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After years of intense searching Siddha Yogi Paramahansa Dr.Rupnathji was blessed with finding a master who showed him the innermost secrets of how to achieve the highest spiritual enlightenment. He carefully trained Siddha Yogi Paramahansa Dr.Rupnathji in this system and instructed him to freely share this knowledge with all others because he wanted Siddha Yogi Paramahansa Dr.Rupnathji to alleviate the suffering that is so much running rampant in today's world.

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*LOVE-

-DID YOU LOSE YOUR LOVER? GET HIM/HER BACK IN 24 HRS.

-IS YOUR LOVE FALLING APART? OR YOU PARTNER LOSING INTEREST IN YOU?

-DO YOU WANT TO GET A LOVER OF YOUR INTEREST AND CHOICE?

-DO YOU WANT TO STOP YOUR PARTNER FROM CHEATING YOU?

-DO YOU WANT TO WIN SOME ONE'S HEART AND START LOOKING FOR YOU?

-DO YOU WANT YOUR PARTNER TO MARRY YOU?

-DO YOU WANT TO HAVE OR STOP DIVORCE?

***PUT AN END TO ALL LOVE RELATED PROBLEMS RIGHT NOW.**

*SECRET PERSONAL PERFORMANCE-

ITS EASY AND POSSIBLE TO MAKE IT HAPPEN SPIRITUALLY.

*OTHERS-

- BUSINESS LUCK, STATUS, AND PROTECTION.
- FINANCIAL ACHIEVEMENTS
 - WORK PROMOTION.
 - FINDING A JOB.
- GETTING PAID WHAT YOU WORTH AND INCREASE YOUR INCOME/SALARY.
- BODY PROTECTION.
- ARE YOU CLAIMING ANY PAYMENT E.G RETIREMENT FUND, ACCIDENT FUND, PENSION FUND, GRANT,ETC
- CLEANSE YOU WITH A GREAT LUCK IN EVERYTHING YOU DO.
- CLEANSE YOUR HOME/BUSINESS AGAINST CURSES AND WITCHES BY YOUR ENEMIES.
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*Brahma Vidya School of Spiritual Sciences is working relentlessly to uplift the consciousness of the individual through the guidance of the enlightened master Tantra Siddha Maha Yogi Shastrishree Paramahansa Dr.Rupnathji.

*His endeavors towards uplifting the common man has made him to work on different aspects of the society right from conducting regular meditations, retreats, lectures in colleges, satsangs, seminars, affiliations to orphanages, interviews in international television channels etc.

*His relentless effort towards reaching the common man made him to start Brahmashrams in India where the sublime truths of living happily through different forms of meditations taken from Zen, Taoism, Hinduism, Tantra, Buddhism & Zazen was imparted to the seekers of the western world.

*Tantra Siddha Maha Yogi Shastrishree Paramahansa Dr.Rupnathji started Brahma Vidya School of Spiritual Sciences & Maha Yogi Paramahansa Dr.Rupnathji in India feeling the need of creating more individuals to tread the path of spirituality.

*The organization also works towards the upliftment of the society by regularly conducting personality development courses & workshops in orphanages, schools & colleges.

Mental and Spiritual Development

By Tantra Siddha Maha Yogi Shastrishree Paramahansa Dr.Rupnathji, Ph.D.

According to the Yoga Sutras, there are eight steps a person must take to achieve the superconscious mental level in raja yoga. This is a "sitting" yoga, which focuses on breathing. As one observes the breath, one develops ways of concentrating the mind and eventually controlling it. Postures are stressed in today's versions of Patanjali yoga, but Patanjali's Yoga Sutras do not list any postures.

Raja yoga is known in India as “the royal (raj) road to reintegration.” The goal of the meditative exercise is to achieve “the beyond within.” The yogi or yogini (female) is involved in introspection, the result of which is to uncover the four layers of the self. This self is composed of a body; next comes the conscious layer of our minds; underlying these two is an individual subconscious, which contains bits of our own personal histories. The fourth layer is being itself — infinite and eternal.

Employing a method that might be called willed introversion, one can drive the psychic energy of the self inward, to its deepest base.

What is the most common posture during yoga?

The most frequent of all yoga postures used in meditation is the so-called lotus position. A person sits cross-legged — right foot upon the left thigh, the left foot upon the right thigh, with back erect. Concentration is thought to be easier in such a centered or balanced position, where you are not attending to the comforts and discomforts of the body.

The following eight steps achieve the goal of raja yoga — a trance state:

- Before you can progress, you must take certain vows of restraint (yama). These vows include not harming living creatures, and chastity.
- At this stage, you attempt to achieve internal control, calmness, and equanimity (niyama).
- In the third stage, you learn and practice certain bodily postures (asana) designed to help achieve the aims of yoga.
- Once the postures have been mastered, you work on breath control (pranayama).
- The fifth stage is control of the senses (pratyahara), in which you seek to shut out the outside world.

- The sixth stage is extreme concentration on a single object (dharana).
- Then one seeks to achieve meditation (dhyana).
- Finally, you seek a trance (samadhi), in which you become one with the Brahman.

Breaking Down the Eight Steps-

What does each step mean? The first two steps involve the required moral preliminaries common to all four yogas.

Unless a meditator's mind is clear and her life — that is, her relationships to others and herself — follows some semblance of order, self-knowledge is difficult, if not possible, to attain. Thus, step one involves the practice of five moral abstentions — from injury, lying, stealing, sensuality, and greed. Step two includes an additional five observances: cleanliness, contentment, self-control, studiousness, and contemplation of the divine.

The third step demands precision regarding the physical requirements of yoga. This means the lotus position: the yogi sits, ideally on a tiger skin — symbolizing energy — covered by a deerskin — symbolizing calm — with legs crossed so each foot rests sole up on its opposing thigh. The spine is now in a natural position, nearly erect; with hands placed palms up in the lap, thumbs touching lightly. The eyes should not be looking up; instead, they should be closed or allowed to fall, unfocused, to the ground.

The fourth step focuses on breath control (pranayama). Having achieved relaxation in your body, you now turn to controlling your breath. It is believed that if the mind is breathing randomly it might be perturbed, so evenness of breath is one ideal. Another is breath reduction. Ideally, breathing should be gentle and sparse; abstention from breathing can lead the body to be still, allowing the mind to achieve a state where it seems disembodied. This facilitates the effectiveness of the meditation. As it is written in the Bhaga-vad Gita, “The light of a lamp does not flicker in a windless place.”

The fifth step of controlling the senses (pratyahara) cannot be overemphasized. In order to contemplate effectively, you cannot be distracted by the passing parade, that steady stream of sights and sounds that interrupt your calm repose. How can you fight the onslaught of objects and sensory stimuli that unsettle you and split your concentration?

“Restless the mind is, so strongly shaken by the grip of the senses. Truly I think that the wind is no wilder,” it is written in the Bhagavad Gita.

This step counsels that the constant din of sensory input must be quieted. You hear sounds you ought not to hear and wouldn't hear if you were concentrating correctly. On the other hand, we don't hear directives and requests that were intended for us, since we are distracted with other matters. Your spouse tells you to shut off the stove after you've boiled the eggs, but you were thinking of the day's schedule at the time and didn't hear the directive.

Then there is that environmental clatter; the steady, shrill drivel of nonsense from the television or the gossip at the dinner table after a meal. All of this is inviting to an undisciplined mind. But a disciplined mind set on spiritual advancement must tune it out, as if shutting off a switch. For the yogi bent on making progress, concentration must cease to be a random occurrence and commence to be a controlled skill.

The sixth step involves extreme concentration, or what is more often called focus (dharana). The Katha Upanishad says, “When all the senses are stilled, when the mind is at rest, when the intellect wavers not — that, say the wise, is the highest state.”

Stated thus, it is easier said than done. Our minds are routinely unwieldy, more prone to activity than stillness. No sooner do we concentrate on some bit of music, dialogue, or calculation, than poof — off our mind goes, exploring the landscape of some other matter. From there it is distracted once again, foraging over the surface of some new matter. You find yourself in conversation with a person and suddenly their head snaps left or right, eyes trained on someone walking by.

The would-be yogi, or even advanced yogi, is in need of a mental tune-up, always struggling to cultivate stronger powers of concentration. To attain this end, some dedicated work is required. The method has two parts. The first is relaxing the mind in order to free thoughts and feelings formerly repressed. With the hornet's nest of the unconscious now stirred up, try your skill at concentrating on some object.

You can concentration on anything: a billiard ball sitting on the green baize, the relentless waves pounding the shore. The choice of an object matters less than the ability of the mind to stay focused on the object.

In step seven, one goes beyond step six in an important way. In step six, you focused on some object, all the while aware that you were doing so — you were aware of your awareness. But in the seventh step, you drop out of the equation. The object now occupies your attention utterly, with no room remaining for self-consciousness or awareness that you are doing so. In essence, there is no split between self and other; at this point, you have achieved meditation (dhyana).

What is meditation?

The word comes from the Latin root meditare, with the Latin mederi meaning “to heal.” So, meditation is the art of healing all physical and mental ailments. Hinduism talks about twenty different levels of consciousness or mental stages. Meditation is the art of making the mind still.

In step eight, you finally achieve the sought after union with a supreme being. In this stage, known as samadhi, even the object of contemplation disappears. The limited object of your contemplation now gone, your mind finds union with the infinite, with the Brahman. This infinite substance excludes nothing — it is formless. It is “separated from all qualities, neither this nor that, without form, without a name,” as the Upanishads say. You have contacted total being.

