though Pranav represents advait Brahm still Adi Shankaracharya explained it in the form of Tatva, Mantra, Daivat Vigrah, Sarvamnaya moolak and Moksha. Hence it is very essential for all the sadhaks, whichsoever path they may be following, to know the detailed explanation of matras of Pranav. He quoted thus:

Sarvtatvmayah sarvmantr-daivat-vigraha,
Sarvamnayatmakashchayam Pranavah paripathyate,
Shabdbrahmatmana soyam mahaniurvan bodhakah:

Pranav is made up of three varnas A, U, M. All three represents Savamnaya. Pranav comprises of Urdhavshund, Madhyashund, Adhashund, Chandrakala and bindu. These three shund's are Som, Surya and Agni form three matras of Pranav.

In tantric scriptures 136 matras of Som, 116 matras of Surya and 108 matras of Agni have been detailed. All of them together lead to a total of 360, which represent the no of days in a year.

A U M anad bindu ch matrah panch yathakramah.

On the bases of five matras i.e A, U, Ma, Chandra and Bindu; Panchkram, kaal, panch amnaya Have been explained.Sixth matra is called Anucharya. These these six matras are associated with the six chakras in our body as shown below:

A	Srishti (Kram and Kaal)	Poorvamnaya	Swadhishthan
U	Sthiti(preservation)	Dakshinamnaya	Manipur
M	Laya(annihilation)	Paschimamnaya	Anahat
Nad	Anakhya	Uttaramnaya	Vishudhi
Bindu	Bhasa	Urdhavamnaya	Mooladhar
Ardhmatra	Anucharya	Adhramnaya	Mooladhar

These six matras then expand further into 16 matras. Further ten subtle matras as explained as below:

Kala1, Kalateet2, Shanta3, Shantyateet4, Unmani5, Manonmani6, Puri7, Madhyama8, Pashyanti9 and Para10.
The sixteen matras are divided into four different bhavas Sthul, Suksham, Beej and Turiya. Thus they lead to 16x4 = 64 matras. When they are taken as prakriti and Purush form then they expand to 64+64=128. When they are thought of as Sagun and Nirgun form then they become 128+128 =256 matras.

A-kaar kalas- Srishti, Ridhi, Smriti, Medha, Kanti, Luxmi, Dhriti, Sthira, Sthiti, Sidhi.
U-kaar- Jara, Palini, Shanti, Aishwarya, Rati, Kamika, Varda, Ahladini,
M-kaar- Tikshina, Raudri, Bhaya, Nidra, Tandri, Kshudha, Krodhini, Kriya, Utkarika, Mritu.

Bindu- Peeta, Shweta, Aruna and Gauri.

Naad: Nivriti, Pratishtha, Vidya, Shanti, Randhika, Dipika, Rechika, Mochika, Sukshama, Asukshama, amrita, Gyanamrita, Apyayani, Vyapini, Vyomroopa and Ananta.

These kalas have explained repectively as per Rig veda-Brahma-Srishti; Yajurveda-Vishnu-Sthiti ,Samved-Rudra-annihilation, Atharved-Ishwar-Sarvkaamprad, sadashivatmika and giver of bhukti as well as mukti.

The 64 matras which have been explained in the expansion of Pranav represent AMNAYA KRAM DIKSHA. Devi of this diksha and other kram devis which jointly form 256 matra devtas have been

explained in great detail in YATI DAND AISHWARYA VIDHAN, which was written by Adi Shankracharya.

A-16 matras, Kadikoot, Srishti, laghukramroop.

1.Sidhlakshami*, 2.Sidhkarali* (Bharat upasit guhyakali), 3.Sidhkaralika (Ramopasit guhyakali), 4. Sidhchand Kapalini, 5. Kamkala Guhyakali(Nayika). All these are Uttaramnaya devis, in Vishudhi chakra and devata is Dakini. 6.Unmani*(Nayika), 7.Poorneshwari*, 8.Bhuvna, 9.Bhuneshi, 10.Bhuvneshwari*. All these represent devis of Purvamnaya and reside in Swadhishthan chakra and devta is Kakini. Samyakubjika*, Ghor kubjika*, Veer kubjika, Vajra kubjika(Nayika), Aghor kubjika, Karm kubjika*. They all represent Paschimamnaya, reside in Anahat Chakra and devta is Rakini.

U- 16 matras, Hadikoot, Sthiti, Laghu-kram-antargat.

Adya Kali*, Mahaadya Kali*, Shamshaan Kali, Sidhi Kali, Dakshin Kali*(Nayika). All these come under Dakshinamnaya, reside in Manipur chakra, devta is Lakini.
Tarini*, Ekjata*, Ugratara, Mahaneel Saraswati, Mahaugratara*(Nayika). All these come under Adharamnaya, reside in Mooladhar, devta is Sakini.
Sharda*, Balatripura*, Balasundari, Balabharavi, Balatripursundari, Bala tripurbharavi*(Nayika). All these come under Urdhavamnaya, reside in Agya chakra and devta is Hakini.

M-16, matras, Sadi koot, Annihilation, Laghu-kram-antargat.

Chandika, Chamunda, Bhadrkaali Durga(annihilation), Mohini Matangi Saraswati. These come under Upamnaya's Nairityaamnaya devis. These four devis reside in west-north-east and south direction above Anahat and vishudh chakra is downward pointing.
Viprit Pratyangira Bhadrkaali, Bhadrakali(sritshti), Mahasaraswati*, Katyayini, Srishti Chamunda. All these come under Vayavyaamnaya, located above Manipur chakra and anhat is downward pointing.
Mahaluxmi, Tarika-tarini, Mahaluxmi*, Ugrachanda. They come under Agneyamnaya, reside above Swadhishthan in South-East direction, Manipur downward pointing.
Sthiti Chamunda, Panchvaktra Mahakali, Raktdantika, Dashvaktra mahakali, Trishakti Chamunda(Samhaar). They come under Ishanamnaya, reside in Nort-East direction above Mooladhar, Swadhishthan is downward pointing.

4.Ardhmatra, 31 matras(15 Sthiti, 15 Samhar and 1 alekhani), medha, Samrajya Kramantargat. Dakshinkali, Mahaugratara, Bala tripur Sundari, Guhyakali.Sidhkapalini, Kaamkalakali, Bhuvneshwari, Vajrkubjika, Aghorkubjika, Chamunda, Panchdashi, Laghushodashi, Shodashi, Mahashidashi, taradi shodashi, Alekhani(Anuttarvadini).

5.Ardhchandra, 25 matras, Laghu-kram-antargat.

Panchdashi(3), Laghushodashi(3), Shodashi(3), Mahashodashi(3),Saptdashi(1), Ashtadashi(1),Chatuhsamya 4(Kameshwari, Vajreshwari, Bhagmalini, Tripur Bahiravi), Panchsundari(1), Saptshambhav(7)

6.Naad, 63 matras, Laghu-madha-samrajya-kram-antargat.

Panchpanchika 25(Srividyalaxmi, Ekakshriluxmi, Mahaluxmi, Trishaktiluxmi, sarvsamrajyaluxmi, Srividyakosheshwari, Paramjyotikosheshwari, Paranishkala shambheshwari, Ajpa,Matrika, Srividyakalplata, Parijateshwari, Panchbaneshwari,Srividyakamdhuda, Amritpeetheshi, Sudhasu, Amriteshwari, Annpurna, Srividyaratneshwari, Sidhiluxami, Matangi, Bhuvneshwari, Varahi), Panchsinhasan 25 EAST(Balabhairavi, Sampatpradabhairavi, Chaitanyabharavi,Chaitanyabhairavi II, Kameshwari Bhairavi), SOUTH(Aghorbahairavi, Mahabhairavi, Lalitabhairavi, Kameshibhairavi, Raktnetrabhairavi),WEST(Shatkootabhairavi, Nityabhairavi, Mritsanjivni bhairavi, Mritunjayapara Bharavi, Vajraprasarini Bhairavi),NORTH(Bhuvneshi Bhairavi, Kamleshi Bhairavi, Sidhkauleshibhairavi, Damarbhairavi, Kaminibhairavi),UPWARD(Prathmasundari, Dwityasundari, Trityasundari, Chaturthisundari, Panchamisundari), Paraprasad(1), Sriprasad(1), Dashchakrshwari 10 (Tripura, Tripureshani, Tripureshi, Tripursundari, Tripurvasini, Tripurashri, Tripurmalini, Tripursidha, Tripuramba, Mahatripursundari), Mahatripusundari Chakreshwari.

BINDU- Laghumedha and Samrajyamedhantargat.

Sarvmantreshwari, Nirvaanvidya 7 (Poorvamnaya Nirvanbhuvneshwari, Paschimamnaya Nirvaankubjika, Dakshinamnaya Nirvandakshinkali, Uttaramnayanirvvanguhyakali, Adharamnaya Nirvanmahaugratara, Urdhavamnaya Nirvansrimahatripursundari, one more) Kubjika 9 (Aghorkub., Vajrakubj., Samyakub., Ghorkub., Veerkubj., Sidhkubj., Bhogkubj., Mokshakubj) Maya, Samya Vidya 5 (Srividya, Bagla, Kaalratri, Jayadurga, Chinnmasta), Ratnsundari 9 Kaamsundari, Tarasundari, Ramasundari, Mayasundari, Vaaksundari, Divyasundari, Parasundari,Nirvaansundari, Mokshasundari),Gayatri(17), Mahatripursundari 16, Dashmahavidya 10 (Kaali, Tara, Shodashi, Bhuvneshwari, Chinnmasta, Tripurbharavi, Dhumavati, Baglamukhi, Matangi and Kamla), Pashupat 8 (Srishti Pashupat, Sthitipashupat, Samharpashupat, Anakhyapashupat, Bhasapashupat, Nirvanpashupat, Gurupashupat, one more).

After doing mantra jap as per this sequence, only then one gets the right to chant Pranav mantra and receives its desired fruit.

AUM AUM AUM AUM AUM

ANNEXTURE ONE ON PRANAVA KALPA

praṇavakalpaḥ praṇavakalpaprakāśākhyabhāṣyayutaḥ

śrīḥ ।
ānandavanavidyotisumanobhiḥ susaṃskṛtā ।
suvarṇā'ṅkitabhavyābhaśatapatrapariṣkṛtā ॥ 1 ॥

viṣayasūcīpatram ।
adhyāyaḥ 1
1.1 praṇavajape paramahaṃsānāmevādhikārapradarśanam ।
1.2 praṇavakavacam, praṇavapuraścaryāvidhikathanam ।
1.3 praṇavahṛdayam
1.4 praṇavajapamahimā ।
śaunakādikṛtā sūtapraśaṃsā

adhyāyaḥ 2
2.1 śaunakādīnāmaṣṭottaraśatanāmaśravaṇapraśnaḥ ।
praṇavasya sarvadevātmakatvakathanam ।
aṣṭottaraśatanāmaṛṣyādivarṇanam ।
2.2 oṅkārādyaṣṭottaraśatanāmakathanam ।
tatra mātṛkāvarṇakrameṇākārādināmārambhaḥ ।
ñakāraṭhakārādināmnāmasambhavāttanmadhyanāmakathanam ।
lakārādināmadaurlabhyāttadupāntyanāmakathanam ।
aṣṭotaraśatanāmapāṭhaphalatadadhikārikathanam ।
2.3 atharvarahasyapraṇavaṣoḍaśanāmavarṇanam ।
uktaṣoḍaśanāmakathanaprayojanam ।
ṣoḍaśanāmapāṭhaphalakathanam ।

adhyāyaḥ 3
3.1 praṇavapañjaravarṇanam ।
sarvaśāstravittvarūpapañjarapāṭhaphalapraśaṃsā ।
3.2 praṇavanāmamālāmantravarṇanam ।
praṇavanāmamālāmantrapāṭhaphalakathanam ।
3.3 praṇavagāyatrīvarṇanam ।
praṇavagāyatrītātparyārthakathanam ।
praṇavagāyatryakṣarārthavyākhyānam ।
3.4 praṇavayantrapratipādanam ।
mantradevatāprakāśikoktaṃ tallakṣaṇam ।
praṇavayantralekhanavidhiḥ ।
3.5 vedāntārthaparapraṇavastavarājavarṇanam ।
stavarājaśravaṇādiphalakathanam ।
3.6 praṇavanavāṃśaguṇamāhātmyādiprakāśakākṣaramālikāstotravarṇanam ।

tatra navāṃśaviśiṣṭoṅkāradhyānavidhiḥ ।
navāṃśāntargataprathamāṃśā1kārasya viṣṇurūpeṇa dhyānam ।
2 ukārāṃśasya brahmarūpeṇa dhyānavidhiḥ ।
3 makārāṃśasya śivasvarūpeṇa dhyānavidhiḥ ।
4suṣuptisamaṣṭyātmakarūpaprapañcākāraṇeśvararūpeṇa
bindvaṃśadhyānavarṇanam ।
5sadāśivarūpaśabdabrahmasvarūpeṇa nādāṃśadhyānam ।
6 sarvambījabhūtoṅkāradhyānavidhiḥ ।
7 oṅkārarūpadevīdhyānam ।
8 ardhamātrātmakapraṇavadhyānam ।
9 śāntākhyanavamāṃśadhyānavidhiḥ ।
oṅkārākṣaramālikāstavapāṭhaphalakathanam ।
3.7 praṇavānusmṛtivarṇanam ।
anusmṛtyanusandhānaphalaśrutiḥ ।
3.8 aṅgastutyādyanusmṛtyāṅgajapapraśaṃsā ।
aṅgaśravaṇena śaunakādīnāṃ harṣastatkṛtasūtotkarṣavarṇanam ।

adhyāyaḥ 4
**pārvatyānandadāyakapraṇavagītāvarṇanārambhaḥ ।*
**gītāśabdārthaḥ ।*
**tārakabrahmadhyānātpārvatyāstatsākṣātkāraḥ ।*
**videhamuktau jīvanmuktau ca dhyātṝṇāṃ sthitivarṇanam ।*
**sākṣātkāraviśrāntikāle ākāśavāṇyā kṛtaṃ*
devīpraṇavajapādipraśaṃsāvarṇanam ।
**praṇavajape sannyāsināmeva tatkalpaśravaṇādau ca*
caturṇāmapyāśramāṇāmadhikāraḥ ।
**praṇavasyaiva sarvātmakatvaṃ brahmatadvidyātmakatvaṃ ceti pratipādanam ।*
cidātmana eva sarvadraṣṭṛtvam ।
**uktārthapratipādakatalavakāropanidākhyānasūcanam ।*
**praṇavārthajñānāya śravaṇādividhānam ।*
**sata evātmano'vasthātrayajīvanmuktyādiriti kathanam ।*
**brahmādvayasiddhāvupaniṣadādipramāṇapañcakavarṇanam ।*
**uktārthakā"kāśavāṇyāḥ pārvatīmukhācchravaṇe*
śivayostanniścayavarṇanam ।
**kuṭīcakādīnāṃ paramahaṃsavatpraṇavajape'nadhikāra iti varṇanam ।*
**yatibaṭunārīṇāṃ gāyatrīpraṇavamantrajape doṣakathanam ।*
**gāyatrīgītāgāyanaphalaśrutiḥ*

adhyāyaḥ 5
dvaipāyanaśabdārthaḥ ।
sahasranāmaśravaṇārthaṃ śaunakādipraśnaḥ ।
sūtoktaṃ praṇavasahasranāmapraśnapraśaṃsāvarṇanam ।
sahasranāmarṣyādivarṇanam ।
sahasranāmadhyānam ।
Om̃kārādisahasranāmaprārambhaḥ ।

yathāsambhavamakārādivarṇānukrameṇa nāmāni ।
saṅkhyāpūrakarudrādhyāyīyanāmakathanam ।
śivaśabdārthaḥ ।
bhaktyatiśayāccaturthyantasambandhyantanāmakathanam ।
sahasranāmapāṭhaphalavarṇanam ।
granthasamāptiḥ ।
yatipravaragaṅgādharendrasarasvatīviracitena praṇavakalpa
prakāśākhya-praṇavabhāṣyena samalaṅkṛtaḥ
praṇavakalpaḥ ।

atha prathamo'dhyāyaḥ ।
śrīgaṇādhipataye namaḥ ।
gurugaṇapatiśambhuśrīśavāṇīśadurgā-
raviśaśiśucimukhyānsarvagīrvāṇanāthān ।
praṇavamapi ca vedān vyāsapūrvāṃśca natvā
praṇavahṛdayakalpaṃ vyācikīrṣe śivoktam ॥

praṇavajapadhyānārthavicārādau yajñadānatapoviśodhitacittānāṃ
tīvramumukṣāparyavasitasādhanasampannānāṃ brāhmaṇānāmevādhikāra iti
pradarśanārthamākhyāyikā prastauti--

satrānte naimiṣāraṇye śaunakasya mahīyasaḥ ।
āsīnaṃ muniśārdūlaṃ sūtaṃ paurāṇikottamam ॥ 1.1.1 ॥

**satrānta ityādinā* ।mahīyasaḥ mahattarasya kulapatiriti yāvat ।*
abrāhmaṇasya sūtasya kathaṃ brāhmaṇebhyaḥ praṇavatattvopadeśe adhikāra
iti āśaṅkāvāraṇāya
viśinaṣṭi muniśārdūlamiti, paurāṇikottamamiti ca ।
yāvatpurāṇopadeśakālavyāsavaraprasādaprāptabrāhmaṇottamatvasārvajñyādi-
sarvakalyāṇaguṇasampannamiti bhāvaḥ ॥ 1 ॥

samāgatya parīkṛtya śaunakādyā maharṣayaḥ ।
yatheṣṭāḥ satkathāḥ puṇyāḥ paryapṛcchan mumukṣayā ॥ 1.1.2 ॥

samāgatya vidhivadupagamya, parivṛtya parivārya, ``upasargasya
ghañyamanuṣye bahulam'' ityatra bahulagrahaṇādanyatrāpi dīrghaḥ ।
yatheṣṭāḥ yathābhilaṣitāḥ ।mumukṣayeti sādhanacatuṣṭaye
utkaṭamumukṣāyā eva sarvasādhanasampādane śravaṇādijñānaphalānte
vyāpāre prasahya pravartakatvapradarśanārtham ॥ 2 ॥

mantrānprasañjayaṃstatra śaunakaḥ pratyabhāṣata ।
śaunaka uvāca--
sūta sūta mahāprājña vyāsaśiṣya mahāmate ! ॥ 1.1.3 ॥

tatra teṣu pṛcchatsu muniṣu madhye sarvābhiprāyajñaḥ śaunako
mantrānprasañjayan avaśyavarṇanīyatayā prastāvayan, pratyabhāṣata
apṛcchat ॥ 3 ॥ tatrādau svābhilaṣitamantrānuvarṇane tava

sāmarthyamastyevetyāśayenāha

śrutāḥ purāṇasaṃsiddhāḥ mantragopyāśca tatkathāḥ । satkathāḥ
kṛṣṇadvaipāyanādviṣṇostatkaṭākṣastvayi prabho ! ॥ 1.1.4 ॥

**śrutā iti sārdhena*, sākṣādviṣṇoḥ kṛṣṇadvaipāyanāt*
śrutāstvayeti śeṣaḥ । tasya kṛṣṇadvaipāyanasya kṛpākaṭākṣaśca
brāhmaṇyasārvajñyādisampādakatvasya prasṛtaḥ । ataḥ prabho
samartha ! ॥ 4 ॥

ajñātaṃ tava nāstyeva tasmātpaurāṇikottama ! ।
saptakoṭimahāmantrāḥ sāṅgopāṅgā jayanti vai ॥ 1.1.5 ॥

jayanti japituḥ pāpaduḥkhādyabhibhavanti phalotkarṣeṇa sarvotkarṣaṃ ca
prāpayanti ye, ityarthaḥ । vaiśabdaḥ prasiddhau ॥ 5 ॥

apavargapradaḥ ko vā tatra no vada bhūsurāḥ ।
yajjapānmucyate janturjanmasaṃsārabandhanāt ॥ 1.1.6 ॥

tatra teṣu mantreṣu, bhūsurāḥ adhikāriṇaḥ viṣṇoḥ, paraṃ padaṃ mokṣaṃ
yānti prāpnuvanti । pāṭhāntare he bhūsureti sūtasambodhanaṃ vyāsānugrahaṃ
labdhvā brāhmaṇyasūcanārtham ॥ 6 ॥

ityukto munibhiḥ sūtaḥ provāca munisattamān ।
sūta uvāca---
bho bho he munayaḥ śreṣṭhāḥ ! sādhu pṛṣṭaṃ mahātmabhiḥ ॥ 1.1.7 ॥

**munibhiriti* ॥ uktaprakāreṇa śaunakamukhena uktaḥ pṛṣṭaḥ*
sūtaḥ । bho bho iti pūjāvacanasya bhavacchabdasya ``vibhāṣā
bhavatbhagavadaghavatāmoccāvasyeti (vārttikena) kṛtautvasya
abhīkṣṇyadyotanāt ``nityavīpsayoriti kṛtadvivacanasya
sambudhyantasya prayogo, na tu sambodhanamātradyotino
nipātasya, tena sambodhanadyotino heśabdasya na paunaruktyam,
vācakānāmevoktārthānāmaprayogo na tu dyotakānāṃ, bahubhirapi
dīpairekasyārthasya dyotanadarśanāditi vā na paunaruktyā doṣaḥ ।
athavā bho bho iti prādhānyācchaunakasya sambodhanam, he munaya
ityanyeṣām । mahātmabhirbhavadbhiḥ sādhu pṛṣṭam ॥ 7 ॥

teṣāṃ mumukṣāparyavasitasarvasādhanasampattyā śravaṇādhikāralakṣaṇaṃ
śraiṣṭhyamuktamupapādayati - var śraiṣṭhyamupapādayati

saṃsārāsārabuddhīnāṃ mokṣecchā bhavati dhruvam ।
śārddūlapaśujātīnāmāśramaprāntavartinām ॥ 1.1.8 ॥