The Way to God Through Knowledge

By Tantra Siddha Maha Yogi Shastrishree Paramahansa Dr.Rupnathji, Ph.D.

The term derives from a root jna which means “to know.” The knowledge being referred to in jnana yoga has to do with the unity between the highest realization, or Brahman and the individual self, or Jivatman. The role of jnana is explained in the Upanishads and is most clearly outlined in the advaita(nondualist) philosophy of Shankara.

Jnana knowledge is not factual information or book knowledge; it has more to do with discernment, reflection, and intuition. The intuitive knowledge in question transforms the knower into the likeness of what he knows. self-knowledge is most important, and the realization of this comes after three stages.

The Three Stages of Knowing

Self-realization will come about only after distinguishing between the surface of reality and the true reality that lies underneath. The first stage is hearing. You listen to sages and scriptures and you come to realize that your essential nature is being itself. Your second step is thinking. It is by prolonged, intensive introspection that you can become hyperaware of your own thought processes and language and how they might lead you astray.

For example, the words “me” or “my” imply a duality, a separation between the possessor and what is possessed. A person is misled to embrace this dual thinking when she uses other possessive language — such as “my body,” “my mind,” “my personality,” all of which imply her separation from the world around her.

Further, even as almost everything about her physical self has changed over time, there is some enduring part of him that is unchanging. There is an enduring self, even as a surface, transient self undergoes change. The third step then becomes his identification with this enduring part of himself, as opposed to his surface self. In this way he comes closer to his fuller self — the self that is identical with Brahman.

The Path to God Through Love

By Tantra Siddha Maha Yogi Shastrishree Paramahansa Dr.Rupnathji, Ph.D.

The road to God through knowledge may be a direct path for many seekers of wisdom, but it is also a steep path. The word bhakti means “to adore, honor, worship.” In the Vedic tradition, going back to 1500 B.C.E., the religious practice of Hinduism relied on chanting the name of God and making offerings to various divinities. In current times, those who praise Krishna or some other manifestation of God might chant “Hare Krishna, Hare Krishna” repeatedly, which means “Praise Krishna.”

The bhakti yogi believes that, “The utterance of the Lord's name completely destroys all sin.” The japa discipline includes the repetitive recitation of the “mantra of the sixteen names,” the “great mantra” for the japa of Krishna bhaktas: “Hare Rama Hare Rama Hare Rama Hare Rama Hare Krishna Hare Krishna Hare Krishna Hare Krishna.”

Repetition of the divine name is essential for complete self-surrender to God. There are calamities aplenty in the world — Earthquakes, hurricanes, floods, plagues, famines, food scarcity — but there is no calamity that will not yield to the divine name. Therefore, for the good of India and the world at large, everyone should repeat and sing the divine name, both for worldly gains and otherworldly peace and happiness.

The yoga developed in the Bhagavad Gita was called devotional yoga; in bhakti yoga, our lives are steered less by reason than by emotion, with the strongest emotion by far being love. The goal of bhakti yoga is to approach God with love and devotion. Perhaps because it draws on the emotion found in all persons, bhakti yoga is the most popular of the four yogas.

In jnana yoga, God is the infinite, a constant being beneath the fluctuations of day-to-day reality. This God is impersonal — or transpersonal; but to the bhakti aspirant, feelings bear greater importance than thoughts.

Even if yoga's steps don't lead you to a union with God, they may aid you in uniting with the task at hand, whatever it happens to be. All of us require concentration — and at times supreme concentration — to achieve our separate ends. Yoga can aid and abet the achievement of those objectives; in this sense, yoga is a supremely practical enterprise.

It is the bhakti yogi's goal not to identify with God, but to adore God. If you love God dearly, love God only, and love for no ulterior reason but for love's sake alone, you can know joy. But this is an objective only — how can you achieve it? At first it may seem like a very difficult thing to do; and yes, you must undertake a few measures to fully attain love of God.

One of these measures is to enter Hinduism's myths and symbols. It could be that a symbol of Krishna might remind you of God's awe-inspiring power. Stories and legends about the gods impart ideals and

morals, hopefully leading readers to imitate what they learn. Prayer, meditation, purifying, worshiping, devotion, reading — all of these activities should move us in God's direction.

Three Bhakti Yoga Activities

Religious author Tantra Siddha Maha Yogi Shastrishree Paramahansa Dr. Rupnathji maintains that three activities in particular may aid and abet our approach to God. The bhakta's approach should involve japam, ringing the changes on love, and the worship of one's chosen ideal. Japam is the practice of repeating God's name. If you keep the name of the Lord before you, the very repetition of the sound can penetrate the subconscious mind and fill it with holiness. Whatever the swirl of your daily activities happens to be, the name of the Lord can be summoned to mind and kept on your lips.

Ringing the changes on love is the second activity, encouraging all bhaktas to behold the vast differences in the kinds of love in our lives. Love takes many forms. There is the love of a parent for children, which of necessity includes a spirit of protectiveness. The reverse, of course, is not true; a child's love is shaped around his dependency on his parents. The love between friends can be platonic or based on some kind of reciprocity, or take any number of other forms. This contrasts with the conjugal love between woman and man. We may describe the feelings of a servant for a master, while the master may return this with a paternal spirit. A bhakta who understands these varieties of love may well increase his love of God as a consequence.

Finally, one involved in bhakti yoga will worship God in the form of his chosen ideal or ishta. Ishta devata — or “desired divinity” — is an invaluable concept in theistic Hinduism. Each person has a divinity that best suits his personal inclinations and way of life. It is highly likely that he will choose an ishta devata according to the sectarian mode of Hinduism he grew up with.

Thus, one who grew up in a Shaivite family will likely choose a Shaivite deity to worship. Shiva is the Destroyer, Nataraja — Lord of the Dance — known to all India, since his form is found in most temples. He is also the Lord of Chaos, who destroys the universe with his final dance. But the name Shiva means “the beneficent one,” and he can just as easily dance that same universe back into existence again if he so desires.

It is not unusual for worshippers to choose divinities outside their sectarian context. Thus, it is not impossible for a Bengali Vaishnavite (devotee of Vishnu) to choose Kali, the fierce goddess, as ishta

devata. Whatever the choice, the most effective ishta will be one of God's incarnations, for the human heart is naturally turned to loving people.

The Way to God Through Work

By Tantra Siddha Maha Yogi Shastrishree Paramahansa Dr.Rupnathji, Ph.D.

A last way of approaching God is through work. If you work not only to survive but also because you enjoy your work, you can find God in this manner. What is required is that the work takes you in a direction toward God, not away from God. Indian philosophy contrasts the karma kanda(action aspect) of tradition with jnana kanda(the knowledge aspect).

The term "karma" refers to the law of action. According to the ethical concept, the actions or karmas of people in their current births shape their lives in their next births. Another sense of the term comes from the Bhaga-vad Gita, where karma yoga refers to a yoga of action in the world without regard to its fruits. To find a famous exemplar of this concept you needn't look further than Tantra Siddha Maha Yogi Shastrishree Paramahansa Dr.Rupnathji. Maha Yogi Paramahansa Dr.Rupnathji embodied karma yoga and made the term well known, since his political actions were undertaken in the name of karma yoga.

But everything depends on how the yogi approaches work. One possibility is to approach work reflectively; another possibility is to approach it in a spirit of love. The first mode would be jnana yoga, the second, bhakti. What difference will it make?

Hinduism proclaims that every action directed toward the external world reacts on the doer. For instance, if you performed all work for your private benefit, you have only succeeded in bolstering your own ego and increased your distance from God. On the other hand, selfless action takes you out of yourself and toward the divine.

The mode of the philosopher is one of detachment. A person acting in jnana mode accepts the notion of an infinite being at the center of her being, rather than a providential father.

In bhakti mode, personal rewards are not first and foremost in the mind; instead, acts are now performed as a service to God. Moreover, when this working for God takes hold of the individual, he is transformed; he is powered by God's will and prompted by God's energy. A spirit of "Thou art the Doer, I am the instrument" imbues the individual.

Yoga Today

By Tantra Siddha Maha Yogi Shastrishree Paramahansa Dr.Rupnathji, Ph.D.

What is the meaning of the term "yoga" as it is popularly used today? First, how much has the yoga landscape changed over the last two millennia? The short answer is that much is the same, and there are some differences. The practices for increasing sattvic, or pure, qualities are known collectively as yoga. Yoga, the tradition with which Sankhya is paired, still sets out the principles of discipline required for achieving liberation.

The methods of yoga are called sadhanas. The different methods to achieve liberation remain, such as hatha yoga, kundalini yoga, mantra yoga, jnana yoga, karma yoga, and bhakti yoga. The means to the ends, therefore, are much the same as ever.

Yoga developed in special ways, especially by the tantric schools of the Middle Ages. The "yoga of dissolution," laya yoga, is often identified with hatha yoga, based on ancient Indian physiological notions that play a major part in the form of yoga taught by Western practitioners. Hatha yoga emphasizes the importance of physical means such as special acrobatic exercises and very difficult postures, and sometimes advocates sexual union as a means of salvation.

Kundalini Yoga and Chakras

In kundalini yoga, the body is thought to exist within a field of energy that is most concentrated in the seven major chakras(wheels), that is, subtle centers along the chief vein of the body, known as susumna(channel).