**saṃsāretyādinā* saṃsāraḥ na vidyate sāraḥ satyanityaparamānandalakṣaṇaḥ*
puruṣārthoṃ yasmiṃstathāvidhaḥ sārasukhaviruddhaduḥkhapracuraśceti
buddhiryeṣām । anena nityānityavastuviveka

ihāmutraphalabhogavirāgaśca teṣāṃ darśitaḥ । var virāmaśca
*śamadamādisampattiṃ darśayati-*śārdūleti* ॥ yadā vaḥ āśramaprāntavāsināṃ*
śārddūlagavādipaśujātīnāṃ naisargikamapi parasparavairaṃ nāsti tadā
vastatkuto'sti, ataḥ vo vāñchitaṃ
praṇavarahasyaṃ vakṣyāmīti pareṇānvayaḥ ॥ 8 ॥

apavargapradaḥ ko vā mantra iti praśnasyottaratvena praṇavamevāvadhārya
prastauti
nāsti vairaṃ kuto vo'sti tato vakṣyāmi vāñchitam ।
apavargaprado nūnaṃ praṇavānna paro manuḥ ॥ 1.1.9 ॥

**apavargaprada ityādinā* ॥ 9 ॥*

tato yūyaṃ tamevetthaṃ mantraṃ japata sattamāḥ ! ।
nṛsiṃhamantrarājādyāstāratamyaphalapradāḥ ॥ 1.1.10 ॥

tāratamyaphalapradāḥ sakāmānāṃ kāmyaphalapradā,
niṣkāmānāṃ kramamuktipradāḥ ॥ 10 ॥

tasmājjapata taṃ yūyaṃ sāṅgaṃ manumanuttamam ।
atraivodāharantīmamitihāsaṃ purātanam ॥ 1.1.11 ॥

(brahma vai satyaṃ satyaṃ punaḥ satyam)
taṃ praṇavaṃ, sāṅgaṃ vakṣyamāṇāṅgasahitaṃ manuṃ mantram ।
``yat brahmavidyayā sarvaṃ bhaviṣyanto manuṣyā na manyante,
kimu tat brahmāvedyasmāttatsarvamabhavaditi, brahma vā idamagra
āsīttadātmānamevāvedahaṃ brahmāsmīti, tasmāttatsarvamavaditi"
śrutau yathā brahmetyajñātasvatattvaṃ prāk brahmavidyādhikāri tadeva
pramāṇasākṣīkṛtasvatattvabrahmavidyāphalamiti darśitaṃ, tathā
atrāpi prāk upāsanādinā anāvirbhūtasvatattvā sādhakabuddhirūpā
praṇavātmikā umeva praṇavavidyā'dhikāriṇī paścācca
praṇavopāstyādinā āvirbhūtasvatatvā saiva saupāstyādiphalamiti
pradarśanāya praṇavākṣaradyotitābhidhānāṃ brahmavidhidevatāṃ
pārvatīṃ praṣṭrītvena praṇavārthabhūtaṃ śaṅkaraṃ ca vaktṛtvena
parikalpya sāṅgapraṇavakalāvadhāraṇopāsanaphalāvāptiparyanta-
vyāpārānuvarṇanenānādikālapravṛttāmākhyāyikāṃ
*prastutānuvarṇanasiddhyarthamavatārayati *atraiveti* ॥ 11 ॥*

purā gauryā mahādevaḥ pṛṣṭo vyācaṣṭa bhūsurāḥ ।
kadācidīśvaraḥ śambhustapastepe himācale ॥ 1.1.12 ॥

vyācaṣṭa vividhāṅgakalāpasahitamācaṣṭeti saṅkṣipyoktiḥ,
*tāṃ vistareṇa vivṛṇoti *kadācidityādinā* ।īśvaraḥ*
sarvaśaktisampannaḥśambhuḥ sarvasukhakaraḥ, anena
śiṣyānugrahasamarthaḥ paramadayāluśca guruḥ syāditi sūcitam ।
tapaścaraṇādikathanaṃ tu tapasvina eva guravaḥ śuśrūṣāparāneva
śiṣyānupadiśeyurityācāraśikṣaṇārtham ॥ 12 ॥

pārvatī kanyakā bhūtvā devaṃ śuśrūṣayā sadā ।
toṣayāmāsa tāndevastuṣṭaḥ provāca sasmitam ॥ 1.1.13 ॥

kanyakā bhūtvetyuktibalyātprabhṛti mokṣāya yatitavyamiti sūcanāya ।
sadā śuśrūṣayā devaṃ toṣayāmāsa ।brahmavidyādhidevatāyāḥ
brahmavicceṣṭayā guruśuśrūṣādiviḍambanamācāraśikṣaṇapūrvakaṃ
sakalātmavidyāprakaṭanena lokānugrahamātraṃ prayojanam-iti
devyāśayaparijñānasūcanāya sasmitam ॥ 13 ॥ata eveśvaro
devīmukhenaivemamarthaṃ prakaṭīcikīrṣuḥ kautukārthaṃ brahmavidyāyāṃ
devyā anadhikārābhisandhiriva tāṃ prathamaṃ dhanadhānyādikṣudraphalena
pralobhayati--

īśvara uvāca--
varaṃ vṛṇīṣva he gauri ! prītosmi tava sevayā ।
nāsādhyaṃ vidyate me'tra dhanadhānyagṛhādiṣu ॥ 1.1.14 ॥

**varamiti* ॥ 14 ॥*

ityuktā vacanaṃ prāha meghagambhīrayā girā ।
pārvatyuvāca --
bhavaṃ tyajāmi yenāhaṃ mokṣaṃ brahmāptilakṣaṇam ॥ 1.1.15 ॥

meghagambhīrayā girā iti uktā satī prasanne śive
saṃsārarogamūlopacchedopalakṣitanityaniratiśayānandaprāptyupāya
*eva prārthanārho na kṣudraphalamityāśayena pārvatyuvāca *bhavamiti**
brahmāptirābhūtabrahmasvabhāvena sthitistallakṣaṇam ॥ 15 ॥

prāpnuyāṃ tamimaṃ deva ! mantraṃ mahyamupādiśa ।
āha pṛṣṭastayā devo maivaṃ vada śubhekṣaṇe ! ॥ 1.1.16 ॥

sakalāpamupādiśa arthavivaraṇena ādiśa ।
kautukābhisandhimāviṣkurvannīśvaraḥ praṇavādhikāraṇo nirūpayituṃ devyāḥ
*mantraṃ mahyamupādiśetyuktirayukteti nirācaṣṭe-*maivamiti* ॥ śubhaṃ*
śāstrānusāri īkṣaṇaṃ yasyāstathā vidhe ॥ 16 ॥

ayuktatāmeva darśayati---

ajñānanāśanadvārā praṇavo mokṣadāyakaḥ ।
na tatra yogyatā te'sti yato nārī bhavasyaho ॥ 1.1.17 ॥

**ajñānetyādinā*yogyatā adhikāraḥ ॥ 17 ॥*

yatra dharmaskandhabhūtasyāśramatrayasyāpi nādhikārastaddūre
strīśūdrādīnāmadhikārapratyāpsetyāśayenāha--

gāyatryāṃ dvijasaṅghānāṃ yatīnāṃ praṇave ratiḥ ।
nārīṇāṃ bhartaśuśrūṣā na japo na tapo vratama ॥ 1.1.18 ॥

**gāyatryāmiti* ॥ keṣāṃ tarhyadhikārastatrāha *yatīnāmiti* । mokṣāya yatanaśīlānāṃ caturthāśramiṇāṃ, ratiḥ prītiradhikāra iti yāvat ॥*

strīṇāṃ tarhi kvādhikārastatrāha bhartṛśuśrūṣeti । yadyapi ciraṇṭīnāṃ tapovratādau bharttrā sahādhikāro'styeva tathāpi svātantryeṇa tannişedhaḥ । kanyāvidhavayoḥ pitṛputrādyājñayaivādhikāraḥ ॥ 18 ॥*

tato varaya rājyādiprāptiṃ yadyasti te manaḥ । karmaṇā manasā vācā ye tyajanti yatīśvarāḥ ॥ 1.1.19 ॥

*tataḥ praṇave anadhikārāt । kiñca vidhinā parigṛhītāni sandhyāvandanāgnihotrādinityanaimittikadivākarmāṇi tatphalavividiṣāvairāgyādisampatyanantaraṃ vidhinaiva tyaktavatāṃ praṇave'dhikāraḥ, na ca strīṇāṃ tatparigrahaḥ parityāgo vā vaidhostītyāha-*karmaṇā*iti ॥ 19 ॥*

gāyatrīmatha sāvitrīṃ teṣāṃ praṇavayogyatā । āha pṛṣṭaivamīśānaṃ maivaṃ bhāṣasva śaṅkara ! ॥ 1.1.20 ॥

*gāyatrīsāvitrīgrahaṇaṃ trikālasandhyādisarvakarmopalakṣaṇam । evaṃ kautukādīśvareṇa nirastādhikārā adhikāre hetvantaramasti cedvadeti pṛṣṭā pārvatī svāśayamāviṣkarttuṃ kautukoktirārjavena bhaktyā pṛcchatsu mādṛśeṣvayuktetyāśayenāha *maivaṃ bhāṣasveti* ॥*

ayaṃ bhāvaḥ । sannyāsināmeva praṇavādhikāro na strīṇāmiti niyamo manuṣyeṣveva na deveṣu, sarvasādhanaviśuddhirūpā sākṣātpraṇavātmikā brahmavidyādhidevatā cāhaṃ lokānugrahāya śuśrūṣādisadācāravyavahāreṇa praśnottarānuvyāpāreṇa tvamukhānmatsvarūpāmeva praṇavavidyāṃ sāṅgāṃ jagati prakaṭīkartuṃ pravṛttā na svārtham । bhavaṃ tyajāmi yenāhaṃ mokṣaṃ brahmāptilakṣaṇamiti maduktirapi strīpunnapuṃsakādisarvarūpā yā mama sādhakānāṃ janānāṃ bhavataraṇaviṣayeti sarvajñastvaṃ jānāsyeva । ato na kautukoktimātreṇa mamānadhikārastvayā āpādanīyaḥ । kiñcedamanadhikārāpādanaṃ na tvatkarttṛke praṇavopadeśe avimuktopāsakasyāvimukte mriyamāṇasya ca strīpunnapuṃsakasthāvarādijantumātrasya tvayā praṇavarahasyopadeśanāt ॥

tathā ca śrutiḥ ``atra hi jantoḥ prāṇeṣūtkramamāṇeṣu rudrastārakaṃ brahma vyācaṣṭe, yenāsāvamṛtībhūtvā mokṣībhavatīti, tasmānmaivaṃ bhāṣasveti suṣṭhūktamiti ॥ 20 ॥

yadi tu ``brahma vā idamagra āsīttadātmānamevāvedahaṃ brahmāsmīti tasmāttatsarvamabhavaditi śrutidarśitadiśā brahmaiva svājñānātstrīpunnapuṃsakasthāvarādideheṣu saṃsaradavimuktamaraṇakāle prārabdhakarmakṣayakāle vā tvadanugrahadagdhapāpamupadeśādhikārīti manyase, tarhyahamapyantato viśuddhā brahmaivāsmīti sadaiva tavārddhāṅgabhāginī preyasī kuto nādhikāriṇītyāśayenāha--

klībaśca puruṣo yoṣā caraṃ cācarameva ca ।
sarvaṃ brahma na tadbhinnamadvaitaṃ paramārthataḥ ॥ 1.1.21 ॥

**klībaśceti* ॥ 21 ॥*

tasmānmanuṣyastrīṇāmupanayanādhyayanāsaṃskṛtatvānmanuṣyakartṛke
praṇavopadeśe'styanadhikāraḥ । devānāṃ
tu na ha vai devānpāpaṅgacchediti śruteḥ
svataḥsiddhaviśuddhatvātsādhanacatuṣṭayasampattyaiva
praṇavādividyādhikāraḥ siddha ityāśayenopasaṃharati---

catuṣṭayaṃ sādhanākhyaṃ yatra tatraiva yogyatā ।
tato vada mayā pṛṣṭaṃ tārakaṃ bhavatārakam ॥ 1.1.22 ॥

**catuṣṭayamiti* । viviktivairāgyamumukṣāśamādayaścetyevamākhyaṃ*
sādhanānāṃ catuṣṭayam ॥ 22 ॥ sākṣādbrahmatattvopadeśa eva kuto na
prārthyate tatrāha--

tārakaṃ rūpamāsthāya brahma prāpnotyasaṃśayam ।
tutoṣa vacanaṃ śrutvā vākyaṃ provāca śaṅkaraḥ ॥ 1.1.23 ॥

**tārakamiti । yataḥ sādhakastārakopāsanāttārakasvararūpaṃ svayamāsthāya*
tadāvirbhūtajñānāgninirdagdhakāmakarmavāsanādimalo niḥsaṃśayaṃ
brahma prāpnoti nopāyāntareṇetyarthaḥ । tathāca śrutiḥ- praṇavo
dhanuḥ śaro hyātmā brahma tallakṣyamucyate । apramattena veddhavyaṃ
śaravattanmayo bhaveditि ॥ ātmānamaraṇiṃ kṛtvā praṇavaṃ cottarāraṇim
। jñānanirmathanābhyāsātpāśaṃ dahati paṇḍitaḥ ॥ iti ca । devyuktaṃ
sapramāṇaṃ sopapattikaṃ vākyaṃ śrutvā śaṅkarastutoṣa ॥ 23 ॥

īśvara uvāca--
kṛtārthāsi kṛtārthāsi mumukṣā yattavā'sti bho ।
ityuktvopadideśaināṃ tārakaṃ bhavatārakam ॥ 1.1.24 ॥

kṛtārthāsīti devīpraśaṃsāpi adhikāribuddhipraśaṃsaiva ॥ 24 ॥

aṅgānyapi tathā tasyai bhāṣate parameśvaraḥ ।
prathamaṃ kavacaṃ divyaṃ pañjaraṃ tadanantaram ॥ 1.1.25 ॥

**aṅgānyapīti* ॥ yadyapi sūtoktakrame aṅgastutiḥ prathamaṃ*
dṛśyate, tathāpīśvaroktakramaḥ kavacādireva ॥ 25 ॥

hṛdayaṃ praṇavārthākhyaṃ nāmnāmaṣṭottaraṃ śatam ।
aṅgastuti tathā mantraṃ puraścaraṇapaddhatim ॥ 1.1.26 ॥

praṇavārthaṃ ākhyāti prakathayatīti praṇavārthākhyam ॥ 26 ॥

prasaṅgātsanmantrasādhāraṇānyaṅgānyāha --

aṅganyāsaṃ karanyāsaṃ māhātmyaṃ tadapekṣitam ।
nāmnāṃ sahasraṃ divyānāṃ praṇavasya śucismite ! ॥ 1.1.27 ॥

**aṅganyāsamiti dvābhyām* tena mantramātreṇa prarocanārthamapekṣitam,*
ata eva praṇavasyeti mantramātropalakṣaṇam ॥ 27 ॥

stavarājādisarvāṇi mālāmantramanusmṛtiḥ ।
mantramātrasya sarvasyāpyetānyaṅgāni pārvati ! ॥ 1.1.28 ॥

ādipadena ṛṣicchandodevatādhyānabīja-
śaktikīlakākṣaranyāsapūjāvidhānādi ॥ 28 ॥

aṅgahīno manurjapto bhasmāhutisamo bhavet ।
oṅkārajañjapūkānāṃ janyānyaṅgāni daṇḍinām ॥ 1.1.29 ॥

japūkānāṃ punaḥpunarjapaśīlānāṃ, japeḥ ``kriyāsamabhihāre yaṅ,
japajabhetyabhyāsasya nuk, yajajapadaśāṃ yaṅ, ityukapratyayaḥ,
ṣaṣṭhītatpuruṣaḥ । aṅgāni kavacādīni, daṇḍināmekadaṇḍināmapi ॥ 29 ॥

ityevaṃ sakalairaṅgaiḥ pārvatyā upadiṣṭavān ।
jajāpa ca mahādevī mokṣāya kamalekṣaṇā ॥ 1.1.30 ॥

sakalairaṅgaiḥ saha praṇavamupadiṣṭavānīśvara iti śeṣaḥ ॥ 30 ॥

ācarantu bhavanto'pi labhantāṃ mokṣamuttamam ।
tathopadiśa sūta ! tvaṃ yatheśo romaharṣaṇa ! ॥ 1.1.31 ॥

ācarantu sāṅgapraṇavopāsanamiti śeṣaḥ । yathā īśaḥ pārvatyai
upadiṣṭavān, evaṃ tvamasmabhyaṃ praṇavarūpiṇaṃ mantraṃ tathā sakalānyaṅgāni
ca upadiśeti pareṇānvayaḥ ॥ 31 ॥

tatretarāṅgasahitapraṇavopāsteḥ prathamatvādaṅgaviśuddhipūrvakatvādīśokta-
pāṭhakramādārthakramavalīyastvamāśritya sūtaḥ prathamamaṅgastutiṃ vaktuṃ

pratijānīte--
aṅgāni sakalānyevaṃ mantramoṅkārarūpiṇam ।
iti praṇavakalpapīṭhikā ।
aṅgānāṃ ca viśuddhayarthamaṅgastutimahaṃ bruve ॥ 1.1.32 ॥

**aṅgānāmiti ॥ mastakādīnāṃ sarvāṅgānāṃ*
svasvocitaceṣṭābhiḥ praṇavaikapravaṇatāprārthanena
tatparatvalakṣaṇaguṇotkarṣakatāpratipāvanamaṅgastutiṃ bruve ॥ 32 ॥

mastaka ! tvaṃ daivatāni nama praṇavarūpiṇam ।
yuvāṃ ca śṛṇutaṃ śrotre ! praṇavārthe ca nānyathā ॥ 1.1.33 ॥

he mastaka ! tvaṃ pṛthak dṛṣṭau trayastriṃśatkoṭidaivatāni
ekatvadṛṣṭau praṇavarūpiṇamekamīśvaraṃ nama praṇāmaiḥ sadā
tatpravaṇo bhava ॥ he śrotre ! yuvāṃ ca praṇavārthaṃ vakṣyamāṇaṃ
māṇḍūkyādiśrutyupapāditaṃ cakārāttadupapādakanyāyaṃśca śṛṇutaṃ,
śravaṇapravaṇatāmantareṇa mā vṛthā tiṣṭhatamityarthaḥ ॥ 33 ॥

yuvāṃ ca paśyataṃ netre ! praṇavārthavilekhanam ।
yuvāṃ ca vahataṃ hastau ! praṇavārthasya pustakam ॥ 1.1.34 ॥

vilekhanaṃ likhitākṣarajātamiti yāvat, vahataṃ dhārayatam, darśanayogyatāṃ
prāpayatamiti vā ॥ 34 ॥

yuvāṃ ca gacchataṃ pādau ! bodhako yatra tasya vai ।
mano ! manuṣva bhadrante praṇavārthe śubhapradam ॥ 1.1.35 ॥

tasya praṇavārthasya bodhako gururyatrāsti tatra gacchatam । manuṣva
sadaiva mananapravaṇaṃ bhava ॥ 35 ॥

buddhe ! niścaya tasmācca nānyadastīti cittaka ! ।
cintayoṅkāratātparyaṃ bhedabuddhinirāsakam ॥ 1.1.36 ॥

he buddhe ! tasmādarthāt brahmaṇa anyannāstīti niścaya । chāndaso
vikaraṇavyatyayaḥ । he cittaka ! tvaṃ ``nāntaḥ prajñam''
ityādiśrutidarśitarītyā avasthātrayaniṣedhena
bhedabuddhinirāsamoṅkāratātparyaṃ cintaya ॥ 36 ॥

ahaṅkārā'haṅkuruṣva praṇavārthaviśodhane ।
mayā tulyo na cāstīti saṃsārārṇavanāśane ॥ 1.1.37 ॥

prāṇān dhāraya maddehe yāvadoṅkāraśodhanam ।
kimatra bahunoktena, sarvāṇyaṅgāni me sadā ॥ 1.1.38 ॥

saṃsārāvaśoṣaṇe praṇavārthaviśodhane cakārādviśodhitātmasvabhāve'pi
mayā tulyaṃ nāstīti ahaṅkuruṣva dṛḍhābhimānaṃ dhatsva ।

anuktānyapyaṅgakaraṇānyatroktyā tatpravaṇīkurvannupasaṃharati
**kimatreti* ॥ 37 ॥ 38 ॥*

ramantāṃ praṇave divye na tu mantrāntare bhramāt ।
idaṃ vyāptaṃ yatastena brahmarūpeṇa sarvaśaḥ ॥ 1.1.39 ॥

*mantrāntare kuto na ramantāntatrāha-*idamiti* idaṃ śabdārthātmakaṃ*
sarvañjagat, yataḥ śabdārthabrahmarūpeṇa tena praṇavena śaṅkunā
parṇamiva rajvā sarpa iva ca vyāptam, ataḥ sarvamantratadarthatatphalānāṃ
praṇavatadarthayorantarbhāvādityarthaḥ ॥ 39 ॥

ityavocamahaṃ viprā ! aṅgastutimanuttamam ।
iti śabdaḥ aṅgastutisamāptidyotanārthaḥ ॥ ityaṅgastutiḥ ॥

aṅgastutyā sampāditā aṅgānāṃ praṇavaikapravaṇatā pūrvakṛtaiḥ pāpairmā
vighāti me'ṅgāni surakṣitāni tiṣṭhantvityaṅgastutyanantaraṃ kavacaṃ
vaktuṃ pratijānīte

sūta uvāca--
athātaḥ sampravakṣyāmi kavacaṃ vajrasammitam ॥ 1.1.40 ॥

yasya smaraṇamātreṇa mucyate pātakairdvijāḥ ।
kavacānāṃ rājarājaṃ śāśvatammokṣadaṃ śubham ॥ 1.1.41 ॥

**atheti* vajreṇa sammitaṃ tulitam abhedyamityarthaḥ ॥ 40 ॥ 41 ॥*

praṇavakavacasya brahmaṛṣiḥ । anuṣṭupchandaḥ । paramātmā devatā ।
aṃ bījaṃ । uṃ śaktiḥ ॥ maṃ kīlakam । akārādibhistribhiḥ karāṅganyāsaḥ ॥