In the first chakra, muladhara, the lowest “wheel,” behind the genitals, is the kundalini, the “serpent power,” which is generally in a quiescent state. By yogic practices, however, the kundalini is awakened, rises through the susumna, passes through all the seven “wheels” of psychic force, and unites with the topmost, sahasrara. By awakening and raising his kundalini, the yogi gains spiritual power, and by uniting it with sahasrara, he wins salvation.

The sadhaka, or devotee, in the tantric rite imagines the divine power (shakti) asleep within him, coiled away like a sleeping serpent (kundalini) at the root of his spine. While carefully controlling his inhalations, the sadhaka breaths deeply first through one nostril and then the other (pranayama), to clear the way for the kundalini in the spiritual channel. He then thinks of her as aroused; she lifts her head and begins to move up the susumna, touching a number of “centers” or “lotuses” (the chakras) regarded as the seats of the elements of the body. The muladhara is the seat of “Earth”; it is pictured as a crimson lotus of four petals.

The second chakra, called svadhisthana (Shakti's own abode), is at the level of the genitals and is the seat of the element water. It is often depicted as a vermilion lotus of six petals.

The third chakra lies at the level of the navel and is known as manipura, the city of the lustrous gem, so called because it is the seat of element fire. It is sometimes pictured as a blue-black lotus of ten petals. According to the psychology of this system of lotuses, muladhara, svadhisthana, and mani-pura are the centers from which the lives of most people are governed.

Superior Centers

The rest of the centers are superior centers. The fourth chakra lies at the level of the heart, and is the lotus in which the first realization of the divinity of the world is experienced. Here, the god reaches down to touch his devotee.

The fifth chakra, ether, the ultimate element in the universe, is a smoky purple hue and is made of sixteen petals, at the level of the throat. This is the visuddha chakra, which means “the completely purified.”

The sixth chakra is called the third eye. Beyond this point between the eyebrows, is the lotus of command (ajna), where the mind is free of limitations. This is when the devotee sees the Lord. It is considered the center that manifests the power of the will and allows spiritual insight.

The seventh chakra, the crown, is considered the seat of cosmic consciousness. In its fully opened state, it is perceived as a thousand-petal lotus effulgent with light. The tantric worshipper is supposed to imagine himself as having purified his body by suffusing all the lotuses with the awakened kundalini in this way.

The awakened kundalini gives the yogi superhuman power and knowledge, and many yogis have practiced yoga for this rather than for salvation. Some adepts of this form of yoga have developed powers that cannot fully be accounted for by modern medical science and that cannot be explained away as subjective, but the physiological basis of laya and hatha yoga is certainly false; there is no physical kundalini, susumna or sahasrara.

As Maha Yogi Paramahansa Dr.Rupnathji exhorts, "The ancient mystical physiology of The World needs study, not only by Indologists, but by open-minded biologists and psychologists, who may reveal the true secret of the yogi."

"This seed of gold from the womb of the Almighty, grant infinite virtuous effects to me, quelling all sins". "This is being handed to your goodselves the teacher, with humility".

It is clear therefore from the above:

1. What ever I give you is the property of Almighty only. I am only a trustee handing over.
2. What I give is only a small bit and that bit let it be a seed for the infinite results to me, to you.

It thus exhibits, humility, detachment, gratitude, prayer everything of the giver while making a dakshina!

"" Hiranagarbha Garbatham Hemabhijam Vibhavasas

Ananthapunya Phaladham Agasanthim Prayachame

"ACHARYAYE DHUBYAMAHAM SAMPRATATE NAMAHA...NAMAMA.""

SLOKAS ON GURU

Guru Stotra:-

Guru Brahma Gurur Vishnu

Guru Devo Maheshwaraha

Guru Saakshat Para Brahma

Tasmai Sree Gurave Namaha

Meaning:Guru is verily the representative of Brahma, Vishnu and Shiva. He creates, sustains knowledge and destroys the weeds of ignorance. I salute such a Guru.

Akhanda Mandalaakaaram

Vyaaptam Yenam charaacharam

Tatpadam Darshitam Yena

Tasmai Sri Gurave Namaha.

Meaning: Guru can guide us to the supreme knowledge of THAT which pervades all the living and non-living beings in the entire Universe (namely Brahman). I salute such a Guru.

Agnyaana Timiraandhasya

Gnyaana Anjana Shalaakayaa

Chakshuhu Unmeelitam Yenam

Tasmai Sri Gurave Namaha.

Meaning: A Guru can save us from the pangs of ignorance (darkness) by applying to us the balm of knowledge or awareness of the Supreme, I salute such a Guru.

Sthaavaram Jangamam Vyaaptam

Yatkinchit Sacharaa Charam

TatPadam Darshitam Yena

Tasmai Sri Gurave Namaha.

Meaning: That Guru who can enlighten us about the all pervading consciousness present in all the three world or states (of Jaagrath, Swapna and Sushupti... activity, dream and deep sleep state), I salute such a Guru.

Chinnamayam Vyaapi Yatsarvam

Trailokya Sacharaa Charam

TatPadam Darshitam Yena

Tasmai Sri Gurave Namaha.

Meaning: That revered Master who directs my attention to the ONE divinity existing in all that is inert (immobile) as well as that which is active (mobile), I salute such a Guru.

Sarva Sruti Shiroratna

Viraajita Padambujaha

Vedaantaambuja Sooryo Yah

Tasmai Sri Gurave Namaha.

Meaning: That Guru who is the ocean of the Srutis (Vedas), the Sun of knowledge (who can destroy our ignorance with these rays), I salute such a Guru.

Chaitanyah Shaashwatah Shaantho

Vyomaateeto Niranjanaha

Bindu Naada Kalaateetaha

Tasmai Sri Gurave Namaha.

Meaning: That Guru who is the representative of the unchangeable, ever present, peaceful spirit, who is one pointed and beyond the realm of space and time, whose vision is always enchanting, I salute such a Guru.

Gnyaana Shakti Samaaroodah

Tatwa Maalaa Vibhooshitaha

Bhukti Mukti Pradaaneyna

Tasmai sri Gurave Namaha.

Meaning: The one who is an ocean of knowledge, who is always in Yoga (in unison With God) who is adorned by the knowledge of the God principle, the One Who can liberate us from this mundane existence, I salute such a Guru.

Aneka Janma Sampraapta

Karma Bandha Vidaahine

Atma Gnyaana Pradaaneyna

Tasmai Sri Gurave Namaha.

Meaning: The one who can help us free from the chain of karma accumulated over several lives, by teaching us the knowledge of the self (Atma Gnyaana), I salute such a Guru.

Shoshanam Bhava Sindhoscha

Gnyaapanam Saarasampadaha

Guror Padodakam Samyak

Tasmai Sri Gurave Namaha.

Meaning: The one who can help us cross this ocean of life, the one who can reveal to us the Divine, I adore his Paadukaas (hold on to his feet), I salute such a Guru.

Na Guror Adhikam Tatwam

Na Guror Adhikam Tapaha

Tatwa Gnyanaat Param Naasti

Tasmai Sri Gurave Namaha.

Meaning: There no greater principle than the Guru; there is no greater penance than the Guru; There is no greater knowledge than meditation on such a Guru. I salute such a Guru.

Mannaathah Sri Jaganaatho

Madguruhu Sri Jagad Guruhu

Madh Atma Sarva Bhootaatma

Tasmai Sri Gurave Namaha.

Meaning: The Lord of the world is my Lord and the Guru of the World is my Guru, the SELF in me is the same which is present in all (the same divinity inherent in all beings). I salute such a Guru (who gives me this insight).

Guroraadi Anaadischa
Guruh Parama Daivatam
Guroh Parataram Naasti
Tasmai Sri Gurave Namaha.

Meaning: The Guru has neither beginning nor end; the Guru is the ultimate God (in the visible form). There is nothing beyond this Guru principle, and I salute such a Guru.

Dhyaanamoolam Gurur Moorthihi
Poojாமoolam Guroh Padam
Mantramoolam Guror Vaakyam
Moksha Moolam Guru Krupa.

Meaning: The Guru's form is the best to meditate upon; the Guru's feet are the best for worship; the Guru's word is the mantra; the Guru's Grace is the root of liberation.

Brahmaanandham Parama Sukhadam

Kevalam Jnaana Murthim
Dhvandhva Theetham Gagana Sadhrisham
Tathvam Asyaadi Lakshyam
Ekam Nithyam Vimalam Achalam
Sarvadhee Saakshi Bhutham
Bhavaatheetham Thriguna Rahitham
Sadhgurum Tham Namaami.

Meaning: This sloka tries to describe the qualities of a true Guru. A real Guru has the following qualities. He experiences the supreme Bliss of Brahmaananda (transcendental divine bliss). He enjoys and confers changeless supreme happiness. He is beyond space and time (there is nothing higher than him). He is the embodiment of wisdom which is the basis for all types of knowledge. He transcends the pair of opposites (such as happiness and sorrow, gain and loss). He is more Omnipresent than space itself. He is the very embodiment of the Divine principle, which is the inner meaning of the four great pronouncements Prajnaanam Brahma, Aham Brahmasmi, Thath Thvam Asi and Ayam Aathma Brahma. He is One without a second (ekam). He never changes under any circumstances (nithyam). He is without any type of impurity (vimalam). He is steady and motionless (achalam). He is the witness of everything. He transcends mental comprehension and verbal explanation. He is beyond the three gunas (sathva, rajas and thamas). I offer my humble salutations to such a Guru who possesses all these qualities.