ṛṣiḥ kalpādau prathamaṃ mantradraṣṭā । anuṣṭup aṣṭākṣaracatuṣpādā
chādanācchandaḥ । paramaḥ sarvopādhivinirmuktaḥ ātmā pratyagjyotirdevatā
mantrārādhyā । bījaṃ mantraśarīropādānakaraṇam binduḥ ।
śaktistaddhāraṇakṣetraṃ yoniḥ । kīlakaṃ tadubhayasandhāyakaṃ liṅgam ।
evaṃ niṣpannasya praṇavasya guṇatrayātmakamāyātmakabandhamokṣārthe
jape viniyogaḥ । karapadenāṅguṣṭhādayo lakṣyante, aṅgapadena
śiraḥśikhākavacādayaḥ । teṣu aṃ aṅguṣṭhābhyāṃ namaḥ ॥ u~
tarjanībhyāṃ namaḥ । maṃ madhyamābhyāṃ namaḥ । aṃ anāmikābhyāṃ namaḥ ।
u~ kaniṣṭhikābhyāṃ namaḥ । maṃ karatalakarapṛṣṭhābhyāṃ namaḥ । evaṃ
hṛdayanyāsaṃ kuryādityarthaḥ ॥

Om̃kāramādyaṃ paramātmarūpaṃ saṃsāranāśe ca samarthamantram ।
acañcalaṃ prāpyamajihmabhaktairdhyāyetsadā deśikavākyamānāt ॥ 1.2.1 ॥

** Om̃kāramiti* ॥ ādyaṃ sarvajagatāṃ kāraṇam, paramātmanaḥ śabdabrahmamayaṃ*
rūpaṃ, paramātmānaṃ nirūpayati prakaṭayatīti vā paramātmarūpam, ata eva
saṃsārasya nāśe
cakārānniratiśayānandaprāptau ca samarthaṃ mantram,
maṇimantrauṣadhīnāmacintyaprabhāvaḥ prasiddhaḥ, ajihmaiḥ
kauṭilyādisarvadoṣarahitairārjavāmānitvādisarvaguṇayuktairacañcalaṃ
parihṛtāntarbahiḥkaraṇacāpalaṃ yathā syāttathā prāpyam, Om̃kāraṃ
deśikavākyamānātsāṅgarahasyaṃ prāpya sa dhyāyedityarthaḥ ॥ 1 ॥

nyāsaṃ kṛtvā tato dhyātvā kavacaṃ prajapetsudhīḥ ।
Om̃kāraḥ pātu mūrddhānaṃ sahasrāreṇa śobhitam ॥ 1.2.2 ॥

yathoktaṃ nyāsaṃ kṛtvā tato yathoktaprakāreṇa dhyātvā, uccāryamāṇaḥ
sarvaṃ śarīramūrdhvamunnayati Om̃kāraḥ sahasrāreṇa padmenabrahmarandhrasthena
śobhitaṃ mūrddhānaṃ pātu ॥ 2 ॥

tārakaṃ me bhruvormadhyamājñācakravirājitam ।
praṇavaḥ śrotrayugmaṃ ca netrayugmaṃ prapañcagaḥ ॥ 1.2.3 ॥

saṃsāramahābhayāttārayatīti tārakam, ājñācakreṇa dvidalapadmena virājitaṃ,
me bhuvormadhyaṃ pātu । brahma praṇamayatīti praṇavaḥ । vaikharībhāve
sarvaśabdaprapañcaṃ vyāpya tatpratipādya
sarvārthaprapañcagaḥ ॥ 3 ॥

nāsikāṃ nāsikādhyakṣastālū pātu parātparaḥ ।
cibukaṃ sarvadaḥ pātu dantāndānavanāśakaḥ ॥ 1.2.4 ॥

nāsikāsañcārātprāṇātmanā nāsikādhyakṣaḥ । parāt kāryabrahmaṇaḥ paraḥ ।
sarvaṃ sarvātmakaṃ brahma dadātīti sarvadaḥ । dānavānāmasurāṇāmāsaṅgapāpmanāṃ
nāśakaḥ ॥ 4 ॥

oṣṭhadvayaṃ sadā pāyātkaṇṭhaṃ pātu mamāvyayaḥ ।
bhujadvayaṃ bhuvo'dhyakṣaḥ karo pātu karākṛtiḥ ॥ 1.2.5 ॥

sadā sarvakālaṃ oṣṭhadvayaṃ pāyāt । vyayo
upakṣayastadrahitatvādavyayaḥ । bhuvo bhūmeradhyakṣo'dhiṣṭhātā ।
prasāritāṅgulikavitastyākārakarasyākṛtiriva ākṛtiryasya,
nāgarākṣare tathā kaiścidoṅkāralekhanāt । sarvaśilparacanāhetutvādvā
karākṛtiḥ ॥ 5 ॥

kukṣiṃ me pātu satataṃ pṛṣṭhaṃ pātuḥ pumuttamaḥ ।
kucadvayaṃ sadā rakṣedvedāntavanagocaraḥ ॥ 1.2.6 ॥

satataṃ śāśvataṃ brahma । pumuttamaḥ puruṣottamaḥ ॥ 6 ॥

nābhiṃ pātu narākāro jaghane parameśvaraḥ ।
guhyasthānaṃ guhyarūpa ūrū pātu svayambhavaḥ ॥ 1.2.7 ॥

narākāraḥ puruṣākṛtiḥ । guhyarūpaḥ atirahasyatvādgopyarūpaḥ । svayameva
paramārthato bhavati nānyāditi svayambhavaḥ ॥ 7 ॥

avācyo jānunormadhye jaṅghe jaṅghārisevitaḥ ।
pādadvayaṃ tathā viṣṇuḥ punarbhavaharo nakhān ॥ 1.2.8 ॥

mahimeyattayā tāttvikarūpeṇa ca avācyo vaktumaśakyaḥ ।
nakhānpādanakhānsarvanakhānvā ॥ 8 ॥

sarvāṇyaṅgāni sarvātmā pātu vāṇīmanaḥpriyaḥ ।
prācīnadeśataḥ pātu māmavācīnadeśataḥ ॥ 1.2.9 ॥

vāṇīpriyaḥ prācīnadeśataḥ, manaḥpriyaḥ avācīnadeśataḥ, pātviti

pareṇānvayaḥ ॥ 9 ॥

pratīcīnapradeśācca pāyātpratyaksarūpakaḥ ।
udīcīnapradeśācca pātu māṃ manujeśvaraḥ ॥ 1.2.10 ॥

prācyavācīpratīcyudīcīśabdebhyaḥ pūrvadakṣiṇapaścimottaradigvācibhyo
bhavārthe añcūttarapadātkaḥ ॥ 10 ॥

ūrdhvādhodeśataḥ pātu trimūrtisvasvarūpakaḥ ।
pañcabhūtātmakaḥ pātu pañcabhūtāni bhītitaḥ ॥ 1.2.11 ॥

kāraṇopādhau trimūrtiḥ ūrdhvadeśataḥ, kāryopādhau svasvarūpakaḥ
adhodeśataḥ, pātvityanvayaḥ ॥ 11 ॥

jñānendriyāṇi tadrūpī karttā karmendriyāṇi ca ।
ṣaṇṇāmarīṇāṃ vargaṃ ca hinastūrmīṃśca ṣaṇmama ॥ 1.2.12 ॥

tadrūpī jñānendriyarūpī karttā, cakārātkarmendriyarūpī ca
karmendriyāṇi pātu ।sa eva kāmakrodhalobhamohamadamatsarākhyānāṃ
ṣaṇṇāmarīṇāṃ vargam, aśanāyāpipāsāśokamohajarāmṛtyusaṃjñāḥ
ṣaḍūrmīṃśca hinastu nāśayatu ॥ 12 ॥

ṣaḍbhāvavikṛtīrme ca dvandvaduḥkhāni sarvaśaḥ ।
hinastu saptadhātūṃśca nirogān sa karoti ca ॥ 1.2.13 ॥

sa eva praṇavo mama ``jāyate asti varddhate pariṇamate apakṣīyate
naśyatīti'' yāskoktaṣaḍbhāvavikṛtīḥ, śītoṣṇaharṣaviṣādādidvandva
duḥkhāni sarvadeśeṣu sarvakāleṣu sarvanimittebhyaśca prāptāni hinastu,
tvagasṛṅmāṃsamedosthimajjāśukrākhyān
saptamyadhātūnvaiṣamyanivāraṇena nirogānkaroti ॥ 13 ॥

vyāghracorādibhīteśca pātu māṃ tattadākṛtiḥ ।
sūta uvāca--
mārgabhītyā śatrubhītyā corabhītyā ca kampitaḥ ॥ 1.2.14 ॥

idaṃ ca kavacaṃ japtvā mucyate bhītitastataḥ ।
vyāghrādiprabalagrasto japānmuktimavāpnuyāt ॥ 1.2.15 ॥

tattadākṛtirvyāghracorādyākārastannivarttakāro vā, mārgabhītyā
prāntarakāntārādiṣu sambhāvitavyāghrasarpadāvāgnyādibhītyā, kampitaḥ
udvignaḥ, idaṃ kavacaṃ japtvā tato bhītito mucyate
iti pareṇānvayaḥ ॥ 14 ॥ 15 ॥

āmuṣmikamapi phalaṃ mahattamamityāha--

japitvā kavacaṃ nūnaṃ taranti bhavasāgaram ।
kavacena yuto rājā śatrūniva durāsadān ॥ 1.2.16 ॥

**japitveti* kavacena yutaḥ puruṣo rājeva durāsadān śatrūnapi taratīti*
vipariṇāmena yojyam ॥ 16 ॥

tasmātpaṭhantu satataṃ triṣu kāleṣu yoginaḥ ।
Oṁkārakavacaṃ gauryā ityevaṃ śambhurabravīt ॥ 1.2.17 ॥

iti praṇavakavacaṃ samāptam ।
**tasmāditi* ॥ yoginaḥ yatayaḥ । ityevaṃ anenābhiprāyeṇa, śambhuḥ gauryai*
oṅkārakavacamabravīdityanvayaḥ ॥ 17 ॥

iti praṇavakavacavyākhyā samāptā ॥

athātaḥ sampravakṣyāmi praṇavabrahmaṇo dvijāḥ ! ।
hṛdayaṃ sarvavedānāṃ sārabhūtaṃ bhavāpaham ॥ 1.3.1 ॥

atha kavacānantaraṃ praṇavārthasyāvaśyānusandheyatvāt, hṛdayaṃ
paramarahasyabhūtatātparyārthapratipādakaṃ grantham ॥ 1 ॥

idamevāha
Oṁkārārtho viśeṣeṇa yatra śakyo na vīkṣitum ।
akāraśca ukāraśca makāraśca sabindukaḥ ॥ 1.3.2 ॥

**oṅkārārtha iti* ॥ tatrādhyāropāpavādābhyāṃ niṣprapañcaṃ brahma*
praṇavena bodhyate iti pradarśayiṣyaṃstadarthaṃ tanmantrān vibhajate
**akāraścetyādinā* ॥ 2 ॥*

nādaḥ kalāśaktirardhamātrāśāntanavāṃśakaḥ ।
teṣāmarthaṃ pravakṣyāmi pārthakyena śucivratāḥ ॥ 1.3.3 ॥

navāṃśā avayavā yasya sa tathoktaḥ । teṣāmakārādīnāṃ navānāmaṃśānāṃ
pārthakyena pratyekaṃ krameṇārthaṃ pravakṣyāmītyarthaḥ ॥ 3 ॥

tatra viyadādibhūtapañcotpattitatpañcīkṛtakrameṇa
brahmāṇḍādicaturvidhaśarīrāntasamaṣṭisthūlaprapañcādhyāropeṇa tadupahitaṃ
jāgaritāvasthaṃ brahma akārāṃśārtha ityāśayenāha

prapañco jāyate yasmāccarācaravibhāgataḥ ।
varṇāśramādibhedena paśupakṣimṛgādikam ॥ 1.3.4 ॥

**prapañca ityādinā, ityāha prathama ityantena*yasmānnimittābhinnopadānāt,*
carā jarāyujā'ṇḍajasvedajāḥ, acarāḥ udbhijjāḥ । tatra
dharmajñānādhikṛteṣu varṇāśramavibhedena, tadanadhikṛteṣu
paśupakṣimṛgādikam ॥ 4 ॥

rajjvāderiva sarpādiravidyāhetuko mṛṣā ।
marau marīcikānīraṃ yathaivaṃ jāyate jagat ॥ 1.3.5 ॥

*mṛṣātve hetuḥ *avidyāhetuka iti* / sarpādiścetanādhyāse dṛṣṭāntaḥ,*
marīcikānīramityacetanādhyāse ॥ 6 ॥

ityāha prathamastatra prapañco na ca vāstavaḥ /
yāvadbādhaṃ pramāṇena sarpāderjjīvanaṃ yathā ॥ 1.3.6 ॥

vastutaḥ sūkṣmāṇyeva pañcabhūtāni pañcīkaraṇopādhinā avivekāt
sthūlatābhrāntyā gṛhītāni vivekadṛṣṭyā paryālocane tantudraṣṭyā
paryālocane tato vyatiriktaḥ paṭa iva na sthūlaṃ nāma kiñcidasti,
tathā ca śrutiḥ--" yadagne rohitaṃ rūpaṃ tejasastadrūpaṃ,
yacchuklaṃ tadapāṃ, yatkṛṣṇaṃ tadannasyāpāgādagneragnitvaṃ,
vācārambhaṇam vikāro nāmadheyaṃ, trīṇi rūpāṇītyeva satyamiti /
evañca sūkṣmabhūtāni tatkāryaṃ samaṣṭivyaṣṭiliṅgaśarīropahitaṃ
*tadvayavahārasvabhāvasthaṃ brahma ukārārthāṃśa ityāśayenāha *tatra*
prapañca ityādi, taddvitīyo'pītyantena prapañcaḥ sthūlaprapañcaḥ /*
nanu sthūlaprapañcasyāvāstavatve pratyakṣādīnāṃ karmakāṇḍaśrutīnāṃ
*ca kathaṃ prāmāṇyaṃ tatrāha *yāvadbādhamiti* yāvadbādhaṃ pramāṇabhūtena*
pratyakṣādinā siddhamiti śeṣaḥ ॥ 6 ॥

evaṃ jīvati viśvaṃ ca dṛṣṭvā mohāndhacakṣuṣām /
ityāha taddvitīyo'pi, jīvanaṃ na ca vāstavam ॥ 1.3.7 ॥

apyarthe caḥ, yathā adhyastarajjusarpādermohāndhacakṣuṣāṃ
dṛṣṭvā kalpitaṃ jīvanaṃ bhayakampapalāyanādyarthakriyāsamartham
evaṃ viśvamapītyarthaḥ /evaṃ ca ayaskāntasannidhimātreṇa ayasi
spandanamivādhiṣṭhānabrahmacaitanyasannidhānena māyāguṇānāṃ sattvādīnāṃ
prakāśaspandāvaraṇārthakriyāpariṇativyāpāraparamparaiva
parasyāsambhedatāratamyavaicitryeṇa sūkṣmasthūlajagadvivartātmanā prathate na
parasparā
guṇamayamāyāśabalacidvyatiriktaṃ jagannāma kiñcidastīti
*makārāṃśārtha ityāha *jīvanamityādi, tṛtīyo'pītyantena**
jīvanaṃ-sthūlasūkṣmapañcasattā ॥ 7 ॥

ayasaḥ sannidhānena tanmaṇeścalanaṃ yathā /
tathā'vidyāpi calati jagaddhetutvakāraṇam ॥ 1.3.8 ॥

tanmaṇeḥ ayaskāntamaṇeḥ sannidhānena ayasaḥ yathā calanam, tathā
citsannidhānena avidyāpi calati, taccalanameva brahmaṇo jagaddhetutvārope
kāraṇamityarthaḥ ॥ 8 ॥

niścale nirvikāre ca yathā saṃsāra iṣyate /
ityāha tattṛtīyo'pi, avidyā na ca vāstavī ॥ 1.3.9 ॥

etāvāṃstu viśeṣaḥ - yadayaścalanaṃ maṇau neṣyate, avidyāyāḥ
spandapariṇāmobhayarūpaḥ saṃsārastu niścale nirvikāre'pi brahmaṇi
āropadṛṭyā iṣyate, tathā cāvidyāmātramevālātacakratayeva jagadbhāvena
bhāsate na tato'nyatkiñciditi jñānenā'vidyābādhe saṃsārabādhasiddhiriti

*makārāṃśārtha ityāha *ityāheti* // idānīmavidyāśabalātpṛthakkṛtam*
avidyātatkāryabādhe'pyupādhyā
śodhitatattvapadārtharūpamadhiṣṭhānacinmātraṃ bindvaṃśārtha iti darśayati
**avidyā na cetyādi, taccaturtho'pītyantena* // 9 //*

nanu tattvajñānena śabalāntargatāvidyāṃśasyeva niraṃśasyāpi bādhaḥ
kinna syāttatrāha--

brahma bimbātmakaṃ satyaṃ jagannetaradīdṛśam /
adhiṣṭhānamabādhyaṃ syādadhiṣṭheyasya bādhyatā // 1.3.10 //

**brahmeti* /jñānaṃ hi satyārthāvalambanabalena mithyābhūtameva*
bādhate satyasya bādhyatvāyogādityarthaḥ /satyatve hetugarbhaviśeṣaṇam
**bimbātmakamiti* yathā bimbapratibimbabhedādhārādhiṣṭhānaṃ mukhaṃ*
na bhedavanmithyā, tathā jīveśvarabhedakalpanādhiṣṭhānaṃ brahmāpi
na mithyetyarthaḥ /brahmaṇa itarajjagattu na īdṛśaṃ na satyam
*satyānyatvādevetyarthaḥ // phalitamāha *adhiṣṭhānamiti* // adhiṣṭheyasya*
āropyasya // 10 //

rajvādiriva sarpādeḥ sarvādhāraḥ pareśvaraḥ /
ityāha taccaturtho'pi, ādhāratvaṃ na vāstavam // 1.3.11 //

sarvādhāraḥ sarvasya viyadāderavasthātrayasya ca ādhāraḥ adhiṣṭhānam,
pareśvaraḥ parambrahma,
śodhita-tvaṃpadalakṣyārthaikyamakhaṇḍaikarasaccidānandarūpavākyārtho
*nādāṃśārtha ityāha *ādhāratvamityādi, pañcamastatretyantena**
viyadāderavasthātrayasya ca ādhāratvamadhiṣṭhānatvamapi adhiṣṭheyamithyātve
na vāstavam, nahi putrābhāve vandhyā tanmātā na bhavati // 11 //

brahma satyaṃ jaganmithyā bhedo na brahmajīvayoḥ /
īśvaraḥ saṃsaratyevaṃ jīvarūpeṇa jantuṣu // 1.3.12 //

yadā darpaṇasthānīyaṃ bhedakopādhibhūtaṃ jaganmithyā ubhayatrāpyadhiṣṭhānaṃ
brahmaiva satyaṃ, tadā nirupādhimukhasyeva brahmajīvayorapi bhedo nāsti /
yadāpyayaṃ saṃsārīvā'bhūttadāpi jantuṣu caturvidhabhūtajātiṣu
īśvaro māyopahita eva jīvarūpeṇa saṃsarati māyākāryopādhīnāṃ
kāraṇānanyatvādupahitabhedāsiddheḥ // 12 //

yadā rājabhogasampannaḥ sukhaśayyāśayāno rājaiva paritaḥ parijanaiḥ
padamahiṣyā ca cāmaravyajanapadasaṃvāhanādibhiḥ sevyamāno rājarūpeṇa
bhogī svātmājñānaparikalpitabhikṣukaśca sa eva bhavatīti
upādhisadbhāvadaśāyāmapi na vāstavaikatvavirodhaḥ, tato dūre
upādhibādhadaśāyāṃ tatsambhānetyakhaṇḍaikyamavyāhatamityāśayenāha--

rājarūpeṇa bhogī ca bhikṣurūpeṇa bhikṣukaḥ /
ityāha pañcamastatra, jīvarūpaṃ na vāstavam // 1.3.13 //

**rājarūpeṇati* // tvampadalakṣye brahmabhāvasākṣātkārajñānena*

saprapañcajīvabhāvabādhe sarvānarthanivṛttirūpaḥ paramapuruṣārthaḥ
*siddha iti kalāṃśārtha ityāśayenāha *tatra jīvarūpamityādi, ṣaṣṭha*
ityantena ॥ 13 ॥ *yadā candratatkalānāṃ vyāvahārike avayavāvayavibhāve*
sūryatatkiraṇānāṃ saṃsthānasthānabhede'pi sati amṛtatejaḥsvabhāvo
na bhidyate tadā niravayavasaṃsthānaniṣpradeśacinmātrasvabhāve
upādhyapagame kva bhedānarthasambhāvanetyāśayenāha--

candrātkalā na bhidyante sūryādiva ca bhānavaḥ ।
tathā jīvā na bhidyante brahmaṇaśca upādhitaḥ ॥ 1.3.14 ॥

**candrāditi* ॥ 14 ॥*

nanvavatsādhenurānīyatāmityatra vatsanāśa iva kāryakāraṇopādhināśāveva
jīvabrahmaṇorbhedakopādhī syātām, yathāhuḥ--``saṃvargavadviprayogo'pi
viśeṣagatihetuḥ'' iti, tatrāha

upādhināśe nopādhistatra yatnastato mahān ।
ityāha ṣaṣṭhastatrāpi jīvabhedo na vāstavaḥ ॥ 1.3.15 ॥

**upādhināśa iti* ।upādhināśa upādhirna bhavati*
ghaṭākāśabhedakaghaṭopādhināśasyākāśabhedakatvadarśanāt
mukhabhedakadarpaṇopādhināśasya
mukhabhedakatvadarśanāccandrabhedakatimiraroganāśasya
candrabhedakatvādarśanācca, vatsatannāśau hi na dhenubhedakopādhī
kintu jātiprayuktabhedasya paricāyakau, na
cātropādhivyatiriktaṃ bhedaprayojakaṃ kiñcitkenacidvaktuṃ śakyam
asaṅgamāyāvyatiriktasyopādhikalpakasya vādibhiḥ durnirūpatvādabhāvasya
pratiyogitadavacchedakabhedasiddhyadhīnabhedatayā nirupākhyatayā
ca svabhedasiddhāvapyasamarthasya svāśrayabhedopādhitayā
dūranirastatvāccopādhināśasya
bhedakopādhitvasādhane pravṛttasya tava vṛthaiva mahān
yatnaḥ pariśramo bhavedityarthaḥ ।tatraitacchakyaṃ vaktum- na
vākyārthasākṣātkāreṇāvidyānivṛttau ātyantikasarvopādhinivṛttiḥ
śakyā pratijñātuṃ tattvajñajīvanābhāvaprasaṅgena
brahmavidyāsampradāyapravartakābhāvaprasaṅgāt
jīvanmuktiśāstravirodhaprasaṅgāt, ``tasya tāvadeva ciraṃ yāvanna
vimokṣye'tha'' ityādi śrutikopāt prārabdhakarmaśeṣavaiyarthyāt
``bhogena tvitare kṣapayitvā sampadyate (bra0 sū0 4 । 1 । 19)
iti sūtravirodhācceti tatparihāreṇa jīvanmuktidaśāyāṃ (na)
*brahmatattvasamarthanārthaḥ śaktyaṃśa ityāha *tatrāpītyādi,*
saptamītyantena । tatra tasyāmavidyātatkāryabādhadaśāyāmapi*
jīvanmuktivyavahārabhāsārthamabhyupagamyamāno jīvabhedo na pūrvavadvāstavaḥ
satyakāmakarmavāsanārūpajanmabījotpādanasamartha iti yāvat ॥ 15 ॥

tatkutastatrāha

sthūlasūkṣmādideheṣu dagdheṣu jñānavahninā ।
dagdhavastramivābhāsaśaktirekā'vaśiṣyate ॥ 1.3.16 ॥