[The meaning of this Sloka is discussed in great detail in the Guru Poornima Discourse delivered by Tantra Siddha Maha Yogi Shastrishree Paramahamsa Dr.Rupnathji on July 14, 1992]

On Lord Dakshinamoorthy

Gurave Sarva Lokaanaam
Bhishaje Bhava Roginaam

Nidhaye Sarva Vidyaanaam

Dakshina Moorthaye Namaha

Meaning: I salute God Dakshina Moorthy (Shiva in Guru form) who is the Guru of all the worlds, the One who cures the disease of worldly existence and who is wealth of all knowledge.

On Guru Shankaraachaarya -

Shruthi Smruthi Puraanaam

Aalayam Karti Maalayam

Namaami Bhagavat Paadam

Shankaram Loka Shankaram.

Meaning: I prostrate before Shanaka a Bhagavatpada who is the house of all knowledge, the Shrutis, Smrutis and Puranas (all the Vedic texts).

On Guru Vyaasa-

Namostutey Vyaasa Vishaala Buddhe

Phullaaravinda Yatapatra Netra

Yena Twaya Bhaarata Tailapoorna
Prajwaalito Gyaana Mayah Pradeepaha

Meaning: Salutations unto Thee, O Vyasa of broad intellect and with eyes large like petals of full blown lotuses, by whom the lamp of knowledge filled with the oil of Mahabharata has been lighted.

On Guru Shirdi Sai-

Namah Sree Sai Naathaaya
Mohatandra Jinaashine
Gurave Buddhi Bodhaaya
Bodha Maatra Swaroopine

Meaning: I worship Lord Sainath, the destroyer of attachment, the Guru who preaches discrimination (sharpen the intellect).

On Guru Raghavendra-

Poojyaaya Raaghavendraaya

Sathya Dhrama Vrataayacha

Bhajataam Kalpa Vrikshaaya

Namathaam Kaamadhenave

Meaning: I prostrate before the venerable Guru Raghavendra who is always professing Truth and Righteousness, the One who is like the kalpavriksha (wish fulfilling tree) and kamadhenu (celestial cow indicating prosperity) to the devotees (meaning He is a boon giver).

"one meaning of Dakshina is efficient; another meaning is 'in the heart on the right side of the body'; Amurthy 'means 'Formlessness'. "Dakshinamurthy Stotra." in Sanskrit, means the "Shapelessness situated on the right side".

Dakshinamoorthy means the abstract or hidden power of the absolute which expressed in all enlightened masters, who is capable (Dakshina) without form (Amurthy).

In his aspect as Jnana Dakshinamurti, Shiva is generally shown with four arms. He is depicted seated under a banyan tree, facing the south. Shiva is seated upon a deer throne and surrounded by sages who are receiving his instruction.[7] He is shown as seated with his right foot on mythical apasmara (a demon which, according to Hindu mythology, is the personification of ignorance) and his left foot lies folded on his lap. Sometimes even the wild animals, are depicted to surround Shiva. In his upper arms, he holds a snake or rosary or both in one hand and a flame in the other; while in his lower right hand is shown in vyakhyanamudra, his lower left hand holds a bundle of kusha grass or the scriptures. The index finger of His right hand is bent and touching the tip of his thumb. The other three fingers are stretched apart. This symbolic hand gesture or Mudra is the Gnana Mudra (or Jnana Mudra or Jana Mudra), a symbol of knowledge and wisdom. Sometimes, this hand is in the Abhaya Mudra, a posture of assurance and blessing. In Melakadambur the dakshinamoorthy looks seated on a bull under a banyan tree, a hole in this statue's ear that extends to the next ear was a wonderful sculpturing.

Dakshinamurthy is portrayed as being in the yogic state of abstract meditation - and as a powerful form brimming with ever flowing bliss and supreme joy. Variations of this iconic representation include Veenadhara Dakshinamurthy (holding a Veena), Rishabharooda Dakshinamurthy (mounted on a Rishabha - the bull) etc.

Indian tradition accords a special reverence to the Guru or the teacher. Dakshinamurthy, in the Saivite system of beliefs is regarded as the ultimate Guru - the embodiment of knowledge and the destroyer of ignorance (as represented by the demon being crushed under the feet of the deity). The Jnana Mudra is interpreted in this way:- The thumb denotes the God and the index finger denotes the man. The other three fingers stand for the three congenital impurities of man viz. arrogance, illusion and bad deeds of the past births. When man detaches himself from these impurities, he reaches God. Another interpretation is that the other three fingers denote the three states of life: Jagruti (Fully awake through senses and mind), Swapna (Sleep state - When the mind is awake) and Sushukti (Tru-self - When the

senses and mind go into soul - Atma). The Abhaya Mudra, a gesture with the hand lifted above thigh with palm facing out, fingers pointing, is interpreted as His grace upon His students. The rosary or the snake signifies Tantric knowledge. The fire represents illumination, removing the darkness of ignorance.

The fifth day of the week, Thursday is associated with the planet Jupiter and is referred to as Guruvar (or Guruvaaram). Thursdays are considered auspicious to start any educational endeavours. It is on Thursdays that special worship services are offered to Dakshinamurthy in many Saivite temples. Some temple traditions hold full moon nights, particularly the night of the Guru Poornima as the appropriate time for worship services to Dakshinamurthy.

Even though the idol of Dakshinamurthy is installed in every Shiva temple, there are only a few temples where Dakshinamurthy is the chief deity.

Only one of the twelve Jyotirlingas is Dakshinmurthy, The Mahakaleshwar in Ujjain. Being the only Dakshinmurthy Jyotirlinga, It holds special importance for Shaivites as a site of learning.

Ettumanoor Mahadevar temple in Kerala, where the deity enshrined in the form of a Shivalingam is considered as Dakshinamurthy

Alangudi (Kumbakonam),Tamil Nadu

In the Sivanandeswarar temple in Thirupanthurai, (Tanjore) Tamil Nadu, He is depicted in the Ardhanari form.

In Thirupulivanam, we can find Dakshinamurthy in the form of Ardhanariswara.This temple is on the Uthiramerur-Kanchipuram road, 5 km from Uthiramerur, near Chennai.

[1]

In March 2007, a big temple of Lord Dakshinamurthy (the first in Maharashtra) was created in the Shrutisagar Ashram, about 30 km from Pune

Pragya Dakshinamoorthy at Theni

Dakshinamoorthy at sukapuram, Kerala

Dakshinamurthy is an incarnation of Shiva. He is considered the supreme god of knowledge. It is said and believed that Listening to dakshinamurthy stotram or chanting can fortify the gurugraha state of an individual and once gurugraha effects are fortified, the problems he faces scale down drastically

The Dakshinamurthy stotram (Hymn eulogising Dakshinamurthy), viewed as a form of Shiva is a stotra form of the theory or philosophy of Advaita vedanta. Its speciality is that unlike most of the stotras of Hindu gods which are in the form of description of anthropomorphic forms, or mythological deeds of

those gods, this is in the form of conceptual and philosophical statements. Repeated chanting and/or meditating on the meaning of these verses is expected to help a spiritual practitioner of Advaita vedanta get thoroughly established in an Advaitic experience. The Dakshinamurthy stotram is arguably the most important small verse to be attributed to Adi Shankara. The speciality of the following verse is that in a compilation of ten stanzas there is a concise and vivid description of the philosophical significance of the form of Siva that is the very essence of the Indian idea of epistemology. It differs from every other attempt in a very basic sense, in that it is holistic rather than purely reductionist.

The whole Stotram is below.

As mentioned in different tones, Dakshinamurthy stotra is pregnant with entire Advaita principle. In this compact hymn, Adi Shankara hits many meanings with few words, depending on the attention levels of meditator different words trigger off meaninglessness of different worldly meanings (maya) and leaves the meditator at peace. Etymologically, the phrase Dakshinamurthy can be broken in to Dakshina which can mean woman or righthand or correct handed or prakuthi or nature or that which is projected or even south and Murthy can mean man or purusha or beejam or projector or statue. When combined, the phrase represents consummation of Oneness (Saratmatvam) that is mentioned in 10th verse of this holy hymn.

Though debatable, I see Arthanareshwara form of siva represents yoga/unison/oneness of complementary forces of YIN- YAN, Prakruti- Purusha, in fact, it represent all forms of dualities if we intensify our connection to the concept. Further, if we observe the ancient Dskshinamurthy statues keenly, the ear rings are different for both the ears, the legs structure is different. This some times make me interpret dakshinamurthy and arthanareeshwara as same and further Siva being the lord of Tantra, through this symbolic form he exudes the bliss of oneness that cuts asunder all doubts through speechless silence. So in the following translation though it is a good attempt by Tantra Siddha Maha Yogi Shastrishree Paramahansa Dr.Rupnathji the mention of south facing is worth reconsidering. Every stanza in this dasa slokay releases maya in different facets. Even the interpretation/translation of the meaning needs lot of accuracy, which I am bound to do sometime in the future.

Entire Dasa slokay has lot of cross references among the 10 slokas. For example 2nd sloka talks about Beejasyanthari.... and the 9th sloka talks of yasyaiva murthyastakam ...that everything is modification of that single source. And as one meditates, as stated and promised in the 10th sloka, every attentive mediation on these slokas will reveal a disentanglement and leads to that sarvatmatvam and those occult powers may be achieved on the way, automatically (Svathaha). These occult powers include ability to fly, to shrink, to expand, to walk on water etc., this obviously draws the attention of agnostic

who would like to witness these powers through his senses. The hidden meaning of this apparently gross promise by Adi Sankara in the 10th sloka is cryptic and perhaps offers potential for research.

Mouna Vyakhya prakatitha, para, Brahma thathwam yuvanam, Varshishtha anthevasad rishiganai, Ravrutham brahma nishtai, Acharyendram kara kalihtha chin, Mudram ananda roopam, Swathmaramam mudhitha vadanam, Dakshinamurthim eede.

I praise and salute that Dakshinamrthy, Who faces the south, Who explains the true nature of the supreme Brahman, Through his state of silence, Who is young in looks, Who is surrounded by disciples who are old Sages, Whose minds are fixed on Brahman, Who is the greatest of teachers, Who shows the Chinmudhra[1] by his hand, Who is personification of happiness, Who is in the state of extreme joy within himself, And who has a smiling face.

Viswam darpana drusyamana nagari, Thulyam nijantargatham, Pasyannathmani mayaya bahirivoth, Bhutham yatha nidraya, Ya sakshath kuruthe prabodha samaye, Swathmanameva dwayam, Thasmai sri guru murthaye nama idham, Sree Dakshinamurthaye., 2

Similar to the image of a town as seen in the mirror, When one sees the image of the world within him, The world appears as if it is outside. It is similar to his seeing due to illusion, During the state of sleep, That the one real fact appears as many different truths, And he realizes, when he wakes up and sees the reality, That he is really the one and only one soul. Salutation to the God facing the south, Who is the greatest teacher.

The above stanza tells us that the world which is outside us is same as our soul but we see them as different entities due to the veil of ignorance. As soon as we wake up, we realize that the dream is false and even while seeing our image in the mirror, we know that we are not seeing us in the mirror but our image. When we get knowledge from the guru we are in the wakeful state without the veil of ignorance.

Sridhar Iriventi's Interpretation of 1st Stanza;

Like the image projected on the Mirror or the city appearing in the mirror, the apparent world is nothing but ones projection. Giving a modern analogy of it, just imagine the cinema projected on the silver

screen and assume the projector is none other than the mind of the movie watcher. In order to deepen the thought Shankara goes further and mentions about the projected characters in the dream which are all apparently different from the Projector as long as the dreamful sleep continues. With the grace of THAT guru Dakshnamurthy, we wake up to the reality of oneness of all the apparently different identities. I salute to that guru.

Beejasyanthari vankuro jagadhidham, Prang nirvikalpam puna, Mayakalpitha desa kala kalanaa, Vaichithrya chithrikrutham, Mayaveeva vijrumbhayathyapi maha, Yogeeva yah swechaya, Thasmai sri guru murthaye nama idham, Sree dakshnamurthaye., 3

Like the germ inside the seed is its part, But becomes different after development The many places and time which are before us, Are drawn by illusion in the board of life in a peculiar manner, By a great savant or an expert Siddha, Who can create them as per their will, Salutation to the God facing the south, Who is the greatest teacher.

When the net of illusion is lifted and when we reach the stage of manifestation, we would find that what we think as different is but one and the same.

Sridhar Iriventi's Interpretation of Stanza 2:

Like the whole tree's blue print is embedded in the seed. And the Seed in connection with time and space, takes form and shape and features of a tree which in turn perpetuates further seeds and growth as if a magic is happening out of the wand of a magician, so is this world which was in the form of seed (Should I say cosmic egg) is constantly expanding/taking forms /shapes in to this multifarious world. I salute to that Guru Dakshnamurthy who is the unshakable platform (provides the context) of time and space for the apparent universe to manifest. Dakshnia Murthy (here the meaning is the one who provides for manifestation)

Yasyaiva sphuranam sadathmakamasath, Kalparthagam bhasathe, Sakshaath thathwamaseethi veda vachasa, Yobodhyathyasrithhan, Yath saksht karanath bhavenna punara, Aavrithir bhavambhonidhow, Thasmai sri guru murthaye nama idham, Sree dakshnamurthaye., 4

He who exists as the real light of truth, And shines in the false world of appearance, And He who teaches disciples the great saying, "Thou art that"[2] after realizing its import, Gets away from this cycle of life and death. Salutation to the God facing the south, Who is the greatest teacher.

Sridhar Iriventi's Interpretation of Stanza 3:

In the face of the apparent (false) world which constantly brings ignorance, the grace of that Guru (gu=darkness, ru= remover)reminds the true nature of You are that (tatvam asi) as promised and taught in the Vedas. This realization instantly dissolves ones separate identity from that universal identity and unclutches from the repetitive cycles of birth and death. To That guru I salute.

Nanachidhra ghato dhara sthitha maha, Deepa prabha bhaswaram, Jnanam yasya thu chakshuradhi karana, Dwara bahi spandathe, Jaanameethi tham eva baandham anubathi, Yethath samastham jagat, Thasmai sri guru murthaye nama idham, Sree dakshinamurthaye., 5

Like the light emanating from a lamp, Kept in a pot with many holes, Goes out in all directions, In the person in whom the wisdom goes out Through the openings of ear, eye, mouth and thought, And when that person realizes that 'I know myself", This whole universe shines after Him alone, Who shines in the consciousness as the knower. Salutation to the God facing the south, Who is the greatest teacher.

Our body prevents us from seeing the truth(the light from outside) that we are the Brahman and lets out light though the sensory organs and makes us deceive ourselves by feeling that we are happy. This simile of a pot with holes for the body occurs in many places in Indian philosophy.

Sridhar iriventi's Interpretation of Stanza 4: The above interpretation misses the whole point.

In this stanza, the light is Consciousness and the holes in the pot are the sense organs. Similar to the envisioning of the objects on whom the light from holes falls, the outward going attention (or consciousness) through the senses creates and envisions the object or more accurately stated, the attention brings forth the objects and hence the whole world is created out of the observation of the mind and attention given through the sense organs at a large scale. (Here all minds and all sense organs are co-creating this apparent world) . In physics, it is amply proved that, by observation we can change

the behavior of objects. I salute that guru dakshinamurthy who is the CAUSE behind the manifestation of this world. It is difficult to put in words. One has to meditate on this stanza on co creation of this world.

Deham pranam api indryanyapi chalaam, Budhim cha soonyam vidhu, Stree balandha jadopamasthvaha mithi, Brandha brusam vadhina, Maya sakthi vilasa kalpitha maha, Vyamoha samharine, Thasmai sri guru murthaye nama idham, Sree dakshinamurthaye., 6

Those great philosophers, who think that, The body, the soul and the fickle intellect, The concept of emptiness and all other nothingness, Are nothing but themselves, Are similar to the women children, blind and the ignorant. It is only He who can destroy, this veil of ignorance, And wake us up from this state of deceit. Salutation to the God facing the south, Who is the greatest teacher.

This is a sample of the approach of negation in identifying the truth about the concept of self. Senses, the body etc. cannot be the absolute truth as they are transient.

Sridhar Iriventi's Interpretation of Stanza 5:

Will do when time permits.

Rahu grastha divakarendu sarkusho, Maya samachadanath, Sanamthra karanopa samharanatho, Yo abhoot sushuptha pumaan, Praagaswaapsamithi prabodha samaye, Yaa prathyabignayathe, Thasmai sri guru murthaye nama idham, Sree dakshinamurthaye., 7

Similar to the Sun when being masked by the serpent Rahu, Knows that it was existing, once the eclipse is over That man whose senses are suppressed When he is asleep, Because of the veil of illusion, Realizes that he was in the state of sleep, When he wakes up. Salutation to the God facing the south, Who is the greatest teacher.

Similar the sun existing even when there is eclipse, we exist when we are sleeping. This is denial of the Buddhist theory that, when we are asleep there is nothingness.

Balyadishwapi jagaradhadishu thadha, Sarva sva avasthaswaswapi, Vyavrutha swanuvarthamanamaha, Mithyanth sphurantham sada, Svathmaanam pragatikarothi bajatham, Yo mudraya bhadraya, Thasmai sri guru murthaye nama idham, Sree dakshinamurthaye., 8

Salutations to him who shines and exhibits, Himself by the beatific Chinmudhra of the hand, That he exists within the humans as self, Forever and non changing, Even during the changing states of childhood, youth and old age And even during the states of sleep, dream and wakefulness. Salutation to the God facing the south, Who is the greatest teacher. The truth as represented by the concept of Brahman, exists always.

Viswam pasyathi karya karana thaya, Swa swami sambandatha, Sishyacharya thaya thadaiva pithru, Puthradhyathmana bedatha, Swapne Jagrathi va ya esha purusho, Maya Paribramitha, Thasmai sri guru murthaye nama idham, Sree dakshinamurthaye., 9

The world sees as cause and effect, The differences between us and our lord, The distinction between teacher and the taught, The distinction between father and son, And so the man is confused by illusion, And believes in these differences, During the times of dream and wakefulness. Salutation to the God facing the south, Who is the greatest teacher.

The ignorance of the truth because of the veil of ignorance Maya is reemphasized.

Bhoorambaamsya anilo ambhara, Maharnadho himamasu puman, Ithyabhathi characharithmakamidham, Yasyaiva murthyashtakam, Nanyath kinchana vidhyathe vimrusathaam, Yasmath parasmath vibho, Thasmai sri guru murthaye nama idham, Sree dakshinamurthaye., 10

To the sake of which supreme Brahman, The universe is shining as self, Which is Movable and immovable, with its aspects? Of water, fire, air, space, The sun, moon and the individual soul, And also to those who examine the truth behind, The meaning of this universe and find, That it Consists of nothing but, The God who is every where. Salutation to the God facing the south, Who is the greatest teacher.