**sthūleti* । ābhāso bādhitajagadākārapratibhāsastacchaktirekaiva*
prārabdhaśeṣabhogāyā'vaśiṣyate na jagadrūpamaṇumātramapītyarthaḥ ।
*tatra budhyārohāyānurūpaṃ dṛṣṭāntamāha *dagdhavastramiveti* ॥ 16 ॥*

tathā"bhāsaḥ pratīyeta yathāpūrvaṃ ca saṃsmṛtiḥ ।
ityāha saptamī tatra, ābhāso na ca vāstavaḥ ॥ 1.3.17 ॥

nanu yathā dagdhapaṭe paṭākāraṃ pratiyanto'pi prekṣāvanto na
prāvaraṇaparidhānādyarthaṃ tatra pravartante yathā pūrvaṃ madīyaḥ paṭo'yaṃ
śītanivāraṇādikṣama iti saṃsmṛtyabhāvāttathā
jīvanmuktāvapi paṭādi nā"dadyurityāśaṅkyāha
**yathāpūrvaṃ ceti* । jñānabādhitasyāpi prapañcasya*
prārabdhabhogārthatvādvyavahārārthakriyāpratibhāsasāmarthyābādhādyāvajjīvaṃ
yathāpūrvaṃ
saṃsmṛtiścakārādvyavahāro bhogaśca siddhyatītyarthaḥ । tasyāṃ
ca daśāyāṃ jīvanmuktaiḥ ``asti bhāti priyaṃ rūpaṃ nāma ca''
ityaṃśapañcakātmake(sarasvatīrahasyopaniṣat-23) jagatyartha
astibhātipriyamityaṃśatrayaṃ brahmātmanaiva mīyate tatvato jñāyate,
nāmarūpamityarddhāṃśo yathāpūrvaṃ bhrāntavadeva pratīyate na yāthārthyena
mīyata iti taddṛṣṭyupahitaṃ brahma
*arddhamātretyucyata ityarddhamātrāṃśārtha ityāha *tatrābhāsa ityādi,*
aṣṭamī yata ityantena ॥ 17 ॥*

jīvanmuktidaśāṃ prāpya svānandamunubhūya ca ।
arddhaṃ ca mīyate yasmāt brahmābhinnaṃ ca sarvaśaḥ ॥ 1.3.18 ॥

yataḥ aṃśapañcakamadhye nāmarūpātmake ābhāsāṃśo na vāstavaḥ
pramāviṣayaḥ saccidānandastu vāstavaḥ anyāṃśo bhrāntimātrasiddhaḥ,
yataśca jīvanmuktidaśāṃ prāpya vāstavaṃ svānandamanūbhūya
sthitenaitat brahmābhinnamarddhameva mīyate tasmādarddhamātreti sā
prokteti pareṇānvayaḥ ॥ 18 ॥

abhāvastasya vijñānamahimnā'numitirbhavet ।
arddhamātreti sā proktā prāhaivaṃ cāṣṭamī yataḥ ॥ 1.3.19 ॥

vijñānamahimnā tu sarvaśaḥ sarvanāmarūpāṃśaśca abhāvo bādhaśca
paramārthato brahmābhinnamadhiṣṭhānamātramiti dṛḍhaniścayo bhavet,
ataḥ sā mātrā arddhamātreti prokteti svanāmanirvacanarūpamaṣṭamīmātrā evaṃ
prāhetyarthaḥ ॥ 19 ॥

śāntākhyo navamoṃ'śastu muktānāṃ sannyāsināṃ nirvikalpasamādhau
videhakaivalye ca prathamānaṃ śāntasarvaprapañcaparamapuruṣārthabhūtaṃ
niratiśayānandabhūmākhyaṃ svarūpamāhetyāha --

karmaṇāṃ nyāyato nyāse sthūlasūkṣmādidehake ।
naṣṭe janmāntarābhāve guruvedāntamānataḥ ॥ 1.3.20 ॥

vyatiriktaṃ jagatsvasmādyato nāsti tataḥ svayam ।

śāntaṃ nirmalamākāśaṃ nityānandaṃ ca sarvagam ॥ 1.3.21 ॥

sve mahimni ca saṃsiddhaṃ paryavasyati kevalam ।
nātra bhedo na cākāro na vikalpo na kalpanā ॥ 1.3.22 ॥

**karmaṇāmityādi, navamastenetyantena* ।vihitānāṃ karmaṇāṃ nyāyato vihite*
nyāyenaiva sannyāse kṛte guruvedāntamānato jātena tattvasākṣātkāreṇa
sthūlasūkṣmakāraṇadehake naṣṭe sati bījābhāvādeva janmāntarābhāve sati
aihikamāmuṣmikaṃ ca jagadyataḥ svato vyatiriktaṃ nāsti, tataḥ svayaṃ yatiḥ
śāntaṃ nityānandaṃ sarvāṅgapūrṇaṃ sve mahimni svataḥsiddhaṃ nirmalamākāśaṃ
sarvataḥ svaprakāśaṃ kevalabrahmaiva paryavasyatīti sārddhadvayārthaḥ ॥

*tatra śāntaśabdapravṛtinimittāni prapañcayati *nātreti* ॥ 20 ॥ 21 ॥ 22 ॥*

na kiñcinnaiva kiñcicca siddhamadvaitamuttamam ।
ityāha navamastatra tataḥ śraddhatsva śaunaka ! ॥ 1.3.23 ॥

*na kiñciditi dvaitaniṣedhe tadabhāvapariśeṣamāśaṅkya *na kiñciditi**
tasyāpyadhiṣṭhānavyatiriktasya pratiṣedhārthaṃ tatra tāsāṃ navāṃśānāṃ
madhye navamoṃ'śa ityāha varṇitapraṇavārthaḥ ॥śraddadhānaireva subodho
*nānyairityāśayena tadaṅgatayā śraddhāṃ vidhatte *tata iti* ॥ 23 ॥*

jñātvedaṃ gurūmūlena nānāvedāntasaṅgraham ।
mucyate janmapāśena naro nātrāsti saṃśayaḥ ॥ 1.3.24 ॥

nānāvedāntānāṃ tātparyasaṅgraharūpamidaṃ praṇavahṛdayaṃ gurumūlena
gurupradhānena śravaṇādinā jñātvā naro janmapāśena mucyate, atra saṃśayo
nāsti saṃśayo na kārya ityarthaḥ ॥ 24 ॥

śikhāṃ sūtraṃ ca gāyatrīṃ gṛhaṃ dārānkumārakān ।
parityajya japantvetaṃ praṇavaṃ sāṅgamuttamam ॥ 1.3.25 ॥

Oṁkārahṛdayaṃ gauryā ityevaṃ śambhurabravīt ॥

iti praṇavahṛdayam ।
praṇavahṛdayajñānapradhāne praṇavajape paramahaṃsaparivrājakānāmevādhikāra
*iti darśayati *śikhāmiti* ॥ 25 ॥*

Oṁ kārahṛdayamityupasaṃhāraḥ ॥ iti praṇavahṛdayavyākhyā samāptā ॥

sūta uvāca--
sāṅgaṃ praṇavamājapya puraścaryāṃ tataścaret ।
daśalakṣaṃ japaḥ proktastadarddhaṃ homa ucyate ॥ 1.4.1 ॥

nityaṃ praṇavajapaniṣṭhasya tatpuraścaryāprakrāraṃ saṅkṣipyāha
**sāṅgamityādinā* prajapya kiñcitkālaṃ japtvā, spaṣṭam(1) ॥ 1 ॥*

tarpaṇaṃ syāttadarddhaṃ ca sahasraṃ dvijabhojanam ।
evaṃ kṛtvā saniyamaṃ praṇavātmā prasīdati ॥ 1.4.2 ॥

kimatra bahunoktena praṇavena tulā na hi ॥

gāyanti śrutayaḥ sarvā japanti munayastathā ॥ 1.4.3 ॥

saniyamaṃ payaḥphalasaktupāvakabhikṣāśana- var bhikṣāṭana
sthaṇḍilaśayanādisarvapuraścaryāṅganiyamasahitam, evaṃ
puraścaraṇaṃ kṛtvā sthitasya puṃsa iti śeṣaḥ,
praṇavasvarūpa ātmā prasīdati pāpadurvāsanādikāluṣyaṃ hitvā prakāśata
ityarthaḥ ।saguṇanirguṇabrahmaprasāde antaraṅgasādhaneṣvanyeṣāṃ sādhanānāṃ
praṇavena tulā na hītyarthaḥ ।śrutayaḥ sarvāḥ Om̃ iti brahma ।Om̃miti sarvam ।
etadvai satyakāma parañcāparaṃ ca
brahma yadoṅkāro, rasānāṃ rasatamaḥ parārddhyaḥ Om̃mityetadakṣaramidaṃ
sarvamityādyāḥ ।munayaḥ vyāsavasiṣṭhasanakādyāḥ ॥ 2 ॥ 3 ॥ ।
tiṣṭhantvanye guṇāḥ sākṣātparabrahmatattvasya sarvaprapañcabādhena
karatalāmalakavadaparokṣatayā pratipādakatvamevāsya sarvotkarṣaṃ
khyāpayatītyāha--

vācyaṃ brahma paraṃ vastu mahimā kena varṇyate ।
śukādayo'pi yaṃ japtvā mokṣamāpurniratyayam ॥ 1.4.4 ॥

**vācyamiti* ।ye ye prāṅmuktāste sarve praṇavaprabhāvādevetyāha *śukādaya*
iti niratyayaṃ punarāvṛttirahitam ॥ 4 ॥*

sarvopāsanāsatkarmaphalāvāptirapi akārādyavayavaiḥ
sarvavāgvyāpinaḥ praṇavasyaiva sāmarthyādityayamevaikaḥ
sarvapuruṣārthasiddhiheturityāśayenāha--

laukikī vaidikī vākca vyāptā yena palāśavat ।
ityavocamahaṃ sarvaṃ yatpṛṣṭaṃ munisattamaiḥ ॥ 1.4.5 ॥

**laukikīti* palāśavat vṛntena patravat ।``tadyathā śaṅkunā*
sarvāṇi parṇāni santīrṇānyevamoṅkāreṇa sarvā vāg santṛṇṇā
``iti śruteriti bhāvaḥ ॥ munisattamaiḥ santṛṇṇā bhavadbhiryatpṛṣṭaṃ
tatsarvam iti varṇitaprakāreṇāvocamityupasaṃhāraḥ ॥ 5 ॥ evaṃ sarahasyaṃ
mahāmahimapraṇavasvarūpaṃ śrutvā kṛtakṛtyāḥ santuṣṭāḥ munayaḥ
svaṃ sūtaṃ ca praśaṃsanti --

munaya ucuḥ--
aho bhāgyamaho bhāgyamaho phalamaho phalam ।
pitā tvaṃ munidhaureya sūta ! tvanmukhasāgarāt ॥ 1.4.6 ॥

**ahobhāgyamityādinā* anantajanmasañcitasukṛtaṃ paripakvabhāgyam ।*
tatphalaṃ tattvajñānam, aho ityāścarye, kalpitātmanaḥ śarīrasya
sampādayitā yadi pitā tarhi pāramārthikasya paramātmanaḥ upadeśena
sampādayitā tvaṃ kathaṃ na piteti bhāvaḥ ।sarvamunīnāmupadeśadhuraṃ

vahasīti munidhaureyaḥ ``dhuro yaḍhḍhakāviti'' (pā0 a0 4 pā0 4
sū0 77) ḍhak ॥ 6 ॥

Oṁkārakalpamaukteyamaṇiṃ baddhvā vayaṃ mudā ।
svakīyakaṇṭhadeśeṣu dhārayāmaḥ prasādataḥ ॥ 1.4.7 ॥

Oṁkārakalpalakṣaṇo maukteyo muktānāyako maṇistaṃ vayaṃ svakīyakaṇṭhadeśeṣu
baddhvā tvatprasādato dhārayāmaḥ ॥ 7 ॥

bhāsā tasya tamo naṣṭaṃ hṛdayasthaṃ tapodhana ! ।
ityuktvā munayaḥ sarve nemuḥ sūtākhyadeśikam ॥ 1.4.8 ॥

tasya maṇerbhāsā tātparyārthaprakāśalakṣaṇaprabhayā hṛdayasthamajñānaṃ
tamo naṣṭam, nemurnamaścakruḥ ॥ 8 ॥

paṭhantu śṛṇvantu ca vācayantu likhantu gāyantu ca bodhayantu ।
Oṁkārakalpaṃ munivṛndasevyaṃ sūtoktamīśoktamaninditaṃ ca ॥ 1.4.9 ॥

iti śrī skandapurāṇe vaiṣṇavasaṃhitāyāṃ mantraprastāve
praṇavakalpe prathamo'dhyāyaḥ ॥ 1 ॥

ādau īśoktaṃ tathā sūtoktam, na vidyate ninditaṃ janmamaraṇādiduḥkhaṃ ।
yasmāttadaninditam ॥ 9 ॥

iti śrīpraṇavakalpaprakāśe prathamo'dhyāyaḥ ॥ 1 ॥

atha dvitīyo'dhyāyaḥ ।
sarvātmakatvādanantanāmakasya praṇavasya
sārabhūtānyaṣṭottaraśatanāmānyācikhyāsuḥ
sūtastadanurūpamaṅgalācaraṇarūpāṃ tadbhūmikāṃ racayati--

praṇavaḥ paramaṃ brahma praṇavaḥ paramaḥ śivaḥ ।
praṇavaḥ paramo viṣṇuḥ praṇavaḥ sarvadevatāḥ ॥ 2.1.1 ॥

**praṇava iti* paramasya brahmaṇaḥ pratipādakatvātpratīkatvācca*
paramaṃ brahma, evaṃ paramasya śivasya brahmavidyāśarīrasya
śuddhacinmātrasya vācakatvātpratīkatvācca paramaḥ śivaḥ, evaṃ
sarvajagadupādānamāyāśaktiśarīrasya cinmātrasya vācakatvādinā paramo
viṣṇuḥ, tato hiraṇyagarbhādisarvadevatātmanā abhivyaktakāryabrahmaṇo
vācakatvādinā sarvadevatāḥ ॥ 1 ॥

munaya ūcuḥ--
sūta sūta mahāprājña vyāsaśiṣya mahāmate ! ।
yasya devasya nāmāni lokeṣu munisattama ! ॥ 2.1.2 ॥

sūtasūtetyādarārthaṃ dvirvacaḥ, lokeṣu prakhyātānīti śeṣaḥ ॥ 2 ॥

prathamaṃ nāmabhiryastu sarvadevo'bhipūjyate ।
sarvadaivatavṛndānāṃ pūjane yāni no vada ॥ 2.1.3 ॥

sādhāraṇyena sarvajña ! lokānugrahakāṅkṣayā ।
sūta uvāca--
nāmāni yāni lokeṣu praṇavasya munīśvaraiḥ ॥ 2.1.4 ॥

sarveṣāṃ devaḥ sarvadevaḥ, sarvadevatātmakatvādvā sarvadevaḥ īśvaraḥ
abhipūjyate, sarvadaivatavṛndānāṃ pratyekaṃ pūjane'pi yāni nāmāni
sādhāraṇyena bhavanti tāni nāmāni lokānugrahakāṅkṣayā naḥ asmabhyaṃ vadeti
pareṇa sahānvayaḥ ।sūtavākye ``nāmāni
yānityā''dirmunipṛṣṭārthasyānuvāda uttarasya
pṛṣṭārthaikaniṣṭhatādyotanārthaḥ ॥ 3 ॥ 4 ॥

kīrtyante nāmabhistaistu sarvadaivatapūjanam ।
sarvadevātmako yasmātpraṇavaḥ parikīrtitaḥ ॥ 2.1.5 ॥

yasmātpraṇavaḥ sarvadevatātmakaḥ parikīrtitastasmāttaiḥ praṇavanāmabhiḥ
savadaivatapūjanaṃ yuktamityarthaḥ ॥ 5 ॥

asya śrīpraṇavāṣṭottaraśatanāmastotramahāmantrasya brahmā ṛṣiḥ,
paramātmā devatā, anuṣṭup chandaḥ, ambījaṃ, uṃ śaktiḥ, maṃ kīlakaṃ
mokṣārthe jape viniyogaḥ ॥

brahmā ṛṣiḥ iti paraṃ brahmetyarthaḥ ।yadyapi pārvatyai
śivenopadiṣṭatvātsa eva ṛṣiryuktastathāpi praṇavasya
parabrahmaṛṣiprasiddhestannāmnāmapi sa eva ṛṣiḥ,
śivasyāpi parabrahmatvena ṛṣitvalābhāditi bhāvaḥ ॥

dhyānam--
Oṁkāraṃ praṇavātmabodhavilasatprāpyaṃ cidānandadaṃ
satyaṃ jñānamanantamūrtimamalaṃ siddhātmakaṃ sarvagam ।
pratyañcaṃ puruṣottamābjabhavanaṃ vyomābharomāvaliṃ
vāṇīlakṣmijagajjanau kuśalayā gauryā sametaṃ bhaje ॥ 2.2.1 ॥

**oṅkāramiti* ।``Oṁkārakṛtenaiva*
paramātmabodhenāvidyāvaraṇanirāsātparamātmabhāvena vilasadbhiradhikāribhiḥ
svātmatayā prāpyam ।tathāvidhasvātmadānenaiva cidānandapradam,
svaprakāśaniratiśayānandapradam ।anantamūrttimaparicchinnasvarūpam ।
siddhātmakaṃ svataḥsiddhaṃ svasiddhāvanyānirapekṣamiti yāvat ।
sarvagaṃ sarvādhiṣṭhānam, ata eva pratyañcam kṣarākṣarātītatvāt ।
puruṣottamaṃ sarvaprāṇihṛdayābjabhavanam ।athavā puruṣottamo viṣṇuḥ
abjasya candrasya bhavanamāvāsabhūto rudraḥ, abjaṃ padma bhavanaṃ
sthānaṃ yasya sa brahmā, eteṣāṃ samāhārātmā yaḥ paramaśivastadrūpam ।
vyomavannīlatvādvyāptatvādvā vyomābharomāvalim, ata eva vāṇī ca
ī ca lakṣmīśca tāsāṃ samāhāro vāṇīlakṣmi, tasya jagataśca
janau kuśalayā gauryā paramaśaktyā sametam, Oṁkāraṃ bhaje

japadhyānārthavicārādibhirnirantaraṃ seve ityarthaḥ ॥ 1 ॥

evaṃ dhyātvā tato bhaktyā nāmnāmaṣṭottaraṃ śatam ।
praṇavasya japedviprāḥ ! śucirbhūtvā samāhitaḥ ॥ 2.2.2 ॥

samāhitaḥ avyagracittaḥ ॥ 2 ॥

oṅkārastārakaṃ sūkṣmaṃ praṇavaḥ sarvagocaraḥ ।
divyamekākṣaraṃ śubhraṃ śuddhaṃ nirmalamavyayam ॥ 2.2.3 ॥

uccāryamāṇaḥ sarvaṃ śarīramūrdhvamunnāmayatītyoṅkāraḥ ।
saṃsāramahābhayāttārayatīti tārakam ।sūkṣmībhūya paraśarīrāṇyanupraviśatīti
sūkṣmam ।brahma brāhmaṇebhyaḥ
praṇāmayatīti praṇavaḥ ।sarvagocaraḥ sarvavyāpī ।dyotanasvabhāvaṃ
divyam ।ekameva na kṣaratyaśnotīti vā akṣaram ।śubhraṃ śubham ।
aśuddhadehatvanirāsitvācchuddham ।avidyādimalarahitatvānnirmalam ।vyayaḥ
apakṣayastadabhāvādavyayam ॥ 3 ॥

satyo niratyayo devo viśvavyāpī prapañcagaḥ ।
viṣṇurbrahmā śivo dhātā viśvakarttā jagadguruḥ ॥ 2.2.4 ॥

abādhyatvātsatyaḥ ।atyayo nāśastadrahitatvānniratyayaḥ ।dīvyati
avasthātrayeṇa sargādinā ca krīḍatīti devaḥ ।viśvavyāpanaśīlatvāt
viśvavyāpī ।svādhyastaṃ prapañcamadhiṣṭhānasadrūpeṇānugacchatīti
prapañcagaḥ ।sarve devā viśantyasminniti viṣṇuḥ ।bṛṃhayati jagaditi
brahmā ।niratiśayānandatvādanantakalyāṇaguṇanidhitvācca śivaḥ ।
jagaddhārayati poṣayati ceti dhātā ।viśvasya kartā nirmātā ।jagataḥ
paramahitopadeṣṭṛtvāt jagadguruḥ ॥ 4 ॥ ।13

sraṣṭā pālayitā goptā vedakartā''gamākṛtiḥ ।
vedāntavedyo nilayaṃ daivataṃ bhavanāśakam ॥ 2.2.5 ॥

jagataḥ ādau sraṣṭā ।tataḥ pālayitā poṣayitā ।goptā upaghātakebhyo
rakṣitā ।vedānāṃ kartā kalpadāvāviṣkartā ।āgamā rahasyavidyāstadākṛtiḥ ।
vedāntairupaniṣatpramāṇairvedyaḥ ।pralaye nilīyate'sminjagaditi nilayam ।
devatānāṃ samaṣṭirdaivatam ।bhavanaṃ bhavaḥ punarjanma tasya nāśakaṃ
mūlacchedakam ॥ 5 ॥

ataḥparaṃ mātṛkāvarṇakrameṇa yathāsambhavaṃ akārādināmānyāha--

akārādikṣakārāntamātṛkāvarṇavācakaḥ ।
ālocanatapaḥsiddhajagadutpattikāraṇam ॥ 2.2.6 ॥

**akārādīti* ।akārādisarvamātṛkāvarṇātmanā*
prakṛtipratyayapadavākyamahāvākyādyātmanā sarvārthavācaka ityarthaḥ ।
``tapasā cīyate brahma'', ``sa tapo'tapyata'',

sa tapastaptvā idaṃ ``sarvamasṛjata'' ityādiśrutiprasiddhaṃ yat
ālocanātmakaṃ tapastāvanmātreṇa siddhasya jagata utpatterāvirbhāvasya
kāraṇam ॥ 6 ॥

inapāvakavātendramṛtyudhāvanakāraṇam ।
īśvarabrahmaviṣṇūnāṃ rajaḥsatvatamobhidā ॥ 2.2.7 ॥

inasya sūryasya pāvakasya vahnervātasya vāyorindrasya devarājasya
mṛtyoryamasya
ca yadbhītyā niyatakālaṃ dhāvanaṃ svasvavyāpāre pravartanaṃ tatra
praśāsitatvena kāraṇam,
bhīṣā'smādvātaḥ pavate bhīṣodeti sūryaḥ ।
bhīṣāsmādagniścendraśca mṛtyurddhāvati pañcamaḥ ॥ iti
śruterityarthaḥ ।
īśvaro rudraḥ brahmā viṣṇuścetyeteṣāṃ yathocitakrameṇa
rajaḥsatvatamoguṇairupādhibhirbhidyata iti bhidā vibhinnā yā mūrtistadrūpa
ityarthaḥ ॥ 7 ॥

umāvāṇīviṣṇupatnīśaktirūpeṇa saṃsthitaḥ ।
ūrūmastakakarṇādinānāṅgavikalastathā ॥ 2.2.8 ॥

teṣāmeva kramāt umā pārvatī vāṇī sarasvatī viṣṇupatnī lakṣmīriti prasiddhā
yāḥ saṃhārasṛṣṭipālanaśaktayastadrūpeṇāpi saṃsthitaḥ । ūrūmastakaṃ karṇau
cetyādinānāvidhairaṅgairvyavaharannapi vastuto'śarīratvāttadvikalaḥ
aśarīraḥ ``apāṇipādo javano gṛhītā''ityādiśruteḥ ॥ 8 ॥

ṛkṣāprabhṛtirogāṇāmālayānālayābhidhaḥ ।
ṛṣivṛndasahasrāṇāṃ jñānamokṣapradāyakaḥ ॥ 2.2.9 ॥

ṛkṣā arśo rogaḥ, tatprabhṛtīnāṃ rogāṇāmālaya āśrayo
dehastadātmanā bhrāntyā pratīyamāno'pi vastutastadanālaya ityabhidhā
śrutyādiprasiddhiryasya, ``sa paryagācchukramakāyamavraṇamasnāviraṃ
śuddhamapāpaviddham''ityādiśruteḥ । sahasraśabda ānantyaparaḥ,
svajapādiniṣṭhānāṃ ṛṣivṛndasahasrāṇāmiha dehe brahmaloke vā jñānasya
kramākramamokṣasya copāsanāparipākatāratamyena pradāyakaḥ ॥ 9 ॥

rūkṣāvidurapraj ñānasampannasyāpavargadaḥ ।
luptalumpakalaupanyatritayapratipādakaḥ ॥ 2.2.10 ॥

ṛkārādināmno loke adarśanātsādṛśyāt rūkārādi gṛhyate,
ye taponirjitarasanendriyatvādrūkṣasya bhaikṣasya rasaṃ
na vidusteṣu svārthavijñānasampannasya sadyo'pavargadaḥ ।
lṛkārādināmnopyaprasiddhestatsadṛśalukārādināmanirdeśaḥ, luptaḥ
naṣṭaḥ atītaḥ, lumpako lopakartā vartamānaḥ, laupanyo lopanārhaḥ
bhaviṣyapadārthaḥ, etattritayapratipādakaḥ sarvārthaprakāśaka iti yāvat ॥

athavā lupto bādhyā'vidyādistasya lumpakaścaramavṛttyā rūḍhaḥ paramātmā
laupanyo lopanakaraṇībhūtaścaramasākṣātkārastattritayasya pratipādakaḥ

prāpaka ityarthaḥ ॥ 10 ॥

elādivāsanāyuktapānīyotthānalālasaḥ ।
aiśvaryāṣṭakabhūyiṣṭhasiddhāpuruṣasevitaḥ ॥ 2.2.11 ॥

elā prasiddhā ādipadāduśīrakarpūrādi, tadvāsanāyuktasya pānīyasyotthāne
sarvasukṛtināmupabhogāyotpādane lālasā vāñchā yasya saḥ ।
aiśvaryāṣṭakamaṇimādikaṃ prasiddhaṃ, tadbhūyiṣṭhaistatpracurairdevaiḥ
siddhairyogamantrādisiddhairāpuruṣaiḥ īśatpuruṣākāraiḥ kinnarādibhiśca
sevitaḥ ॥ 11 ॥

Oṁādinikhilāmnāyamūrddhanyāmnāyabodhitaḥ ।
aunnatyagarvasannaddhadaiteyakulaghātakaḥ ॥ 2.2.12 ॥

Oṁkārādibhirnikhilānāmāmnāyānāṃ mūrdhani
bhavairmūrddhanyairmahāmantrairāmnāyaiśca
japopāsanasvādhyāyajanyacittaśuddhidvārā tātparyavatpramāṇatayā
ca tattvato bodhitaḥ । aunnatyamaiśvaryabalādutkarṣastatprayuktena
garveṇa yuddhāya
sannaddhasya daiteyakulasya viṣṇvādirūpeṇa ghātakaḥ ॥ 12 ॥

ajñānatimirāpluṣṭajagadābhāsadīpakaḥ ।
aḥ kaṃjajahareṃndrādisarvadaivatakāraṇam ॥ 2.2.13 ॥

ajñānalakṣaṇena timireṇāndhakāreṇājñānena timireṇa ca pluṣṭasya
dagdhaprāyasya jagataḥ ābhāse prakāśane bodhane ca dīpakaḥ ।
sākṣādanusvārādernāmno'tyantāprasiddherīṣacchruti-
sāmyenājñānetyādināmoktiḥ । aḥ iti visargātmakameva nāma ।
atha kakārādīni nāmāni । kañjājjātaḥ kañjajo brahmā
harirviṣṇurindrādayaśceti sarveṣāṃ daivatānāṃ kāraṇam ॥ 13 ॥

kāryakāraṇasaṅghātadehāvāsamanorathaḥ ।
khādibhūtādibhūtātmā gamyāgamyavicakṣaṇaḥ ॥ 2.2.14 ॥

kāryāṇāṃ bhautikānāṃ kāraṇānāṃ mahābhūtānāṃ ca
saṅghātarūpā ye vyaṣṭisamaṣṭidehāsteṣu svasṛṣṭeṣu
jīvabhāvena praviśya āvāse manoratho vāñchā yasya saḥ ।
``hantāhamimāstisro devatā anena jīvenātmanā'nupraviśya nāmarūpe
vyākaravāṇi''ityādiśruteḥ । khaṃ ādiryeṣāṃ teṣāṃ mahābhūtānāṃ
ādibhūtaḥ kāraṇatvena sthitaḥ ātmā । cakṣurādipramāṇagamye
laukikaviṣaye tadagamye alaukike dharmabrahmaviṣaye ca
karatalāmalakavadasandigdhāparokṣādihetutvādvicakṣaṇaḥ ॥ 14 ॥

gharmaraśmiprabhākartā bahirmukhaparāṅmukhaḥ ।
carācarasvarūpī ca chetṛchedyādidūragaḥ ॥ 2.2.15 ॥

gharmaraśmeḥ sūryasya prabhāyāḥ prakāśanaśakteḥ karttā,

``yena sūryastapati tejaseddhaḥ'' ityādiśruteḥ ।
bahirmukheṣvadhyātmatattvavicāravimukheṣu viṣayāsaktajaneṣu
parāṅmukhaḥ ।carā jaṅgamāḥ, acarāḥ sthāvarāstadātmatvāttatsvarūpī ।
*tathātve prasaktaṃ doṣaṃ nivārayati *chetṛ iti* ।ādipadāddagdhadāhyaṃ*
kledayitṛkledyaṃ bhetṛbhedyamityādiprapañcarūpaṃ, tasya dūragaḥ,
adhyastadharmāṇāmadhiṣṭhānāsparśitvāditi bhāvaḥ ॥ 15 ॥

japtṛsāhasrajapyaśca jhaḍitipratipāditaḥ ।
sarvajño'bhijñavijñeyaṣṭaṅkavāsyabhisādhitaḥ ॥ 2.2.16 ॥

japtāraḥ sahasrameva sāhasrāḥ asaṅkhyātāḥ yatayo yasya, sulopaśchāndasaḥ,
mumukṣubhirjapituṃ yogyo japyaḥ vācikamānasajapārhaḥ ।japyamānena
svenaiva jhaṭiti avilambenā''virbhūtabrahmātmabhāvena pratipāditaḥ
anubhāvitaḥ ।tathāpratipattyā sarvaṃ svātmatayā jānātīti sarvajñaḥ ।
abhijñairanubhavaniṣṭhaireva vijñātuṃ śakyo vijñeyaḥ ।imāni nāmāni
ṅakārādināmālābhātpūrvavat ।ṭaṅkaḥ pāṣāṇadāraṇaḥ, vāśī kāṣṭhatakṣaṇī
tābhyāṃ dvaitabandhaṃ vicchidya muktarūpeṇa sādhito na, kintu
jñānenājñānabandhaṃ vicchidya nityasiddhasvarūpeṇaiva pariśeṣitaḥ
ityarthaḥ ॥ 16 ॥

niṣṭhurākṛttisampṛkto dambhetaraviśeṣitaḥ ।
ḍhakkānidādasampṛktaḥ prāṇitrāṇaparāyaṇaḥ ॥ 2.2.17 ॥

*ṭhakārādināmno'pyaprasiddhestanmadhyaṃ nāmāha *niṣṭhureti* ॥*

dṛḍhatarasaṃsārabandhacchede niṣṭhurākṛtyā
nirdayākārayā caramasākṣātkāravṛttyā sampṛktaḥ var *nirdayākṛtyā*
miśritaḥ ।yato dambhetarai``rdambho
darpo'bhimāna''ścetyādibhagavaddarśitādiśā''surasampadvilakṣaṇai-
``rabhayaṃ satvasaṃśuddhirjñānayogavyavasthiti-''
rityādidaivasampadbhirviśeṣitaḥ samarpitaḥ ।ḍhakkā'tra
sakāryāvidyāvijayayaśaḥpaṭahastanninādasadṛśaiḥ
``niṣkalaṃ niṣkriyaṃ śāntaṃ niravadyaṃ nirañjanam, amṛtasya paraṃ
seturdagdheṃdhanamivānalami''tyādiśrutibhiḥ svatātparyodghāṭanāya
sampṛkto militaḥ ।svopāsakādiprāṇināṃ trāṇe parāyaṇastatparaḥ ॥ 17 ॥

taruṇāruṇasandīptajaṭāmaṇḍalamaṇḍitaḥ ।
sthāṇuḥ kūṭasthalakṣmā ca dānādānavicakṣaṇaḥ ॥ 2.2.18 ॥

śivarūpatvāttaruṇāruṇena prataptakanakavatsandīptena jaṭāmaṇḍalena maṇḍitaḥ ।
sarvasaṃsāraśākhāskandhacchedapariśiṣṭapuruṣākṛtitvātsthāṇuḥ ।
kūṭamiva nirvikāraṃ sthitasvarūpameva lakṣma svarūpalakṣaṇaṃ yasya ।
sṛṣṭisthitikālayoḥ sarvavastuṣu tattadarthakriyāśaktīnāṃ dāne pralayakāle
upasaṃhāreṇa punarādāne ca vicakṣaṇaḥ ॥ 18 ॥

dhanādhipasamārādhyo nakṣatroḍupamaṇḍanaḥ ।
pūjyapūjakapūjā ca phalarūpī phalātmanām ॥ 2.2.19 ॥

dhanādhipena kubereṇa samārādhyaḥ / niśākārarūpeṇa nakṣatroḍupamaṇḍanaḥ /
pūjyaḥ pūjanārhaḥ / pūjakaḥ pūjākartā pūjā pūjanakriyā tattadrūpa ityarthaḥ //

evaṃ kāmyakarmānuṣṭhānena svargādi phalāsaktyā phalātmanāṃ phalarūpī //19//

bimbinīśatasampūjyo bhayābhayasukovidaḥ /
maryādāsthāpanādhyakṣo yāyajūkābhivāñchitaḥ //2.2.20//

dhyeyākārapratibimbavatpaścimavṛttavṛttayo bimbinyastāsāṃ
śatairdhyānayajñaiḥ sampūjyaḥ / bāhye dvaitābhiniveśastanmūlamajñānaṃ
bhayahetutvādbhayaṃ brahmātmaikyapratiṣṭhā hyabhayahetutvādabhayaṃ tayoḥ
pādaśo vibhāgena sphuṭampratipādakatvādbhayābhayasukovidaḥ /
``bhīṣāsmādvātaḥ pavate'', ``tattveva bhayaṃ
viduṣo'manvānasya''ityādiśruteḥ / ata eva jaganmaryādāsthāpane
adhyakṣaḥ svāmī / yajñādisādhanatvāttatphaladatvācca
yāyajūkairabhivāñchitaḥ //20//

rambhāvanavihārī ca lāvaṇyakamanīyadaḥ /
vandāruvandanīyaśca śaṅkaro lokavāsinām //2.2.21//

yajñādiphalabhoktṛtvarūpeṇa rambhādyapsarasāṃ sambandhini nandanādivane
vihārī / svargiṇāṃ lāvaṇyakamanīyaṃ candrakalāmayaṃ śarīraṃ dadātīti
lāvaṇyakamanīyadaḥ / ata eva
vandārubhirnatistutiparaibhaktairvandanīyaḥ namyaḥ stutyaśca /
svargādilokavāsināṃ tadviṣayabhogavūttitāratamyānusāreṇa
mānuṣānandādihiraṇyagarbhānandāntaṃ śaṃ sukhaṃ karotīti śaṅkaraḥ,
``etasyaivānandasyānyāni bhūtāni mātrāmupajīvantīti '' śruteḥ //21//

ṣaḍānanajanau hetuḥ saṅkalpitapadārthadaḥ /
sarvātmā sarvasampadaḥ sarvasākṣī ca sarvadaḥ //2.2.22//

śaṅkaratvādeva ṣaḍānanasya skandasya janau janmani hetuḥ /
bhaktasaṅkalpitadharmārthakāmamokṣapadārthadaḥ / jñānināṃ sarvātmā /
sampadarthināṃ sarvasampadaḥ / sarvaṃ sākṣātpaśyatīti sarvasākṣī / sarvaṃ
dadāti dyatīti vā sarvadaḥ //22//

sarvakarttā sarvabhoktā sarveśvaraniyāmakaḥ /
sarvabhūtahṛdāvāsaḥ sarvavastusvarūpakaḥ //2.2.23//

sarvasya kartā / sarvasya bhojyasya bhoktā /
sureśvaranareśvarabhujageśvarādīnāṃ sarveṣāmīśvarāṇāṃ niyāmako
niyantā / sarveṣāṃ bhūtānāṃ prāṇināmātmatvātsarvabhūtahṛdāvāsaḥ /
sarvanāmarūpakalpanāspadatvātsarvavastusvarūpakaḥ //23//

havyakavyādibhoktā ca kṛpālujanaśekharaḥ /

kṣitinīrāgnipavanakhasomaravipuṃṅkṛtiḥ ॥ 2.2.24 ॥

daive yajñe havyānāṃ pitre kavyānām, ādipadānmānuṣe
hantakārānnānāṃ ca bhoktā । lakārādināmadaurlabhyāttadupāntyaṃ
*nāmāha *kṛpālujanaśekhara iti* । kṛpālunāṃ janānāṃ śekharaḥ*
śirobhūṣaṇavacchirasā mānyaḥ paramakṛpālurityarthaḥ ।
kṣityādyaṣṭamūrtirūpatvātkṣityākṛtirityādyaṣṭau nāmāni samasya
nirdiṣṭāni । kṛtiśabdaḥ ākṛtiparaḥ pratyekaṃ sambadhyate ॥ 24 ॥

śabdabrahma parabrahma kāryabrahma ca brahma ca ॥

sūta uvāca--
itīdaṃ praṇavasyāsya nāmnāmaṣṭottaraṃ śatam ।
sarvadaivatapūjāyai nimittaṃ vedasammatam ॥ 2.2.25 ॥

nāmākhyātopasarganipātaprakṛtipratyayādighaṭitamūrti-
vedavyāhṛtisāratvācchabdabrahma ।
virāṭhiraṇyagarbhādyātmakāparabrahmopekṣayā kāraṇatvena paratvātparabrahma
makārārthaḥ । tatsarvasūkṣmasthūlasṛṣṭyupahitaṃ kāryabrahmeti
akāraukārārthaḥ । etāveva tattvampadārthau
tayoḥ kāryakāraṇopādhiparityāgena śodhane akhaṇḍaikarasaṃ
samastapraṇavalakṣyamarddhamātrālakṣyaṃ vā brahma, sa eva praṇavārtho
mahāvākyārthaśca tadrūpa ityarthaḥ ॥ atra ādau ekatriṃśannāmāni,
ante ekādaśa nāmāni mātṛkākṣarakramaṃ vinaiva nirdiṣṭāni, madhye
ṣaḍṣaṣṭināmāni yathāsambhavaṃ mātṛkākṣarakrameṇa nirdiṣṭāni ।
itiśabdaḥ samāptau । vedānāṃ sāratvena sammatam ॥ 25 ॥

cidvilāsavilāsāya Oṁkārāya namo namaḥ ।
yaḥ paṭhetsatataṃ janturmucyate sarvapātakaiḥ ।
yatibhiḥ paṭhanīyaṃ ca niyamena trikālataḥ ॥ 2.2.26 ॥

yo janturadhikārī satataṃ nityaṃ paṭhetsaḥ । tatra yatīnāṃ nityaḥ anyeṣāṃ
*kāmyaḥ tatpāṭha iti darśayati *yatibhirityādinā* ॥ 26 ॥*

sarvavedaphalaṃ praiti brahmacārī paṭhedyadi ।
vanasthastāpasīṃ siddhiṃ gṛhasthaḥ karmaṇāṃ phalam ॥ 2.2.27 ॥

sarvavedaphalamekaikaśākhādhyayanaphalam । evaṃ vanastha ekaikatapasāpi
sarvatapaḥsambandhinīṃ siddhim । evaṃ gṛhastho'pi sarvatra nirvighnatayā
tatphalasiddhimiti vā ॥ 27 ॥

nityaṃ nirduḥkhamānandaṃ saṃnyāsī labhate tadā ।
yasmindeve yasya bhaktistena nāmabhiretakaiḥ ॥ 2.2.28 ॥

etakaiḥ - etaiḥ, sarvanāmatvātpraśaṃsāyāmakac ॥ 28 ॥

caturthīnamaOm̃kārapūrvairdevaḥ sa pūjyatām ।
nāmānyetāni pārvatyai ityevaṃ śambhurabravīt ॥ 2.2.29 ॥

**caturthīnamaOm̃kārapūrvairiti* caturthyaṃtairnama Om̃kārapūrvairityarthaḥ ।*
caturthīnamo'ntairoṅkārapūrvairiti vā śākapārthivāditvakalpanayā
*madhyamapadalopī samāsaḥ ।upasaṃharati *nāmānyetānīti* ॥ 29 ॥*

iti praṇavāṣṭottaraśatanāma samāptam ॥

sūta uvāca --
atharvarahasyapraṇavaṣoḍaśānāmāni vaktuṃ pratijānīte --

athātaḥ sampravakṣyāmi rahasyaṃ devadurlabham ।
sāṅgopāṅgāgamānāṃ ca paṭhane tulyadaṃ phalam ॥ 2.3.1 ॥

**athāta iti ।*
sāṅgopāṅgānāmāgamānāṃ vedānāmaṅgāni śikṣādīni ṣaṭ, upāṅgāni purāṇādīni
catvāri, vedāścatvāro'ṅgina iti ।caturdaśavidyāsthānānāṃ paṭhane
yatphalaṃ tattulyaphaladamiti vaktavye tulyadaṃ phalamiti chāṃdasam ॥ 1 ॥

Om̃kāraḥ praṇavo'nantaḥ sarvavyāpī ca tārakam ।
śuklaṃ sūkṣmaṃ vaidyutaṃ ca paraṃ brahma tathaiva ca ॥ 2.3.2 ॥

Om̃kāra ityādīni pañcadaśanāmānyatha kasmāducyante ? Om̃kāro
yasmāduccāryamāṇa eva sarvaṃ śarīramūrdhvamunnāmayatītyādinā atharvaśirasi
śrutyaiva vyākhyātāni tata evāvagantavyāni ॥ 2 ॥

ekaśca ekarudraśca īśāno bhagavāṃstathā ।
maheśvaro mahādevaḥ pratyagātmā tathaiva ca ॥ 2.3.3 ॥

pratyagātmeti nāma tu tāpanīyādau prasiddhaṃ sarvāntarasākṣicaitanyaṃ
param ॥ 3 ॥

ṣoḍaśaitāni nāmāni praṇavabrahmaṇo dvijāḥ ।
mumukṣormokṣadānāya jagādātharvaṇī śrutiḥ ॥ 2.3.4 ॥