Sarvathmathvamithi sphutikruthamitham, Yasmadamushamin sthave, Thenasya sravanath thadartha mananath, Dyanascha Sankeerthanath, Sarvathmathva maha vibhuthi sahitham, Syadheeswarasthvam svatha, Siddhyeth thath punarashtadha parinatham, Chaisvaryamvayhatham., 11

The concept of the Athma, Which is explained in this poem of praise, Hearing which, understanding which, Meditating which and singing which, One would attain the state of the godliness, And the great state of self realization, And also you would get the eight powers of occult, Without any problems in between.

Appendix The following three stanzas as well as the first stanza are chanted after the main stotra:-

Chitram Vata tharor mole, vruddha Sishya, Guror Yuva, Gurostu mounam vykhyanam, Sishyasthu china samsaya

It is strange to see, The very old disciples, And the very young teacher, Who sit under a banyan tree, With the teacher always observing silence, And the students getting all the doubts cleared.

Om nama pranavarthaya, Suddha jnanaika moorthaye nama, Nirmalaya prasanthaya, Sri Dakshinamurthaye nama.

Salutations to that Dakshinamurthy, Who is the meaning of the pranava, "om", Who is the personification of unalloyed wisdom, Who is crystal clear in his thought, And who is the epitome of peace.

Gurave sarva lokaanam, Bishaje bhava roginaam, Nidhaye sarva vidhyanam, Sri Dakshinamurthaye nama.

Salutations to that Dakshinamurthy, Who is the teacher of the entire world, Who is the doctor to those, Afflicted by the disease of birth and death.

The concept of the Guru or the teacher is represented in Dakshinamurthy. The infinite consciousness manifested as a teacher-young-sitting under a tree with brilliant scintillating face that beams with experience divine which He is living every moment. This great master, Dakshinamurthy is surrounded by listeners who are old and the teacher has no words to express, because He is in the mood for direct communication.

The students are themselves Rishis who have done tapas for long and tuned up their mind to total contemplation and such students need only the presence of a dynamic master and thus Dakshinamurthy is described silent, showing with His fingers the symbol of wisdom (Jnana Mudra), seeing which the students become free from all their doubts.

Dakshinamurthy is the first Guru and Sadhasiva, who has not undergone any discipleship. Every Guru was a disciple to receive knowledge from his or her Guru. The flow of knowledge is thus from Guru to 'Sishya' (Disciple). The origin of this flow is naturally from the first Guru, Sri Dakshinamurthy.

The abode of all knowledge is the Lord!

Sureshwaracharya to write a commentary called Manasollasa to this stotra. There are large number of books and commentaries on this commentary itself.

Mouna Vyakhya prakatitha, para,
Brahma thathwam yuvanam,
Varshishtha anthevasad rishiganai,
Ravrutham brahma nishtai,
Acharyendram kara kalihtha chin,
Mudram ananda roopam,
Swathmaramam mudhitha vadanam,
Dakshinamurthim eede.

I praise and salute that Dakshinamrthy,
Who faces the south,
Who explains the true nature of the supreme Brahman,
Through his state of silence,
Who is young in looks,
Who is surrounded by disciples who are old Sages,
Whose minds are fixed on Brahman,
Who is the greatest of teachers,
Who shows the Chinmudhra[1] by his hand,
Who is personification of happiness,
Who is in the state of extreme joy within himself,
And who has a smiling face.

Viswam darpana drusyamana nagari,

Thulyam nijantargatham,

Pasyannathmani mayaya bahirivoth,

Bhutham yatha nidraya,

Ya sakshath kuruthe prabodha samaye,

Swathmanameva dwayam,

Thasmai sri guru murthaye nama idham,

Sree Dakshinamurthaye., 2

Similar to the image of a town as seen in the mirror,

When one sees the image of the world within him,

The world appears as if it is outside.

It is similar to his seeing due to illusion,
During the state of sleep,
That the one real fact appears as many different truths,
And he realizes, when he wakes up and sees the reality,
That he is really the one and only one soul.
Salutation to the God facing the south,
Who is the greatest teacher.

The above stanza tells us that the world which is outside us is same as our soul but we see them as different entities due to the veil of ignorance. As soon as we wake up, we realize that the dream is false and even while seeing our image in the mirror, we know that we are not seeing us in the mirror but our image. When we get knowledge from the guru we are in the wakeful state without the veil of ignorance.

Beejasyanthari vankuro jagadhidham,
Prang nirvikalpam puna,
Mayakalpitha desa kala kalanaa,
Vaichithrya chithrikrutham,
Mayaveeva vijrumbhayathyapi maha,
Yogeeva yah swechaya,
Thasmai sri guru murthaye nama idham,
Sree dakshinamurthaye., 3

Like the germ inside the seed is its part,
But becomes different after development
The many places and time which are before us,
Are drawn by illusion in the board of life in a peculiar manner,
By a great savant or an expert Siddha,
Who can create them as per their will,

Salutation to the God facing the south,
Who is the greatest teacher.

When the net of illusion is lifted and when we reach the stage of manifestation, we would find that what we think as different is but one and the same.

Yasyaiva sphuranam sadathmakamasath,
Kalparthagam bhasathe,
Sakshaath thathwamaseethi veda vachasa,
Yobodhyathyasrithhan,
Yath saksht karanath bhavenna punara,
Aavrithir bhavambhonidhow,
Thasmai sri guru murthaye nama idham,
Sree dakshinamurthaye., 4

He who exists as the real light of truth,
And shines in the false world of appearance,
And He who teaches disciples the great saying,
"Thou art that"[2] after realizing its import,
Gets away from this cycle of life and death.

Salutation to the God facing the south,
Who is the greatest teacher.

Nanachidhra ghato dhara sthitha maha,
Deepa prabha bhaswaram,
Jnanam yasya thu chakshuradhi karana,
Dwara bahi spandathe,

Jaanameethi tham eva baandham anubathi,
Yethath samastham jagat,
Thasmai sri guru murthaye nama idham,
Sree dakshinamurthaye., 5

Like the light emanating from a lamp,
Kept in a pot with many holes,
Goes out in all directions,
In the person in whom the wisdom goes out
Through the openings of ear, eye, mouth and thought,
And when that person realizes that "I know myself",
This whole universe shines after Him alone,
Who shines in the consciousness as the knower.
Salutation to the God facing the south,
Who is the greatest teacher.

Our body prevents us from seeing the truth (the light from outside) that we are the Brahman and lets out light through the sensory organs and makes us deceive ourselves by feeling that we are happy. This simile of a pot with holes for the body occurs in many places in Indian philosophy.

Deham pranam api indryanyapi chalaam,
Budhim cha soonyam vidhu,
Stree balandha jadopamasthvaha mithi,
Brandha brusam vadhina,
Maya sakthi vilasa kalpitha maha,
Vyamoha samharine,
Thasmai sri guru murthaye nama idham,

Sree dakshinamurthaye., 6

Those great philosophers , who think that,
The body, the soul and the fickle intellect,
The concept of emptiness and all other nothingness,
Are nothing but themselves,
Are similar to the women children , blind and the ignorant.
It is only He who can destroy, this veil of ignorance,
And wake us up from this state of deceit.
Salutation to the God facing the south,
Who is the greatest teacher.

This is a sample of the approach of negation in identifying the truth about the concept of self. Senses, the body etc cannot be the absolute truth as they are transient.

Rahu grastha divakarendu sadrusho,
Maya samachadanath,
Sanamthra karanopa samharanatho,
Yo abhoot sushuptha pumaan,
Pragaswapsaamithi prabodha samaye,
Yaa prathyabignayathe,
Thasmai sri guru murthaye nama idham,
Sree dakshinamurthaye., 7

Similar to the Sun when being masked by the serpent Rahu,
Knows that it was existing, once the eclipse is over
That man whose senses are suppressed

When he is asleep,
Because of the veil of illusion,
Realizes that he was in the state of sleep,
When he wakes up.
Salutation to the God facing the south,
Who is the greatest teacher.

Similar the sun existing even when there is eclipse, we exist when we are sleeping. This is denial of the Buddhist theory that, when we are asleep there is nothingness.

Balyadishwapi jagaradhadishu thadhe,
Sarva sva avasthaswaswapi,
Vyavrutha swanuvarthamanamaha,
Mithyanth sphurantham sada,
Svathmaanam pragatkarothi bajatham,
Yo mudraya bhadraya,
Thasmai srguru murthaye nama idham,
Sree dakshinamurthaye., 8

Salutations to him who shines and exhibits,
Himself by the beatific Chinmudhra of the hand,
That he exists within the humans as self,
Forever and non changing,
Even during the changing states of childhood, youth and old age
And even during the states of sleep, dream and wakefulness.
Salutation to the God facing the south,
Who is the greatest teacher.

The truth as represented by the concept of Brahman, exists always.

Viswam pasyathi karya karana thaya,

Swa swami sambandatha,

Sishyacharya thaya thadaiva pithru,

Puthradhyathmana bedatha,

Swapne Jagrathi va ya esha purusho,

Maya Paribramitha,

Thasmai sri guru murthaye nama idham,

Sree dakshinamurthaye. 9

The world sees as cause and effect,

The differences between us and our lord,

The distinction between teacher and the taught,

The distinction between father and son,

And so the man is confused by illusion,

And believes in these differences,

During the times of dream and wakefulness.

Salutation to the God facing the south,

Who is the greatest teacher.