ātharvaṇī atharvaśirastāpanīyādirūpā śrutiḥ ॥ 4 ॥

yaḥ paṭhettriṣu kāleṣu jñātvā māhātmyameṣu saḥ ।
apavargaṃ śubhaṃ praiti jantustenā'bhivīkṣitaḥ ॥ 2.3.5 ॥

māhātmyamatharvaśiraādyuktaṃ jñātvā yaḥ paṭhetsaḥ jantuḥ jantuprāyaḥ
alpajñānatapasko'pi tena praṇavātmanā maheśvareṇa abhivīkṣitaḥ san
apavargaphalopahitaṃ śubhaṃ tattvajñānam praiti ॥ 5 ॥

iti praṇavaṣoḍaśanāma samāptam ॥

īdṛśaṃ nāmādirahasyagarbhaṃ kalpameva paṭhanādinā pariśīlanīyaṃ paramapuruṣārthibhiriti
prarocayannupasaṃharati -

paṭhantu śṛṇvantu ca vācayantu likhantu gāyantu ca bodhayantu ।
oṅkārakalpaṃ yativṛndasevyaṃ sūtoktamīśoktamaninditaṃ ca ॥ 2.3.6 ॥

iti śrī skandapurāṇe vaiṣṇavasaṃhitāyāṃ mantraprastāve praṇavakalpe dvitīyo'dhyāyaḥ ॥ 2 ॥

**paṭhantviti* ॥ ante sūtoktaṃ ādau īśoktamiti śuddhasāmpradāyikatvaṃ darśitam ।aninditamiti pramāṇāntarāviruddhatvaṃ darśitam ॥ 6 ॥*

iti śrīpraṇavakalpaprakāśe dvitīyo'dhyāyaḥ ॥ 2 ॥

atha tṛtīyo'dhyāyaḥ ।
praṇavaḥ paramaṃ brahma praṇavaḥ paramaḥ śivaḥ ।
praṇavaḥ paramo viṣṇuḥ praṇavaḥ sarvadevatāḥ ॥ 3.1.1 ॥

praṇavaḥ paramaṃ brahmeti prāgvyākhyātam ॥ 1 ॥

idānīṃ praṇavopāsakānāṃ japādivighnakāribhyo rakṣaḥpiśācādibhyo bādhā mā bhūt iti sarvavighnanivārakaṃ sarvatorakṣākaraṃ praṇavapañjaraṃ vaktavyaṃ sūtaḥ pratijānīte

sūta uvāca
athātaḥ sampravakṣyāmi pañjaraṃ vajrapañjaram ।
praṇavabrahmaṇo viprāḥ ! pāpaghnaṃ śambhurabravīt ॥ 3.1.2 ॥

**athāta* iti ॥ vajrapañjaraṃ vajramayaṃ pañjaramivābhedyam ।yadyapi prathamapañjarapadasya kratunāmaśyenādipadavatsādṛśyagarbhagauṇyaiva pravṛtteḥ punaḥ pañjarapadaṃ punaruktamiva, tathāpi ``udapeṣaṃ pinaṣṭī''tyatra piṣerivāpaunaruktyaṃ bodhyam ॥ 2 ॥*

oṅkāraḥ pātu tiṣṭhantaṃ śayānaṃ praṇavo'vatu ।
gāyantaṃ pātvananto māṃ bhuñjānaṃ parameśvaraḥ ॥ 3.1.3 ॥

atra dvitīyāntāni māmityanena sambadhyante, prathamāntāni praṇava ityanena ।tiṣṭhantam-upaviṣṭam ।śayānaṃ nidrocitāṅgavinyāsam, bhuñjānamabhyavaharantam ॥ 3 ॥

sarvavyāpī sarvadikṣu sarvāṇyaṅgāni sarvagaḥ ।
samyakkarmasu māṃ devaḥ sarvaśāstreṣu māyikaḥ ॥ 3.1.4 ॥

samyakkarmasu śāstravihitakarmopāsaneṣu devastattatkarmopāsanārādhyadevatāsvarūpaḥ śāstreṣu jñānopāyeṣu pramāṇeṣu māyiko māyādhiṣṭhātā, māyāśabdānmatvarthīyeṇa । var ye'ṇ

māyānivṛttilakṣaṇasya śāstraphalasya tadadhīnatvāditi bhāvaḥ ॥ 4 ॥

nidrāṇaṃ pātu māṃ bhadraḥ karotu śubhamavyayam ।
pādādimastakāntāni rakṣatvaṅgāni rakṣakaḥ ॥ 3.1.5 ॥

bhadro maṅgalarūpaḥ, sa eva pramādaprasaktadivāsandhyādikaṃ
nidrāprasaktaṃ śubhakarmaṇo vyayaṃ nivārya tadavyayaṃ karotvityarthaḥ ।
rakṣakastattadaṅgādhiṣṭhātṛdevatārūpeṇa tattadaṅgarakṣakaḥ ॥ 5 ॥

vināśayedahaṅkāraṃ buddhimātmani codayet ।
karotu nirmalaṃ cittaṃ nirmamatvādicintitaḥ ॥ 3.1.6 ॥

ahaṅkārādyupahitacidrūpeṇa tattadadhiṣṭhātṛdevatātmanā vā cintitaḥ ॥ 6 ॥

daurjjanyaṃ varjjayeddūraṃ mayi sarvabalaṃ balaḥ ।
sukhīkarotu māmātmā paiśācyādibhayaṃ haret ॥ 3.1.7 ॥

daurjanyaṃ duṣṭabījayonikāladeśādijanmayutaṃ durbuddhidoṣaṃ varjayediti,
curādiṇyantāddhetumaṇṇici prārthanāya liṅ ।paiśācyādibhayaṃ
duṣkarmavaśādbhāvi paiśācyādiprayuktaṃ sāmpratikapiśācādiceṣṭāprayuktaṃ
ca bhayam ॥ 7 ॥

sampannaḥ sampado dadyādvipado vinivartayet ।
mūlādhārādiṣaṭcakraṃ pātu ṣaṭcakragocaraḥ ॥ 3.1.8 ॥

aṇimādyaiśvaryasampannaḥ sampadaḥ aihikīḥ putradhanādisampadaḥ,
āmuṣmikīraṇimādisampadaśca vipadopyaihikīrāmuṣmikīśca ।gaṇapatyādi
devatārūpeṇa mūlādhārādiṣaṭcakragocaraḥ, yogabalotthāpitakuṇḍalinīrūpeṇa
kramānmūlādhārādiṣaṭcakragocaraḥ san iti vā ॥ 8 ॥

bhavābdhipotānmāntatra patantamabhirakṣatu ।
yamabhītikarastasmādavyānmāmatighorataḥ ॥ 3.1.9 ॥

yamasyāpi bhītikaro bhīṣayitā ``bhīṣāsmādagniścendraśca
mṛtyurddhāvati pañcamaḥ'' iti śruteḥ ।atighoratastasmādyamāt ॥ 9 ॥

punarjanma nirākuryādānandaṃ sa prayacchatu ।
pāpakarmasu māṃ śubhro vimukhaṃ vidadhātu ca ॥ 3.1.10 ॥

śubhraḥ śuklaḥ, māṃ vimukhaṃ parāṅmukham ॥ 10 ॥

sandhibhyo māṃ sandhikartā pāyānmarmasu marmagaḥ ।
nirmamatvaṃ sadā dadyātpraṇavaḥ sarvagocaraḥ ॥ 3.1.11 ॥

sandhibhyaḥ sandhiprabhavebhyo rogebhyaḥ, sarva dehāvayavasandhīnāṃ
nirmāṇakartā ।sarvagocaraḥ sarvamamatāviṣayāvabhāsacaitanyarūpaḥ ॥ 11 ॥

rājño bhayāt mantrarājo'rājabhītyā arājakaḥ ।
pādākrāntānarīnkuryācchatrusaṅghabhayaṅkaraḥ ॥3.1.12॥

arājabhītyā iti padacchedaḥ ।arājakaprayuktādbhayādityarthaḥ ।na
vidyate niyantā yasya sa arājakaḥ ॥12॥

sarvaṃ vaśyaṃ karotvāryaḥ sarvadā mayi tiṣṭhatu ।
sūta uvāca--
itīdaṃ pañjaraṃ divyaṃ praṇavabrahmaṇo dvijāḥ ॥3.1.13॥

āryaḥ pūjyaḥ ।mayi rakṣakatvena sarvadā sarvāṅgeṣu
pañjarībhūtastiṣṭhatu ॥13॥

yaḥ paṭhetsatataṃ janturmahāpātakanāśanam ।
kāvyānāṃ nāṭakānāṃ ca darśanānāṃ ca sarvaśaḥ ॥3.1.14॥

mahāpātakanāśanamitīdaṃ pañjaraṃ janturadhikārijanmavānyo
bhavetsa mahāmatiḥ sankāvyādivedaparyantānāṃ sarvasya ca
granthajālasya, arthaṃ vedeti vyavahitena sambandhaḥ ।darśanānāṃ
nyāyavaiśiṣakasāṅkhyayogamīmāṃsādvayalakṣaṇānāṃ ṣaṭdarśanānām ॥14॥

alaṅkāramatānāṃ ca purāṇānāṃ ca sarvaśaḥ ।
vedāntānāṃ ca vedānāṃ guruśikṣā vinā svataḥ ॥3.1.15॥

alaṅkārāṇāṃ prasiddhānāṃ matānāṃ bāhyaṣaṇmatānām,
cakārādaśvagajaratnādiparīkṣāśāstrāṇām, purāṇānāṃ cakārātsmṛtīnām,
vedāntānāmu paniṣadāṃ, cakārādvyāsasūtrabhāṣyādīnām, vedānāṃ
karmopāsanākāṇḍānām ॥15॥

granthajālasya sarvasya sa vedārthaṃ mahāmatiḥ ।
jñātvā granthārthameteṣāṃ vyākhyāya chātrakānprati ॥3.1.16॥

granthajālasya sarvasyeti
śikṣādyaṅgānāmāyurvedadhanurvedagāndharvārthaśāstrāṇāṃ
nidhimantraśilpādividyānāṃ ca saṅgrahārtham ।eteṣāṃ sarvavāṅmayānāṃ
granthārthaṃ jñātvā chātrakān śiṣyānprati vyākhyāya ॥16॥

ante vedāntasiddhāntabrahma prāpnotyanuttamam ।
oṅkārapañjaraṃ gauryai ityevaṃ śambhurabravīt ॥3.1.17॥

iti praṇavapañjaraṃ sampūrṇam ॥

ante prārabdhabhogāvasāne ॥17॥

iti praṇavapañjaravyākhyā sampūrṇā ॥

sūta uvāca

athātaḥ sampravakṣyāmi praṇavabrahmaṇo dvijāḥ /
mālāmantraṃ purā śambhuryathā provāca pārvatīm // 3.2.1 //

mālāmantraṃ nāmamālānvitaṃ mantram // 1 //

Oṁ namo bhagavate Oṁkārāya nikhilavedaviditāya vedasvarūpiṇe
akhilavāgrūpiṇe vāgabhinnaprapañcarūpāya parabrahmaṇe
karuṇākaravigrahāya śabdabrahmaṇe pratīce parāce
saṃsārapārāvāratārakāya sakalakarttre sakalabhoktre surāsurasvarūpāya
carācarakalevarāyā'tyantapuruṣārthāya samastamuniprāpyāya
praṇavāya sarvabhūtahṛdayāya arūpiṇe adehāyā'dvaitātmane /
bhagavate ṣaḍguṇaiśvaryayuktāya, Oṁkārāyeti viśeṣyam / anyāni
caturthyantapadāni viśeṣaṇāni / nikhilānāṃ vedānāṃ sāratvena
kāraṇatvena vedyatvena upāsyatvena ca viditāya / ata eva vedasvarūpiṇe /
parātmakasya praṇavasyeva prāṇasaṅgānnābhyuraḥkaṇṭhādideśeṣu
paśyatīmadhyamāvaikharībhāvenākhilavāgrūpiṇe ``sarvaṃ
hīdaṃ nāmatī''tyādiśruteḥ / ghaṭo'yaṃ paṭo'yamiti
nāmatādātmyānubhavācca nāmābhinnaḥ prapañcastadrūpāya /
``etadvai satyakāma paraṃ cāparaṃ ca brahma yadoṅkāraḥ,
yaccānyattrikālātītaṃ tadapyoṅkāra eva''ityādiśruteḥ
parabrahmaṇe / gurudevatādirūpeṇānugrāhakatvātkaruṇākaravigrahāya /
sarvaśabdātmanā bṛṃhaṇācchabdabrahmaṇe / pratyagdṛśāṃ pratīce /
parāgdṛśāṃ parāce / saṃsāralakṣaṇasya pārāvārasya tārakāya /
sakalasya jagataḥ karttre nirmātre / tathā sakalasya bhoktre
upabhoktre / tatra sadasatkarma karttuṃ ca kramātsurāsurasvarūpāya /
ata eva sadasanmiśrakarmajanitacarācarakalevarāya / atyantaṃ
puruṣairarthyate ityatyantapuruṣārthaḥ paramapuruṣārthastasmai
jñānaphalāya / samastairmananaśīlā munayastaiḥ prāpyāya /
svopāstijapayajñaparāṇāṃ brahma praṇāmayati bahvīkarotīti praṇavastasmai /
sarvabhūtānāmātmatvādrahasyatvācca hṛdayāya / arūpiṇe iti
cakṣurādyaviṣayatvoktiḥ / adehāyeti sthūlasūkṣmakāraṇadehapratiṣedhaḥ /
ata evādvaitātmane / etadantānāṃ Oṁ namo bhagavate Oṁkārāyetyatrānvayaḥ //

bho bho nityaśuddhamuktasvarūpa ! bhedabuddhipradāyinīṃ
grahaṇāgrahaṇarūpiṇīṃ sakāryāṃ savilāsinīṃ mahāmāyāṃ vināśaya
vināśaya, kāmakrodhalobhādiśatrūnmāraya māraya, śamadamādīn
sacivānsaṃyojaya saṃyojaya, sudharmiṇīṃ mahājāyāṃ mokṣalakṣmīṃ vivāhaya
vivāhaya, apavargasāmrājye māmabhiṣecayābhiṣecaya, svarūpaṃ
prakaṭaya prakaṭaya, jarāmaraṇādipiśācānuccāṭayoccāṭaya,
śabdādivṛścikabhayaṃ nivāraya nivāraya, mātṛyoniyaṃtraprapīḍanaṃ
nivartaya nivarttaya //

ita ūrdhvaṃ sambudhyantānāṃ padānāṃ viṣaye tattatkriyāsvanvayaḥ /
bho bho iti ādareṇa sambodhanāddvirvacanam / nityaṃ śuddhaṃ buddhaṃ
muktaṃ svarūpaṃ yasyeti bahuvrīhiḥ / nityetyādi pratyekasambodhanāni
vā / ``nāhaṃ brahmeti'' svātmani bhedabuddhipradāyinīm /
grahaṇamanyathā grahaṇaṃ dehadāvātmabuddhiḥ, agrahaṇa

brahmasvabhāvāsphūrtistadubhayarūpiṇīm ॥ sakāryāṃ viyadādikāryasahitām ॥

jāgradādivilāsaiḥ savilāsinīm । sarvāvidyāsamaṣṭirūpatvānmahatīṃ
māyām । svārthatattvasākṣātkārajananena vināśaya, bhṛśārthaṃ
dvirvacanam । tadarthaṃ prathamaṃ kāmādīn śatrūnmāraya । śamādīn
sacivān sahāyānsaṃyojaya । śamadamoparatititikṣāśraddhāsamādhānāni
śamādayaḥ । anapāyitvātsudharmiṇīm । mahān trividhaparicchedaśūnyo
jāyate asyāṃ svayamiti mahājāyā tathāvidhām । mokṣalakṣmīṃ vivāhaya ।
apavargaścaramapramāṇaphalā niratiśayānandāvāptistadrūpe
sāmrājye māmabhiṣecaya । svasya pāramārthikaṃ rūpaṃ prakaṭaya ।
jarāmaraṇāntāḥ ṣaḍūrmayo jarāmaraṇādayaḥ piśācāḥ śabdādayaḥ pañca
śrotrādīnāṃ viṣayāsta eva vṛścikāstebhyo bhayam । mātṛyoni
yantrapīḍanaṃ jarāyujeṣu prasiddhaṃ janmapīḍāmātropalakṣaṇam ॥

mahābhāvaikagamya! nirupadrava! niratiśayaiśvarya! bahubhayasaṃrakṣaka !
sāntaṃ salakṣaṇaṃ sāṅgopāṅgaṃ sopaniṣatkaṃ sarahasyaṃ
vedaṃ bodhaya bodhaya, mūrtitraya ! mūrtirahita! śaktitraya !
śaktirahita ! āśāpāśaṃ chindhi chindhi, trilocanasyāpi
vyāmohaikanidānaṃ bhagavantaṃ makaradhvajaṃ bhindhi bhindhi,
caturdaśabhuvanātmaka ! niḥsīmadarśanadarīdṛśyamāna !
catuḥṣaṣṭikalāparāṅmukha ! nikhilamantrayantrapravartaka !
mātṛkāvarṇasvarūpa! kalimalapradhvaṃsin ! kālabhayaparāvartta !
viṣayavipine patantaṃ mārgādarśinaṃ mārgamāṇaṃ trātāramākrośantaṃ
kṣuttṛṣṇāvyāghrādibhiḥ pepīyamānamārttaṃ mumukṣuṃ māmuddharoddhara,
ātman ! pratyakśabdavācya ! nirupamavaibhava ! nityotsava !
atītadvandvaduḥkha ! mūḍhajanaduḥkhaprada ! bhaktajanakalpadruma !
upaniṣadekavedya ! samastavedabandistutya ! brahmādisamārādhya !
svātmānaṃ māṃ prāpaya prāpaya svāhā ॥ mahānbhāvanaṃ
bhāvaścittaikāgrye nirvikalpasamādhiparyantaṃ tadekagamya !
nirupadrava ! hairaṇyagarbhāntānāmaiśvaryāṇāṃ sopadravatāprasiddheḥ ।
niratiśayaiśvarya! bahubhyo bhayebhyaḥ saṃrakṣaka! sāntaṃ
vedāntasahitam । salakṣaṇamūhādilakṣaṇagranthasahitam ।
aṅgaiḥ śikṣādiṣaḍaṅgairupāṅgaiḥ
purāṇanyāyamīmāṃsādharmaśāstralakṣaṇairaṣṭabhirvidyāsthānaiḥ
sahitam । upaniṣado guhyavidyā tatsahitam । sarahasyamityādinā
mantrarahasyasahitam । vedaṃ māṃ bodhaya bodhaya । sargādivyavahārārthaṃ
he brahmaviṣṇumaheśvarākhyamūrttitraya ! paramārthato
mūrtitrayarahita! jñānecchākriyākhyaśaktitraya! paramārthatastu
tadrahita ! āśāpāśaṃ chindhi chindhi । trilocanasya
kṛśānuretasaḥ sarvajñasya rudrasyāpi vyāmohe
kimutānyeṣāmekanidānam । bhagavantaṃ jagajjayaiśvaryoddhataṃ
makaradhvajaṃ kāmaṃ bhindhi bhindhi । he caturdaśabhuvanātmaka !
ata eva niratiśayasārvajñyalakṣaṇena niḥsīmadarśanena
aparicchinnasarvavastutattvasākṣātkāreṇa darīdṛśyamāna
sphuṭaṃ sarvataḥ sarvaṃ paśyan ! dṛśeryaṅatācchānaci
abhyāsasya rīgṛdupadhasya ceti rīgāgamaḥ । nityasiddhe sārvajñye
cakṣurliṅgaśabdādipramāṇāpekṣābhāvāccatuḥṣapṭikalāścatuḥṣaṣṭi-
vidyāstatparāṅmukha, aṣṭādaśa vidyāsthānāni

caturdaśopavidyāḥ dvātriṃśacchilpavidyāśceti
catuḥṣaṣṭikalāstadathaprathāyāṃ[?] tannirapekṣeti yāvat ।
nikhilamantrāṇāṃ yantrāṇāṃ tatpratipādakatantrāṇāṃ ca pravartaka !
mātṛkāvarṇānāṃ vaikharīprabhavatvātparāpaśyantīmadhyamāvaikharīti
krameṇa tatpravarttaka ! kāraṇasyaiva
kāryātmanāvasthānānmātṛkāvarṇasvarūpa ! svopāsakānāṃ kalimalapradhvaṃsin !
kālādbhayaṃ kālabhayaṃ tatparāvarttayatīti kālabhayaparāvartta !
karmaṇyaṇ ।corāpanītabaddhākṣagāndhārapuruṣavadviṣayalakṣaṇe
vipine giriprapātāraṇye punaḥ punaradho'dhaḥ patitam,
mokṣamārgādarśinam, ata eva mārgapradarśakaṃ
trātāraṃ mārgamāṇamanviṣyantaṃ, tamevākrośantaṃ,
kṣuttṛṣālakṣaṇairvyāghravṛścikadaṃśakīṭādibhiḥ
raktaśoṣaṇātpepīyamānam, ārttamatyantabhītaṃ,
grahātigrahādisaṃsārabandhānmumukṣuṃ māṃ saṃsārāraṇyagarttāduddharoddhara ।
he ātman ! bhūtātmā cendriyātmā cetyādāvivāmukhyātmatāṃ
*vārayati *pratyakśabdavācyeti* ॥ ``kaściddhīraḥ*
pratyagātmānamaikṣadāvṛttacakṣuramṛtatvamicchan''iti
śrutyuktapratyakśabdavācyetyarthaḥ ।tarhi kiṃ parimitavibhavo
*jīvaḥ netyāha *nirupamavaibhaveti* ॥ tadupapattaye *nityotsava*
atītadvaṃdvaduḥkheti ।yadyevaṃvidha ātmā kutastahiṃ janānāṃ*
duḥkhaṃ tatrāha mūḍhajanaduḥkhapradeti ।``tattveva bhayaṃ*
viduṣo'manvānasya''itiśruteḥ ।manvānasya tarhi kiṃ tatrāha
**bhaktajanakalpadrumeti* ।ārtajijñāsvarthārthijñānilakṣaṇānāṃ*
caturvidhabhaktajanānāṃ kalpadrumavattattadabhilaṣitaphalapūraketyarthaḥ ।
*tatra dvitīyasya tajjñānopāyapramāṇamāha *upaniṣadekavedyeti* ।*
`` sarve vedā yatpadam'' āmanantītiśruteḥ ।
sarvaśrutīnāmapi tatraiva paramatātparya paryavasānamityāśayenāha
**samastavedabandistutyeti* ॥ sarvadevārādhyatvena sarvotkarṣo'pi*
*tasyaivetyāha *brahmādisamārādhyeti ।ataḥ svātmatayā tallābhameva*
prārthayan ``yathodakaṃ śuddhe śuddhamāsiktaṃ tādṛgeva bhavatyevaṃ
munervijānata ātmā bhavati gautama '' iti śrutidarśitadiśā
svātmānaṃ tatra juhoti -`` brahmādisamārādhya svātmānaṃ mā prāpaya
svāhā ''iti ॥uktamupasaṃharaṃstatphalamāha