The ignorance of the truth because of the veil of ignorance Maya is reemphasized.

Bhoorambaamsya anilo ambhara,

Maharnadho himamasu puman,

Ithyabhathi characharathmakamidham,

Yasyaiva murthyashtakam,
Nanyath kinchana vidhyathe vimrusathaam,
Yasmath parasmath vibho,
Thasmai sri guru murthaye nama idham,
Sree dakshinamurthaye., 10

To the sake of which supreme Brahman,
The universe is shining as self,
Which is Movable and immovable, with its aspects?
Of water, fire, air, space,
The sun, moon and the individual soul,
And also to those who examine the truth behind,
The meaning of this universe and find,
That it Consists of nothing but,
The God who is every where.
Salutation to the God facing the south,
Who is the greatest teacher.

Sarvathmathvamithi sphutikruthamitham,
Yasmadamushamin sthave,
Thenasya sravanath thadartha mananath,
Dyanascha Sankeerthanath,
Sarvathmathva maha vibhuthi sahitham,
Syadheeswarasthvam svatha,
Siddhyeth thath punarashtadha parinatham,

Chaisvaryamvayhatham., 11

The concept of the Athma,
Which is explained in this poem of praise,
Hearing which, understanding which,
Meditating which and singing which,
One would attain the state of the godliness,
And the great state of self realization,
And also you would get the eight powers of occult,
Without any problems in between.

The following three stanzas as well as the first stanza are chanted after the main stotra:-

Chitram Vata tharor mole vrudha,
Sishya, Guror Yuva,
Gurustu mounam vykhyanam,
Sishyasthu china samsaya

It is strange to see,
The very old disciples,
And the very young teacher,
Who sit under a banyan tree,
With the teacher always observing silence,
And the students getting all the doubts cleared.

Om nama pranavarthaya,

Suddha jnanaika moorthaye nama,

Nirmalaya prasanthaya,

Sri Dakshinamurthaye nama.

Salutations to that Dakshinamurthy,

Who is the meaning of the pranava, "om",

Who is the personification of unalloyed wisdom,

Who is crystal clear in his thought,

And who is the epitome of peace.

Gurave sara lokaanam,

Bishaje bhava roginam,

Nidhaye sarva vidhyanam,

Sri Dakshinamurthaye nama.

Salutations to that Dakshinamurthy,

Who is the teacher of the entire world,

Who is the doctor to those,

Afflicted by the disease of birth and death,

And who is the treasure house of all knowledge.

Forms of God Dakshinamurthaye Siva

According to Shaiva Sidhdhaantha the God is formless (arUpa) . But for the salvation of lives He took the form of liNgam - meaning symbol (arUpa rUpa). liNgam can be considered both as form as well as formless symbol. This mUruti is called sadA shiva mUruti. From the SadhA Shiva mUruti, for the benefit of

lives God took a lot of forms which are called mAhEshwara mUrtis. There are twenty five MAhEshwara mUrtis (Some say there are more). Some of these mUrtis are bhOga mUrtis, usually with Shakthi like RishabArUdar, or yOga mUrtis, sitting in one of the yOga postures without Shakthi in the side like dakshiNA mUrti, or vEga mUrtis, in the state of destruction like kAIari. Usually in the temples, Sadha Shiva mUrthi (Shiva liNgam) will be in the Sanctum Sanctorum. The mAhEshwara mUrhtis will be in the Praahaaram. (Outside the Sanctum Sanctorum). There are some nice Sanskrit dhyAna shlokas that praise these mUrtis. The English translation of them (with the help of dr.rupnathji@yahoo.com) and some information is given for that corresponding mUrthi name here.

bhikshAtanar

kAmAri

kAIari

kalyANa su.ndarar

R^ishabhArUDhar

cha.ndra shEkharar

umA mahEshvarar

naTarAjar

tripurAntakar

jalandharAri

gajasa.mhAra mUrthi (mAtaNgAri)

karALar (vIrabhadrar)

shankara nArAyaNar

ardha nArishvarar

kirAtar

kankALar

chaNdEshAnugrahar

chakra pradar

saha umA skandar (sOmAskandhar)

Eka pAdar

gajamukhAnugrahar (vighnEshAnugrahar)

dakshiNA mUrti

nIlakaNThar

lingOdbhavar

sukAsanar

Bhikshatanar

Shlokam:

Smear'd in white, with good omen in eyes, fingers with grass to the right, with shUla and kapAla in the left hands, nice wear (pAduka) in feet, with dangling red matted hair, moon on the head, deer (mRigam) in the right hand, a vessel for alms in the left, with bulged belly, that God, on bhikshAtana, we pray.

Description of the deity :

bhikshAtanar : The mUrti who asks for alms

The Rishis in dArukAvanam forest, once thought that only the karma(deed, performing rituals) is supreme and it is not required to pray God at all. They stopped worshipping God. Whatever be the deeds, isn't there One Who provides the doer with the fruits ? How can the inanimate deeds automatically give fruit ? Not realizing these facts the RiShis pursued their dogma of karma. To teach them the importance of worship Lord Shiva took the form of bhikshAtanar (begger) and mahA vishNu the form of mOhini (glamorous girl). In this form the Lord is naked and quite enchanting. So was the mohini. The Naked Lord came to the streets of the R^iShis to get alms. (Does the God, Who is the provider of all wealth, need to beg ? The playful Lord, while providing the supreme wealth for those who worship, went to beg as if He has nothing !) At the charm of the naked Lord Shiva the wives of the R^iShis lost their heart. They forgot what they were doing and started simply following the Naked God. Meanwhile the Rishis also forgot the karma they were strongly advocating and followed the glamorous mOhini.

When they got to see their wives - the followers of karmic discipline, lost their virtue and following a Naked Beggar, they got angry with Lord Shiva and vishNu and started targeting their power of the karmas towards the Lord, by performing the abhichAra yAgam which will produce bad effects. They directed the snakes, demon, tiger, fire and drum that came out of the fire against the Lord. What can

hurt the Supreme Who is the Source of everything. He coolly made them his ornaments! Now the R^iShis realized their stupidity and realized that God is the supreme and not the karma.

kAmAri

shlokaM:

The body smeared with ash, moon on the head, ornated by gangA, snakes, axe and deer, Pure, sitting comfortably in vlrAsanam, with the left palm over the right, in the posture of a yOgi, wearing the skin of a tiger, burning the cupid with the fire emerging from the eye in the forehead, to You salutations.

Description of the deity:

kAma ari : one who is the enemy of cupid.(vlra mUrTi)

When Shakthi became pArvati, daughter of the king of Himalayas, She was doing thapas for Lord Shiva. (1) At the same time the great sages, the four sons of Brahma, sanakar, sanandanar, sanAtanar, sanat kumArar came to Lord Shiva for enlightenment. The Lord gave them enlightenment in the form of Lord dakshiNA mUrTi.(2) As the Duo, Who are the cause as well as the energy for the whole world are into yoga, the whole world got more inclined to yoga and life sustenance was in trouble. Meanwhile the dEvas, who were tortured by the sUrapadma and his brothers tAraka, simhamukha, knew that those demons can be killed only by the son of Lord Shiva and Shakthi. Disappointed that both God and Goddess were doing yoga instead of marrying, they asked the cupid to disturb the meditating Lord Shiva with his arrows in order to induce lust for pArvati. When desperation sets in, reasoning gets pushed down. Can the Supreme be induced with lust by anybody ? The cupid refused since he knew that it will be just fatal for him. But the other dEvAs threatened to curse him if he didn't obey. Saying that it is better to be killed by the God of gods than by the curses of dEvAs, he went with his wife, rati, to the abode of Shiva where He was in meditation.

The cupid shot the flower arrow on the Lord. The next moment the fire from the eye in the forehead of the Lord burnt the cupid. Undisturbed He continued His meditation. The cupid is of the reputation that his arrows never fail. But well, it can apply to others, can it be for the Almighty ? His arrows were useless in front of the Lord and he too became just a heap of ash ! Shocked by the death of cupid all the dEvAs realized their plots would not work out with God. They understood that only sincerity could get the showers of Its grace and any other pressure can just not mount over God. They surrendered themselves in front of the Lord and pleaded for mercy. The Lord forgave them and married pArvati and gave subrahmaNya for the destruction of the demons. On their request He also bring back to life kAma,

however he would be visible only to his wife and not to others. Because of this reason kAmadeva is called ananga (one without limbs).

thiruk kuRikkai is the temple associated with the burning of god of lust.

kAlAri

shlokam:

Red in color (sindhUram), Three eyed, shoulders like yugas (four shouldered), with hands holding up the sUlAm , noose, axe in hands, with frightening teeth, nice face, with the left foot standing up over the chest of kAla (time - death), with cast down red matted hair, to that pashupati(Lord of creatures), kAlAntaka I prostrate.

purANa of the deity:

kAla ari : The enemy of kAla(vIra mUrTi)

kAla is the dEva who is responsible for death. Taking the kAla as time it can be said kAlari represents the fact that God is beyond the limits of time (mRityuNJayan).

The sage mRikaNDu did not have an offspring for quite a long time. He performed tapas to get the blessings of Lord shiva. God appeared in front of him. Now the sage had two choices - either a son indisciplined, cruel and dumb living for long or a son loving, intelligent and a gem of character living very short span of life. The sage chose the second one. His wife gave birth to a child mArkaNDEya, out of a boon from Lord Shiva, by which mArkaNDEya would be very intelligent but would live just for 16 years.