sūta uvāca--
Oṁkāramālikāmantramityevaṃ śambhurabravīt ।
smarannetanmantrarājamanicchannapi mucyate ॥ 1 ॥

iti praṇavamālāmantraḥ ॥

Oṁkāramālikāmantramiti ॥ 1 ॥*

iti praṇavamālāmantraḥ ॥

atha praṇavagāyatrīmāha -
Oṁkārāya vidmahe bhavatārāya dhīmahi tannaḥ praṇavaḥ pracodayāt ॥

iti praṇavagāyatrī ॥3.3.1
**oṅkārāyeti* ॥Om̃ ityavasthātrayātītaṃ turīyaṃ paraṃ brahmocyate*
tatsvaṃ bodhena karotītyoṅkāraḥ sa eva, karmaṇyaṇ ।Om̃ kṛtiroṅkāraḥ
pratīcastarabhāvāpattiḥ ।karoterbhāve ghañ ।bhavatārapade'pyevam ।
śabdapadatve tu varṇātkāra iti svārthe kārapratyayānuśāsanādomevoṅkāraḥ ।
śabdārthayorabhedakalpanādarthātmanā śabdo dhyeyaḥ ।arthatattvātmanā tu
jñeyaḥ ।tatrārthānusandhānaprakarṣajaṃ sākṣātkārajñānaṃ phalam ।
taduddiśyārthātmakaśabdānusmaraṇadhārātmakaṃ dhyānamanuṣṭhīyamānaṃ
prakāśyate ।dhyānāvicchityai ca tadātmā parameśvaraḥ prerayatviti
prārthyate ॥

iti praṇavagāyatrītātparyārthaḥ ॥

tatrākṣarāṇi yojyante-Om̃kārāya ghañantapakṣe ``tumarthācca
bhāvavacanād''iti
caturthī Om̃ kartum ।aṇantādipakṣe tu kriyārthopapadasyeti ।
Om̃kārātmakaṃ pratyagabhinnaṃ paraṃ brahma prāptuṃ vidmahe
sākṣātsvābhedena jānīmaḥ ।tadupāyatayā sakāryāvidyālakṣaṇaṃ
bhavaṃ tartuṃ bhavatārakaṃ taṃ sādhayituṃ vā yathāśāstraṃ dhīmahi
dhyāyemahi, dhyāyaterliṅi chāndaso vikaraṇaluksamprasāraṇaṃ ca ।
tattādṛśena dhyānena asmān praṇavaḥ praṇavātmā parameśvaraḥ pracodayāt
pracodayet ।chāndasatvādatoyeya ityasyāpravṛttiḥ ।prārthanāyāṃ
liṅ mantrārthaparyālocanenaiva japopāsanaphalabodhasiddheḥ pṛthak
tatphalaṃ na kīrtitam ॥

iti praṇavagāyatrīvyākhyā ॥

atha praṇavayantram ।tallakṣaṇaṃ tu śivoktameva
mantradevatāprakāśikāyāmuktam -
ṣaṭkukṣiṃ pīṭhasaṃsthaṃ taduparivilasatsomasūtraṃ sabinduṃ
tanmadhye nādasaṃjñaṃ praṇavamabhivṛtaṃ bindunādau punaśca ॥

evaṃ saṃcintya yonipraṇavamanuditaṃ tārakaṃ vyomasaṃsthaṃ
*sarvādhāraṃ maheśaṃ sakṛdapi manasā saṃsmaredyaḥ sa muktaḥ ॥*iti *॥*

asyārthastatraivoktaḥ ।ṣaṭkukṣirityakāro'nvarthasaṃjñaḥ ।pīṭhamityukāraḥ ।
somasūtramiti
tiryagbhūtarekhādvayam ।nādamiti tatra dīrgharekhā ।tārakaṃ praṇavaḥ ।
tadupari ca bindunādau ।vyoma hakāraḥ ।śeṣaṃ prasiddhamiti ।
tallekhanaprakārastu sampradāyato'vagantavya ityāhuḥ ॥

ādāvakāramatha Om̃ praṇavena sandhiṃ bindudvayaṃ tadanuveṣṭanalekhanaṃ ca ।
haṅkāratośca yaravān lamadhaḥ pṛthivyāṃ yantraṃ navasya munibhiḥ
parikīrtitam ca ॥3.4.1 ॥

anye tu manyante ।ukāroparyakārasya tadupari makārasya ca vinyāse
saṃhitāyāṃ praṇavāniṣpatteḥ, ``ādāvakāramartha Om̃praṇavena

sandhiṃ bindudvayaṃ tadanu veṣṭanalekhanaṃ ca । haṅkāratasca
yaravān lamadhaḥ pṛthivyāṃ yantraṃ navasya munibhiḥ parikīrtitaṃ
ca" ॥ 1 ॥ kalpoktaprakāravirodhācca nāyaṃ prakāro yukta
iti । ``ṣaṭkukṣi"mitiślokaḥ kalpoktaprakārānurodhena
vyākhyāyate-pīṭhamadhāraḥ, pṛthivīcakraṃ
caturasraṃ tatsaṃsthaṃ ṣaṭkukṣimarddhacandrākāraṃ
jalacakramādyaḥ kukṣiriti liṅgasyādhastanaṃ pīṭham ।
tadupari trikoṇākāraṃ vahnicakraṃ dvitīyaḥ kukṣistadupari
ṣaṭkoṇaṃ vāyucakraṃ tṛtīyaḥ kukṣiriti liṅgasyordhvapīṭham ।
tatpārśvayorliṅgamūlarekhādvayena koṣṭhadvayaniṣpatterdvau
kukṣī, tadupari bindvātmavartulamākāśacakraṃ liṅgamekaṃ kukṣiriti
ṣaṭkukṣim । tadupari vilasatsomasūtramiti । dvitīyapīṭhopari liṅgamūle
tiryagrekhādvaye cottarataḥ somasūtrākāro lekhyaḥ, tasya liṅgasya
madhye nādasaṃjñaṃ vāmata ekordhvarekhā tatsamīpe vyomasaṃsthaṃ
hakārakukṣigataṃ praṇavaṃ pucchena sarvaṃ sapīṭhaṃ liṅgamabhivṛtaṃ
likhet । tacchirasi sūkṣmabinduṃ tadvāmataśca punarnādākhyāṃ
pūrvavadūrdhvarekhāṃ punaśca likhedityarthaḥ । śeṣaḥ spaṣṭaḥ ॥

Om̃ Om̃ ॥ atra kalpoktaprakāraikavākyasiddhaye vāyucakre yakārodare
makāraṃ agnicakre rephodare ukāraṃ jalacakre cakārodare akāraṃ,
tattritayagarbhasaṃhitamoṅkāraṃ ca likhet । pṛthivīcakre kevalaṃ
lakārameveti ॥ ādāvakāramityasya ādyakukṣau akāramatha dvitīyakukṣau
ukāram, umiti makāranirdeśasya vivakṣitatvāttṛtīyakukṣau
makāram, trayāṇāṃ praṇavabhāvena saṃhitāyāṃ sandhiṃ oṅkāraṃ
bindudvayamiti dvayoḥ praṇavayorbindudvayam, avaśiṣṭakukṣidvaye
vā candrasūryātmakabindudvayayoḥ praṇavayoranyatarasya vā pucchena
sapīṭhaliṅgaṃ veṣṭanam । ākāśādikoṣṭheṣu yaṃ raṃ vaṃ iti likhitvā
adhaḥ pṛthivyāṃ pṛthivīcakre caturasre laṃ likhet । iti navasya
praṇavasya yantraṃ parikīrtitamityarthaḥ ॥ 1 ॥

athātaḥ sampravakṣyāmi stavarājaṃ bhayāpaham ।
praṇavabrahmaṇo viprāḥ ! sākṣānmokṣaikadāyakam ॥ 3.5.1 ॥

atha yantrakathanānantaram, ataḥ asmādyantravat
stavarājasyāpyupāsakānāmāvaśyakatvāt, sākṣānmokṣasyaikaṃ mukhyaṃ dāyakaṃ,
kartari ṇvulyāto yuk ॥ 1 ॥

utpattisthitibhaṅgāni jāyante jagato yataḥ ।
kāryakāraṇakartāramoṅkāraṃ praṇamāmyaham ॥ 3.5.2 ॥

utpattiśca sthitiśca bhaṅgaścaiṣāṃ samāhāra utpattisthitibhaṅgam
, kalpānantyena samāhārāṇāmapi bahutvādutpattisthitibhaṅgāni, anantānāṃ
jagatāṃ yato jāyante । sarvakriyāṇāṃ kāryaṃ phalaṃ kāraṇamasvatantram
acetanaṃ kārakāntaram, karttā svatantraścetanastadātmakam, kāryakāraṇayoḥ
kartāramiti vā, yacchabdadarśanāttamiti sarvatrādhyāhāryam ॥ 2 ॥

yo gūḍhaḥ sarvabhūteṣu sarvabhūtāni śāsti yaḥ ।

sarvabhūtasvarūpī ca Oṁkāraṃ praṇamāmyaham ॥ 3.5.3 ॥

sarvabhūtopādānājñānāvṛtatvādgūḍhaḥ । ata eva yāvadajñātastāvatprabhurbhūtvā sarvabhūtāni śāsti । sarvabhūtasvarūpī ca yāvanmokṣaṃ svayamevāste ॥ 3 ॥

viśvaṃ carācaraṃ sṛṣṭvā tadantaḥ praviveśa yaḥ ।
tileṣu tailavatsūkṣmaḥ praṇavaṃ praṇamāmyaham ॥ 3.5.4 ॥

tadantaradhiṣṭhānabhāvena jīvabhāvena ca yaḥ praviveśa ॥ 4 ॥

agre sṛṣṭeḥ prapañcasya ya āste vaṭabījavat ।
sraṣṭāraṃ ca punastasya praṇavaṃ praṇatosmyaham ॥ 3.5.5 ॥

sṛṣṭeḥ agre prāk punaḥsṛṣṭikāle tasya prapañcasya sraṣṭāram ॥ 5 ॥

ābrahmastambaparyantaṃ bhūtāni vyāpya jīvavat ।
yaḥ saṃsarati bhūtātmā praṇavaṃ praṇatosmyaham ॥ 3.5.6 ॥

bhūtāni tatprāṇiśarīrāṇi bhūtātmā tattaddehātmabhāvāpanno yaḥ saṃsarati dehāddehāntaraṃ sañcarati ॥ 6 ॥

īśvarabrahmaviṣṇūnāṃ rajaḥsattvatamoguṇaiḥ ।
janakaṃ yatparaṃ vastu tārakaṃ pātu naḥ sadā ॥ 3.5.7 ॥

īśvarabrahmaviṣṇūnāṃ pañcamukhacaturbhujaśarīrāṇāṃ janakaṃ svecchayā kalpakam ॥ 7 ॥

sarvabhūtahṛdākāśe kāśate nirmalaṃ param ।
ākāśavatsarvagaṃ yattārakaṃ pātu sarvadā ॥ 3.5.8 ॥

kāśate-ahamahamityātmabhāvena sarvāntaḥ bahiḥkaraṇavyāpārasākṣitayā ca prakāśate, hṛdayaparicchedasya mithyātvāt । ākāśavatsarvagatam ॥ 8 ॥

vedā yasya śiraḥ proktaṃ śāstrāṇyaṅgāni yasya ca ।
aṅgāni yasya romāṇi praṇavaḥ sa virājate ॥ 3.5.9 ॥

purāṇaṃ vācakaṃ yasya jñāpakaṃ dharmaśāstrakam ।
itihāsā yasya hāsāḥ praṇavaḥ sa virājate ॥ 3.5.10 ॥

vācakaṃ suhṛtsammitatvānmanorañjanena hitavaktṛ ।
jñāpakaṃ prabhuvadājñāpakam । itihāsā bhāratādisatkāvyāni yasya kāntāsammitehitopadeśakatvāddhāsāḥ smitāni । virājate sammitatayā
sarvotkarṣeṇa śobhate ॥ 10 ॥

vedāntā yasya sarve'pi śarīraśrutimastakam ।
vāgjālaṃ yena saṃvyāptaṃ praṇavaḥ sa virājate ॥ 3.5.11 ॥

yasya praṇavasya sarve'pi vedāntāḥ śarīravanmukhyābhivyaktisthānaṃ śrutayo mastakāni yasya tathāvidham, sarvaṃ vāgjālaṃ yena samyag vyāptaṃ ``tadyathā śaṅkunā sarvāṇi parṇāni santṛṇṇānyevamoṅkāreṇa sarvā vāksaṃtṛṇṇā''iti śruteḥ ॥ 11 ॥

yajjaptvā paramātmānaṃ viśvāmitrādayo dvijāḥ ॥

brāhmaṇyaṃ lebhire brahma tāraṃ diśatu naḥ phalam ॥ 3.5.12 ॥

yaṃ matvā vibhumīśānaṃ duḥkhaṃ nopaiti sādhakaḥ ।
sarvaduḥkhaughasaṃhartṛ tāraṃ diśatu naḥ phalam ॥ 3.5.13 ॥

yattāraṃ brahma japtvā viśvāmitrādayaḥ, ādipadādviśvāmitragotrajā anye ca gṛhyante, brāhmaṇyaṃ agryāṃ jātim ``amaunaṃ ca nirvidyātha brāhmaṇa ``iti śrutiprasiddhaṃ brahmaniṣṭhatvaṃ ca lebhire । tattādṛśaṃ tāraṃ nastādṛśaṃ brahmavedanaphalaṃ diśatvityarthaḥ ॥ 12 ॥ 13 ॥

āloḍya sarvaśāstrāṇi niścinvanti munīśvarāḥ ।
dhyeyaṃ tārakamityeva tārakaṃ tadupaimyaham ॥ 3.5.14 ॥

munīśvarāḥ sarvaśāstrāṇyāloṅaya samyaṅnyāyairvicārya yattārakamevaikaṃ dhyeyaṃ niścinvanti । ``śiva eko dhyeyaḥ śivaṅkaraḥ sarvamanyatparityajya'' ``Om̃mityevaṃ dhyāyatha ātmāna''mityātmānaṃ yuñjīte''tyādiśrutiniṣkarṣāditi bhāvaḥ ॥ 14 ॥

vedāntāmbhojasaṅghānāṃ bhāskarāya prakāśine ।
nirmalāya svarūpāya praṇavāya namo namaḥ ॥ 3.5.15 ॥

vedāntāmbhojasaṅghānāṃ prakāśine vikāsine bhāskarāya, svamātmā tadrūpāya ॥ 15 ॥

jīvā jīvanti yenaiva prāṇāpānādiceṣṭayā ।
yamāśritāvubhau tasmai praṇavāya namo namaḥ ॥ 3.5.16 ॥

jīvāḥ sarve yenaivātmanā jīvanti cetayanti, ubhau prāṇāpānau yaṃ paramātmānamāśritau, tathā ca śrutiḥ -
na prāṇena nāpānena martyo jīvati kaścana ।
itareṇa tu jīvanti yasminnetāvupāśritau ॥ iti ॥ (kaṭha 2.5.5)
ūrdhvaṃ prāṇamunnayatyapānaṃ pratyagasyati ।
madhye vāmanamāsīnaṃ viśve devā upāsate ॥ iti ca ॥ 16 ॥ (kaṭha 2.5.3)

itarasya mahāmantrajālasya phalado'pi yaḥ ।
sarvamantrādirūpāya praṇavāya namo namaḥ ॥ 3.5.17 ॥

itarasya svātiriktasya vaidikasya tāntrikasya vā mahāmantrajālasya tattaddevatārūpeṇa prasannastattatsādhakābhilaṣitaphalaprado'pi yaḥ praṇava eva, ataḥ sarvamantradevatādirūpāya praṇavāya namo namaḥ punaḥ punarnama ityarthaḥ ॥ 17 ॥

pratyagrūpāya divyāya ravimaṇḍalavāsine ।
puruṣeṣvadhivāsāya tārakāya namo namaḥ ॥ 3.5.18 ॥

sarvaprāṇināṃ hṛdi pratyagātmarūpāyetyadhyātmam ।divyāyetyadhidaivatam ।
ravimaṇḍalavāsine ``sa yaścāyaṃ puruṣe yaścāsāvāditye sa ekaḥ'' iti śruteḥ ।ata eva vyaṣṭisamaṣṭipuruṣeṣvadhivasatītyadhivāsastasmai ॥ 18 ॥

rajjuryathā sarparūpā bhrāntyā bhāti tathā'vyayam ।
tārakaṃ viśvarūpeṇa bhāti tasmai namo namaḥ ॥ 3.5.19 ॥

yathā rajjurbhrāntyā sarparūpā bhāti tathā yadavyayaṃ tārakaṃ viśvarūpeṇa bhāti tasmai tārakāya namo namaḥ ॥ 19 ॥

viśvasya yaṃ hi gāyatrīṃ tyajanti yatipuṅgavāḥ ।
oṅkārāya namastasmai oṅkārāya namo namaḥ ॥ 3.5.20 ॥

yatipuṅgavāḥ yaṃ praṇavaṃ brāhmaṇyasthāpakaṃ tārakaṃ ca viśvasya viśvāsenāvalambya niḥśaṅkaṃ śikhāsūtrādyaṅgasahitāṃ gāyatrīṃ tyajyanti, tasmai Oṁkārāya yatijanānaṅgīkurvāṇāya oṅkārāya namo namaḥ ॥ 20 ॥

pūrvokto gāyatrītyāgo'gnityāgavadvāci gāyatryoḥ samāropamātraṃ tadapi tatsārapraṇavatattvadarśanārthaṃ na tu strīputrādivatprahāṇiriti darśayannupasaṃharati --

āropayanti vācā'gnau gāyatrīṃ yaddidṛkṣayā ।
Oṁkārāya namastasmai oṅkārāya namo namaḥ ॥ 3.5.21 ॥

**āropayantīti* ॥ vācā vāksāmānyātmā Oṁkārastallakṣaṇe sakāryāvidyādāhakatvādagnau savyāhṛtikāṃ gāyatrīṃ sannyāsakāle āropayanti samāropayantītyarthaḥ ॥ śeṣaṃ pūrvavat ॥ 21 ॥*

sūta uvāca--

stavarājaṃ stavaśreṣṭhaṃ śṛṇvanti ca paṭhanti ca ।
ye mānavā vipāpāste yānti muktiṃ sudurlabhām ॥ 3.5.22 ॥

sarvastavānāṃ rājā adhipatiḥ, na kevalamādhipatyameva kintu guṇaprabhāvādinā śraiṣṭhyamapyastīti stavaśreṣṭham ॥ 22 ॥

munīn sambodhyāha --

tasmātpaṭhantu sarve'pi mokṣavāñchā'sti vo yadi ।
stavarājaṃ mahādevyai ityevaṃ śambhurabravīt ॥ 3.5.23 ॥

iti praṇavakalpe praṇavastavarājaḥ samāptaḥ ॥ tasmāditi । ityevamityupasaṃhāraḥ ॥ 23 ॥

iti praṇavastavarājavyākhyā samāptā ।
idānīṃ prāguktapraṇavanavāṃśānāṃ pratyekaṃ
guṇamāhātmyādiprakāśakamakṣaramālikāstotramāha

sūta uvāca-- oṁkārākṣaramālikāmanumimaṃ vakṣyāmi he bhūsurāḥ !
mokṣaprāptikaraṃ viśeṣasukhadaṃ nityotsavaṃ śāśvatam ।
pārvatyai surasevitāṅghrikamalaḥ śambhuryathā bhāṣate
yo mantro yatipāpanāśakaraṇopāyāya sannirmitaḥ ॥ 3.6.1 ॥

Oṁkārākṣaretyādinā he bhūsurā brāhmaṇāḥ ! ahamidānīṃ*
Oṁkārākṣaramālikāstavalakṣaṇaṃ manuvatprayatajapyaṃ stotraṃ vakṣyāmi ।
mumukṣūṇāṃ mokṣaprāptikaraṃ, bhogasukhārthināṃ viśeṣasukhadam,
ubhayeṣāṃ nityaṃ pratidinamutsavo
hṛdayānando yasmāttathāvidham, śaśvadbhavaṃ śāśvataṃ
*sadaivāvihatasāmarthyam । na cātra vipratipattavyamityāha *pārvatyai*
iti jagadīśvarasarvajñavacanatvādavyāhataśaktikamityarthaḥ ।*
kiñca yo mantro rahasyabhūtastavaḥ yatīnāṃ
pramādaprasaktabrahmacaryāparigrahāhiṃsādidharmaviplavaprayuktapāpānāṃ
nāśakaraṇāya śamadamādijñānopāyasiddhaye ca jagadīśvareṇaiva
samyaṅnirmitaḥ na mayā svabuddhyohita ityarthaḥ ॥ 1 ॥tatra navāṃśaviśiṣṭa Oṁkāro
prathamamevaṃprabhāvo dhyeya ityāśayenāha

Oṁkāraṃ paramīśattattvamakhilaṃ vedārthatatvapradaṃ
nityaṃ nirmalamavyayaṃ nirupamaṃ niḥśeṣabījābhidham ।
kāryaṃ kāraṇamātmaniṣṭhamakhilaṃ protsāhapūrvaṃ smṛtaṃ
bhedābhedavivarjitaṃ śrutiśiromānaṃ sadā dhyāyati ॥ 3.6.2 ॥

**Oṁkāramiti* । yato'yamoṅkāro yatīnāṃ mokṣaprāptikaraḥ*
sarvapāpaharaśca ataḥ ātmanyeva niṣṭhā viśrāntiryasya tathāvidhamakhilaṃ
kṛtsnamārurukṣumārūḍhaṃ ca yativṛddham
protsāhapūrvaṃ prakṛṣṭotsāhapūrvakaṃ trisandhyaṃ niyamena
smṛtam Oṁkāramevaṃ sadā dhyāyatīti sambandhaḥ । kīdṛśaṃ Oṁkāraṃ
vedārthatattvapradaṃ karmopāsanājñānakāṇḍātmakavedānāmarthāḥ
prayojanāni svargādīni teṣāṃ yattatvaṃ niratiśayānandarūpaṃ yatra
kāṇḍatrayaphalamantarbhavati tatpradaṃ ``so'śnute sarvānkāmānsaha brahmaṇā
vipaścitā''iti śruteḥ । kuto'sya tatpradānasāmarthyaṃ tatrāha akhilaṃ
paramīśatattvamiti । yato'sau akhilaṃ niraṅkuśaṃ paramutkṛṣṭam īśasya
sarvaśaktisampannasya jagadīśvarasya
tattvaṃ pāramārthikaṃ svarūpam, ata eva nityaṃ kālāpariccheḍyam,
nirmalamavidyārāgādimalarahitam, avyayaṃ ṣaḍbhāvavikāraśūnyam,
nirupamaṃ tādṛśatattvāntarāprasiddherupamātumaśakyam । tatkutaḥ? tatrāha
**bhedābhedavivarjitamiti* ॥ kaiściddharmairbhede kaiścidabhede ca*
mukhaṃ candreṇopamīyate na cāyaṃ tathetyarthaḥ । kuto bhedābhedavivarjitaṃ
*tatrāha *kāryaṃ kāraṇaṃ*
niḥśeṣabījābhidhamiti ॥ yataḥ akārokāramātrādvayop*

2. Gayatri Sahasra Naama

[Introduction: Gayatri is a step by step effort eligible for Dwijas or the twice born Hindus. Purusha Sukta states: *Brahmanosya mukhamaaseet bahoo raajanyah kritah vooroo tadasya yad vaishyahi padabhyaagum shudro aajaayata/* From Prajapati's face emerged Brahmanas, kshatriyas from His hands, His thighs the Vaishyas and from His feet the Lower class. The first three being dvijas or twice born are eligible for the worship of Gayatri. Keeping in view the contemporary social restraints, where there is a will, there is a way. There are two words in constant social usage viz. possibilities and impossibilities. Another phrase states: 'as far as possible'. The Text Book Procedures are understandably complex but this is no way of non-starters or total negation. Exceptions of observing Sandhya Vandana in terms of regularity, daily periodicity, timings, duration, and intensity are purely personal of the 'dvijas' and as per one's own Conscience. Indeed Antaratma is what an individual mind which is responsible for one's actions. *Shreyaan svadharmo nirgunah paradharmaatvanishthitaat, svadharme nidhanam shreyah paradhar -mobhayaapahah/* Even one's own the 'dharma' or way of life might appear listless and that of other's looks more attractive, one ought to firmly believe in one's own as that of others is fearful and least respected.*Karmanyevaadhikaaraste maa phaleshu kadaachana, maa karma phala heturbhuuh maa te sangostvakarmani* You have the liberty *only* to perform the duties as prescribed and have no control over the fruits of the works and hence do not neglect the responsibilities since the fruits shall be reaped as per the Nature's Laws.

Gayatri Sahasramana (Thousand names of Devi Gayatri)

Achintya lakshana, Avyata, Arthamatri Mahesvari, Amritarnava madhayasta, Ajita, Aparajita, Animadi -- gunadhara, Arkamandalasamsthita, Ajara, Aja, Apara, Adharma (She has no dharma or caste etc.), Akshasutradhara, Akaradyaksharanta (from the letter 'AA' to'Ksha'), Arishadvargabhedini, Anjandri-pratiksha, Anjanadrinivasini, Aditi, Ajapa, Avidya, Aravinda nibhekshana, Antarvahisthita, Avidya -dhvamsini, Antaratmika, Aja, Ajamukhavasa, Aravindanibhanana, Ardhamatara (thus called Vyanjana – varnatmika), Arthadaananjana, Arimandalamardini, Asuraghni, Amavasya, Alaksighni, Antyajarchita, Adi Lakshmi, Adi Sakti, Akriti, Ayatana, Adityapadavichara, Adityaparisevita, Acharya, Avartana, Achara, Adi Murti Nivasini, Agniyi, Amari, Adya, Aradhya, Asanasthita, Adharanilaya, Adhara, Akasanta nivasini, Aham Tatva, Adyakshara Samayukta, Antarikshasarupini, Adityamanadalagata, Antaradhvanta nasini, Indira, Istada, Ishta Indiranivekshana, Iravati, Indrapada, Indrani, Indurupini, Ikshukodanda Samyukta, Isusandhanakarini, Indranilasamakara, Idapingalikarupini, Indrakshi, Isvari, Devi Ihatraya vivavarjita, Uma, Usha, Udunibha, Urvakaphalanana, Uduprabha, Udumati, Udupa, Udumadhyayaga, Urdha, Uddhakesi, Urdhadhogati bhedini, Urdhavahupriya, Urmimalavaggranthi- dayani, Rita, Rishi, Ritumati, Rishidevanamaskrita, Rigveda, Rinahatri, Rishimandala charini, Riddhida, Rijumargastha, Rijudharma, Rijuprada, Rigveda nilaya, Rijvi, Luptadharma pravartini, Lutadivara sambhuta, Luta divisa harini, Ekakshara, Ekamatra, Eka, Ekakanishtha, Aindri, Iravatarudha, Aimushmika prada, Omkara, Oshadhi, Ota, Otaprota nivasini, Aurbba, Aoushadha sampanna, Anda madhyasthita, Ahankara nirupini (Visargarupini), Katyayani, Kalaratri, Kamakshi, Kamasundari, Kamala, Kamini, Kanta, Kamada, Kalakantini, Kari kumbhastala bhara, Karavira Suvasini, Kalyani, Kundalavati, Kurukshetra nivasini, Kuruvinda dalakara, Kundali, Kumudalaya, Kalajibha, Kalarasya, Kalika, Kalarupini,

Kamaniguna, Kanti, Kaladhara, Kumudvati, Kausiki, Kamalakara, Kamakara prabhanjani, Kaumari, Karunapangi, Kakubanta, Karipriya, Kesari, Kesavanuta, Kadamba kusuma priya, Kalindi, Kalika, Kanchi, Kalasodbhava Samstuta, Kamamata, Krakupati, Kamarupa, Kripavati, Kumari, Kunda- nilaya, Kirati, Kiravahana, Kaikeyi, Kokilalapa, Ketaki, Kusumapiya, Kamandaludhara, Kali, Karma nirmula karini,Kalahamsa gati, Kaksha, Krita, Kuatukamangala, Kasturi tilaka, Kamra, Karidragamana, Kuhu, Karpuralepana, Krishna, Kapila, Kuhurasraya, Kutastha, Kudhara, Kukusisthakhilavistapa, Khadgaketadhara, Kharbha, Khechari, Khagavahana, Khattangadharini, Khyata, Khagarajosparisthita, Khalagni, Khanditajara, Kadhakishnya pradayani, Khandendu tilaka, Ganga, Ganesha guha pujita, Gayatri, Gomati, Gita, Gandhari, Ganalolupa, Gautami, Gamini, Gadha, Gandharasara sevita, Govinda charanakranta, Gunatraya vibhavita, Gandharvi, Gahvari, Gotra, Girisa, Gamana gami, Guhanavasa, Gunavati, Gurupapa pranasini, Gurbhi, Gunavati, Guhya, Gopatavya, Gunadayani, Girija, Guhya matangi, Garuda dhvajaVallabha, Garvapaharini, Goda, Gokulashta, Gadadhara, Gokarna nilayasakta, Guhyamandala vardhini, Gharmada, Ghanada, Ghanta, Ghora Danava Mardini, Ghrini Mantra Mayi, Ghosha, Ghana Sampada Dayini, Ghantaravapriya, Ghrana, Ghrini Santhushti Karini, Ghanari mandala, Ghurna, Gritachi, Ghanavegini, Gnana dhatu mayi, Charcha, Charchini, Charuhasini, Chatula, Chandika, Chitra, Chitramalyayi bhushita, Chaturbhuja, Charudanta, Chaturi, Charitaprada, Chulika, Chitra vastranta, Chandrama Karna kundala, Chandrahasa, Charudatri, Chakori, Chandrahasini, Chandra dhatri, Chakori, Chauri, Chora, Chandika, Chanchat vagvadini, Chandrachuda, Choravinasini, Charu chandana liptangi, Chanchachachamaravijita, Charumadhya, Charumati, Charugati, Chandila, Chandrarupini, Charu homapriya, Charva, Charita, Charubahuka, Chandramanadala madhyasta, Chandramandala darpana, Chakravakastani, Chesta, Chitra, Charuvilasini, Chitra svarupa, Chandravati, Chanrama, Chandanapriya, Chodayitri (impelling Jivas to action), Chirapragna, Chataka, Charuhetuki, Chhatrayata, Chhatradhara, Chhaya, Chhanda paricchhadha, Chhayadevi, Chhandra nakha, Chhannendriaya vishaparnini, Chhandonushtup parishtantha, Chhidropadrava bhedini, Chedha, Chhatrasvari, Chhinna, Chhurika, Chhelanpriya, Janani, Janmararahita, Jataveda, Jaganmayi, Jahnavi, Jatila, Jatri, Jaramarana varjita, Jambudvipa Vati, Jwala, Jayanti, Jalasalini, Jitendriya, Jitakrodha, Jitamitra, Jagatpriya, Jatarupamayi, Jihva, Janaki, Jagati, Jara, Janitri, Jahnutanaya, Jagattrayahitaisini, Jvalamuli, Japavati, Jvaraghni, Jitavistapha, Jitakrantamayi, Jvala, Jagtriti, Jvaradevata, Jvalanti, Jalada, Jyeshtha, Jayaghosha sphota dinmukhi, Jambhini, Jimbhana, Jrimbha, Jvalanmanikya kundala, Jinjikha, Jananirghosha, Jinjha Maruta vegini, Jhallakivadya Kusala, Nripa, Nibhuja, Tanka bhedini, Tankabana Samayukta, Tankini, Tankiganakritaghosha, Tanakiya moha rosha, Tankarakrani, Tha Tha Savdaninadini, Damari, Dakini, Dimbha, Dundamaraikanirjita, Damari-tantra margastha, Danda damuari nadini, Dandiravasaha, Dimbhalasat Krida parayana (dancing happy in battles), Dhundi Vighnesa Janani, Dakkha hasta, Dhilivraja, Nityajnana, Nirupama, Nirupama, Narmada, Triguna, Tripada, Tantri, Tulasi, Taruna, Tara, Trivikrama padakranta, Turiya pada gamini, Turiya dityasamkasa, Tamasi, Tuhina, Tura, Trikala Sampanna, Trivali, Trilochana, Tri Sakti, Tripura, Tunga, Turanga Vadana, Timangilagila, Tibra, Tristothra, Tamasanini, Tantra matra Viseshajna, Tarimadhya, Trivistapa, Trisandhya, Tristani, Tosha Samstha, Talapratakapini, Tantakini,Tisurabha, Tuhina chala vasini, Tujala Samyukta, Tahahara Valipriya, Tilahomapriya, Trilochana Priya, Titha, Tamala Kusumakriti, Taraka, Triyuta, Tanvi, Trisanku Parivari Priya, Talodari, Tirobhasha, Tatamka Priya vadani, Trijata, Tittree, Trishta, Tribhida, Tarunakriti, Taptakanchana Samkasa, Tapta Kanchana Bhushana, Triabaka, Trivarga, Trikalajnana dayani, Tarpana, Triptida, Tripta, Tamasi, Tumvarustuta, Tarksyatha, Trigunakara, Tribhagi, Tanuvallari, Tatkari, Tharava, Thanta, Dohini, Dinavatsala, Danantakari, Durga, Durgasura nibharhini,

Devariti, Devaratri, Draupadi, Dhunda bherushna, Devyani, Duravasa, Daridya bhedini, Diva, Damodara priya, Dipta, Digvasa, Digvimohini, Dandakaranya nilaya, Dandini, Deva Pujita, Deva Vandita, Divisada, Dveshini, Danavakriti, Dinana thustha, Diksha, Daivasa- disvarupini, Dhatri, Dhanurdhara, Dhenur dharini, Dharmacharini, Dhurandhara, Dhanur Dharini, Dhanada, Dhanya dohini, Dharmasila, Dhanadhyaksha, Dhanurveda Visarada, Dhriti, Dhanya, Dhaitapada, Dharmarajya priya, Dhruva, Dhumavati, Dhumakesi, Dharma Sastra prakarshini, Nanda, Nandapriya, Nidra, Nirnuta, Nandanatmika, Narmada Nalini, Nila, Nilakanta Samasraya, Rudrani, Narayana Priya, Nitya, Nirmala, Nirguna, Nidhi, Niradhara, Nirupama, Nithyasuddha, Niranjana, Nadabimbu Kalatita, Nadabindu Kalatmika, Nrisimhini, Nagadhara, Nripanga Vibhushita, Naraka klesanasini, Narayana padodbhava, Niravadya, Nirakara, Narada priyakarini, Nanajyoti, Nidhida, Nirmalatmika, Navasutradhara, Nidhi, Nirupadravakarini, Nandaja, Navaratnadhya, Naimisaranya Vasini, Navanita priya, Nari, Nila jeemuta nisvana, Nimeshini, Nadirupa, Nilagriva, Nisisvari, Navamali, Nisumbhagni, Nagaloka Nivasini, Nava jambunada prakhya, Nagalokadhi Devata, Nupura kranta charana, Narachitta pramodini, Nimagna Rakta Nayana, Nirghata-Sama-Nisvana, Nandanodya nilaya, Nirvyahopacharini, Parvati, Paramodara, Parabrahmatmika, Para, Panchakosa vinurmukta, Pancha pataka nasini, Para chitta vidhanajna, Panchika, Pancharupini, Purnima, Parama priti, Parateja Prakasini, Purani, Paurushi, Punya, Purandarikanubhekshana, Patala tala Nimmagna, Prita, Priti vivardhani, Pavani, Pada sahita, Pesala, Papanasini, Prajapati, Parisranta, Parvata stana mandala, Padmapriya, Padmasamstha, Padmakshi, Padma sambhava, Padmapatra, Padmapada, Padmini, Priyabhashini, Pasupasa vinirmukta, Purandari, Puravasini, Pushkala, Purusha, Parbha, Parijata kusuma priya, Patirvata, Patirvatangi, Pushpahasa Parayana, Prajnavati suta, Pouthri, Putrapujya, Payasvini, Pattipasa dhara, Pankti, Pitriloka pradayani, Purani, Punyaseela, Pranatarti vinasini, Pradhyumna Janani, Pusta, Pitamaha parigraha, Pundaripuravasa, Pundari samanana, Pritujangha, Pritu bhuja, Pritu pada, Pritodari, Pravala sobha, Pingakshi, Pritavasa, Prachavala, Prasava, Pustida, Punya, Pratishtha, Pranava, Pati, Pancha arna, Panchavani, Panchika, Panjarasthitha, Paramaya, Parajyoti, Paraprithi, Paragati, Parakashtha, Pasupa hasa, Pritudara, Pitangi, Pitavasa, Pitasaya, Pisachini, Pita Kriya, Pisachaghni, Patakshi, Patukriya, Pancha bhaksha priyachara, Puthana prana ghatini, Punyagavana madhyasta, Punya-theerdha nisevita, Panchagni, Parasakti, Paramadhada karini, Pushpa kandasthita, Pusa, Poshikakila visthapa, Panapriya, Pancha sikha, Pannagopari sayani, Pancha matratmika, Prithvi, Patika, Pitrudohini, Purana nyaya mimamsa, Patali, Pushpa gandhini, Punya priya, Paradatri, Paramargaika gochara, Pravala sobha, Purnasa, Pranava, Palhabodari, Phalini, Phalada, Phalgu, Phutkari, Phalakakriti, Phanindra bhoga sayana, Phani mandala mandita, Balabala, Bahumata, Bala tapani bhumsuka, Vandaya, Balabhadra priya, Badava, Buddhi Samsthita, Bandi Devi, Bilavati, Badisaghni, Balipriya, Bandhavi, Bodini, Buddhirbanduka kusuma priya, Balabhanu prabhakara, Brahmi, Brahmana Devata, Brihaspati- sthuta, Brinda, Brindavani Vihara, Balakini, Bilahara, Bilavasa bahudayaka, Bahunetra,Bahupada, Bahu karnavatamsika, Bahu bahu yuta, Bija rupini, Bahurupini, Bindunada kalatita, Bindu nadavsa rupini, Buddhagodhanguli trana, Badarasrama vasini, Brindaraka, Brihat Skanda, Brihati, Banapatrini, Brindadaksha, Bahunuta, Vanita, Bahu Vikrama, Baddha Padmasanasina, Bilva patra talasthita, Bodhi druma nija vasa, Badhista, Bindu darpana, Bala, Varasana vati, Badabanala vegini, Brahmanda bahirantashta, Brahma kankana sutrini, Bhavani, Bhishanavati, Bhavini, Bahyaharini, Bhadra Kali, Bhujangakshi, Bharati, Bharatasaya, Bhairavi, Bhisha kankara, Bhutida, Bhuti malini,Bhagini, Bhoganirata, Bhadrada, Bhuri Vikrama, Bhutavasa, Bhrigulata, Bhargavi, Bhu surarchita, Bhagirathi, Bhogavati, Bhavastha, Bhishangvara, Bhamina, Bhogini, Bhasa, Bhavani, Bhuri dakshina, Bhargatmika, Bhamavati, Bhava bhandha Vimochani, Bhajaniya, Bhuta dhatri ranjita, Bhuvanesvari, Bhujangavalaya,

Bhima, Bherunda, Bhaga dheyini, Mata, Maya, Madhumati, Madhu jihva, Manu Priya, Maha devi, Maha Bhagya, Maliri, Minalochana, Mayatita, Madhu manasa, Madhu drava, Manavi, Madhu sambhoota, Mithila pura vasini, Madhukaitava samharthi, Medini, Mega malini, Mandodara, Maha Maya, Maithili, Masrina priya, Maha Lakshmi, Maha Kali, Maha Kanya, Mahesvari, Mahendri, Merutanaya, Mandara kusumarchita, Manjumanjira charana, Mokshada, Manju bhashini, Madhudravini, Mudra, Malaya, Malayanvita, Medha, Marakastyama, Magadhi, Menakatmaja, Mahamari, Maha vira, Maha Syama, Manustuta, Matrika, Mahibhasha, Munudapada Vikrama, Muladharishtha, Mugha, Manipura nivasina, Mrigakshi, Mahisuradha, Mahishasura mardini, Yogasana, Yoga maya, Yoga, Youvanakasraya, Youvani, Yuddha madhyastha, Yamuna, Youga dharini, Yakshini, Yoga Yukta, Yaksha raja prasutini, Yatra, Yana bindhanajna, Yadu vamsa Sambhava, Yakaranti hakaranta, Yajushi, Yajna rupini, Yamini, Yoga nirata, Yuta dhana bhayankari,Rukmini, Ramani, Rama, Revati, Renuka, Rati, Raudri, Raudrapriyakara, Rama Mata, Rati priya, Rohini, Rajyada, Reva, Rasa, Rajiva lochana, Rakesi, Rupa sampanna, Ratna simhasana stitha, Raktamalyambara dhari, Ratnagandha vilopana, Raja hamsa samaruddha, Rambha, Rakavali priya, Ramaniya Yugadhara, Rajitakhila bhutala, Ruru Charma Paridhara, Ratini, Ratnamalika, Rogesi, Rogasamhari, Ravini, Romaharshini, Ramachandra Pradakranta, Ravana chcheda karana, Ratna Vastra Parischchinva, Rathastha, Rukma bhushana, Lajjadhidevata, Lola, Lalita, Ling dharini, Lakshmi, Lola, Luptavisa, Lokini, Lokavisruta, Lajja, Lambothari, Lalana, Loka Dharini, Varada, Vandita, Vidya, Vaishnavi, Vimalakriti, Varahi, Viraja, Varsha, Varalakshmi, Vilasini, Vinata, Vyoma madyastha, Varijasana Samstitha, Varuni, Venu Sambhuta, Viti gotra, Virupini, Vayu mandala madhyastha, Varijasana samstitha, Varuni, Venu sambhuta, Vitihotra, Virupini, Vayu mandala madhyasta, Vidhi Kriya, Vishnu Patni, Vishnu mati, Visalakshi, Vasundhara, Vama deva priya, Vela, Vajrini, Vasudohini, Vedyakshara Paritamgi, Vajapeya phalaprada, Vasavi, Vamajanai, Vkakunthalaya, Vara, Vyasa Priya, Varmadhara, Valmiki parisevita, Sakambhari, Siva, Santa, Sarada, Saranagati, Satodari, Subhachara, Sumbhasura mardini, Sobhavati, Sivakara, Sankarardha saririni, Sona, Subhasya, Subhra, Sirah Skanda karini, Saravati, Sarananda, Sarajjyotana, Subhanana, Sarabha, Sulini, Sabari, Suddha, Sukhavahana, Srimati, Sridharananda, Sravana nanda dayini, Sarvani, Sarbhari vandya, Sadbhasha, Sadritu priya, Sadadhara sthita Devi, Shanmukha priya karini, Sadanga rupa Sumati, Surasura namaskrita, Sarasvati, Sadadhara, Sarva mangala karini, Samaganapriya, Sukshama, Savitri, Samasambhava, Sarva vasa, Sadananda, Sustani, Sagarambara, Sarvaisyarya priya, Siddhi, Sadhu babndhu parakrama, Saptarshi mandala gata, Somamandala vasini, Sarvajna, Sandrakaruna, Samanadhika varjita, Sarvottunga Sangahina, Sadguna,Sakaleshtada, Saragha (Bee), Surya tanaya , Sukhesi, Somasamhati, Hiranya varna, Harini, Hrimkari, Hamsa vahini, Kshauma vastra paritangi, Kshirabdhi tanaya, Kshama, Gayatri, Savitri, Parvati, Sarasvati, Vedagarbha, Vedaroha, Sri Gayatri, and Paramvika.

[Reading, hearing or memorising the Great Names of Devi Gayatri with cleanliness of body and mind, devotion and sincerity as contained in Devi Bhagavata would indeed yield unimaginable fruits of destroying the gravest sins committed, ensuring prosperity and well being as also leading a disease free and contented life. Particularly significant are the eighth lunar days when the Gayatri Saharsanamas are rendered, after one's own daily Sandhya vandana, Dhyamam, Japam, Homam and absolute concentration and commitment, on a strictly 'Nishkama' basis or without anticipations of results. The Saharanamavali ought not to be made available indiscriminately to anybody for bravado or cheap publicity. A strict caution is being imposed that only those really deserving persons of 'Achara' and dedication should have access to these Mighty and Highly Powerful Mantras of Devi Gayatri.]