Young child mArkaNDEya grew up learning the great scriptures, caring and loving, devotional towards God. His parents were very pleased with him. When he became 16, he found his parents weeping. He came to know that he would die at 16 and that was the cause of the gloom. Intelligent mArkaNDEya realized that none other than the God, Who is beyond all the scopes of time and hailed as mRityuNJaya - who conquered the death, can save him from the strong clutches of death. Determined and devotional, he started doing Shiva pUja and surrendered himself completely to the Lord. The yamadUtAs who came to take his life away were scared away by the flame of this young boy's devotion. As the attendants couldn't take away his life, kAla the god of death, himself came. Young mArkaNDEya did not lose his devotion even in the crisis moment. He embraced the shiva liNgam. As kAla still tried to take

away mArkaNDEya's life, the Lord appeared furious from the Shiva liNgam and kicked kAla to death!! He blessed the sincere devotion of the young boy and made mArkaNDEya to be in 16 always - deathless !

All the gods pleaded to Lord to show mercy on kAla. On their request, God gave kAla life back and ordered him not to disturb His devotees.

Kalyana Sundarar

ShlokaM:

Red in color (si.ndhUram), Three eyed, shoulders like yugas (four shouldered), wearing necklace and bracelet, Colorful in divine wonderful dress, Shining in the wedding robe, ornated, with enchanting body, salutations to that mUrTi who is in marriage posture, with a hand of dEvi in one lotus hand, with axe and deer in hands and ganga and moon on the wound-up hair.

purANa of the mUrTi:

kalyANa su.ndarar : The beautiful (mUrTi)in marriage (bhOga mUrTi)

Shakthi was born as pArvati, the daughter of the king of Himalayas. As a young child, She was not interested in playing like the other children. She was more inclined towards meditating on Lord Shiva in the mountains. She desired to marry Lord shiva. For that she wanted to perform austerity in the snow covered himalayas. Her parents hesitated, but finally had to subdue to the determination of pArvati. pArvati performed austerity from an ashram. Lord Shiva who was happy with Her worship, came as an old devotee to her place. pArvati offered Her respect to the Old bhakta of Her Beloved Lord. Now, He tried to convince Her that She shouldn't waste Her youth doing tapas, but should enjoy life getting married ! He further suggested that She could get married to Him, instead of desiring for Lord shiva Who dances in the cemeteries and wears skulls and bones! pArvati, without knowing that He is God Himself, got very angry on hearing the Old man's words and told Him that She showed Him respect only because He seemed like a devotee and She would not want to hear any little blasphemy of God further. She asked the Old Man to leave the place immediately. The Lord, pleased with Her determination and devotion, revealed who He is. pArvati was surprised and begged the pardon of God. However God had accepted Her scolding as the most pleasant hailing. Didn't it come from a very deep love for God ?! He gave Her the boon She yearned for - getting married to Her.

The himalayan king's family was delighted to see their beloved daughter's wedding. The region was decorated and shining with prosperity. The young beautiful pArvati was decorated with chosen best ornaments for the wedding. Now came the Groom - Lord shiva - to the wedding place - on an old bull, with skull and bone ornaments, with the skin of the tiger as the clothing, accompanied by the roar of the bUta gaNas !! The mother of pArvati mEnai fainted to see the groom in such a form for her sweet daughter, softer than the flowers. Now the Lord changed to the form, glittering in a beautiful wedding robe - with golden ornaments and splendid clothing! When mEnai woke up and saw the Groom she was thrilled to see such a beautiful form and was very pleased that He is "the suitable" groom for her daughter. The play of the Lord has no bounds ! mEnai saw only the external appearance of the Groom. Other than the great pArvati who knows the glory of that Groom ?! The enchanting Lord in the wedding robe got married to the Daughter of the mountains and this form of God is called kalyANa sundharar.

Rishabha ArUDhar (God Shiva on Bull)

Dhyana shlokam of rishabha AruDar :

Leaning with braceleted right hand holding a staff, residing on the mount of the Bull, with Graceful eyes, the blessing hands holding axe and deer, with an eye in forehead, blissful, three eyed, the hair wound as crown, with gauri to his left, Doing good to one who worships, to that God, RishabhArUDha (salutations).

purANa of Rishaba ArUDa mUrthi:

Rishabha ArUDhar : deity sitting on the Bull (bhOga mUrthi)

This is one of the very auspicious mUrthi, praised in periya purANam as blessing the devotees for their great deeds.

There are two bull vehicles associated with Lord shiva. They are the mahAviShNu bull and the bull of justice.

dharma dEvatA(divine of justice), in order to be immortal, worshipped God very ardently. God as an indication of the justness ever, took the dharma as the bull vehicle. Thus dharma attained endlessness.

During tripura samhAra(1) as soon as the God put Its leg on the chariot, which the divines proudly thought "they" made it for God, the chariot's axle broke off ! The divines realized the futility of their pride. In the meanwhile Lord viShNu took the form of a bull, on which Lord shiva sat. This is the viShNu bull vehicle of God.

Chandrashekharar

shlokaM:

With the hands in abhaya (protecting) and varada (boon giving) postures, with a pleasing and decorated expression, a blossomed face and eye, with the shadow created by moon on the crown, with an upright body, and feet in the same level, Coral like formed, holding the deer and axe, (He) stay in the lotus pedestal. (of my heart)

purANa of the deity :

chandra shEkharar : moon ornamented Lord (bhOga mUrTi)

Daksha had twenty seven stars as daughters. All of them were married to moon. But the moon had special attraction towards rOhiNi. So all the other wives complained it to the father daksha that their husband moon is not treating them fairly. daksha got angry and cursed the moon to lose its luminance (kala) day by day. Everyday the moon started losing one luminance part (kala) out of his 16 parts. Afraid and ashamed moon disappeared into the ocean. There are many herbs that require the light of the moon to grow. Without moon, they were harmed. Consequently there was suffering in the world. To end the problem the celestials advised moon to take refuge in the Great Divine, Lord shiva. Left with only one kala, he took refuge in Lord Shiva. Being the graceful Almighty, He wore the moon crescent on His head, making him grow for 15 days and decay for 15 days periodically.

Thus chandrashEkharar is considered a giver of refuge.

umA mahEshvarar

shlokaM:

Smearred in white, sitting in the sukhAsana posture, with young deer, axe, varda(boon giving) and abhaya (protecting) postures (of hand), pleasant, Supreme, holding the flower (lily), giver of boons, accompanied by umA, (I) salute, to that Source of all.

purANam of deity :

umA mahEshvarar : Great God with umA(bhOga mUrTi)

Natarajar

shlokam:

A face with four shoulders, three eyes, to the left destructive fire (in the hand), moon and leaves on the head, hand stretching downwards, the raised foot pointing down, to the right swastika earring, Damarukam (drum), ganga (in the head), and protection posture, salutations to that God of ceaseless dance whose matted hair is flowing, standing on the unconscious body (hyapasmAra dEham)

purANa of the deity :

naTa rAjar : king of dance (yOga mUrTi)

Lord Shiva dances during the creation, protection and destruction of the worlds, though the kind of His dance varies with respect to the action. (sandhya tANdava, Urdhva tANdava, rudra tANdava, samhAra tANdava etc.). The dance of the Lord takes place in every minute particle, for all of us to exist and act. That is the source of all the energy. His movement is shakti. Yogis hear and see the dance of the Lord by invoking the kuNDalinI shakti.

There were two ardent sages vyAgrapAda and patanjali who were worshipping God to see Its blissful dance that energizes the worlds. vyAgrapAda out of his devotion asked for the eyes and legs of the tiger, so that he could go very early in the dawn, even before the bees wake up, to pluck the flowers very fresh - not even touched by the bees to offer to God ! That is why he was called vyAgrapAda. The other sage was the serpent AdiseSha on which mahA viShNu reside, desired to see the glorious Dance of God. They were performing austerity at the holy place called thillai .

At the same time bhadrakAli (1), the fierce form of goddess asked for a competition with God in dance. God and mahAkAli came to the thillai, where the sages were performing austerity to see His dance and there began the competition between kAli and Lord shiva. The Lord, Who keeps dancing creating, protecting, destroying, hiding and blessing, won the play by acting the Urdva tANdava, raising His Feet to His Head. The gracious dance of the God filled the hearts of the sages and those who ardently seek Him.

Lord Shiva danced in the five ambalams during various occasions. Out of them chithambaram is very much renowned. Lord danced here to fulfill the worship of patanjali and vyAghra pAda mahaRishis.

tripurAntakar

shlokam:

Smearred in red (blood), a full-moon face, with the deer, and the bow to the left (in His hand), in the right hand an arrow and axe, wearing ganga and crescent moon, always worshipped by vishNu and brahma, burnt the three cities by His smile, to that God of three worlds, the enemy of pura (purAri), pray.

purANa of the deity :

tri pura a.ntakar : destroyer of three cities (vlra mUrti)

The tripurA signify the three components (impurities) of bondage (pAsam) namely aham (ego), karma (deeds and their effects), mAyA (illusion). When God shows His grace all these impurities are burnt, bliss remains and Lord Shiva dances there. (padhi aNu kiR pachu pAcha nillAvE - thirumUlar)

Three demons kamalAkshan, tArukAkshan, vidhUmAli got a boon from the Lord that they can not be destroyed unless all three of them come together, and attacked by a single arrow. Then they created forts in different areas and ruled the world. dEvAs who were disturbed by them complained it to the Lord. But Lord Shiva said as long as the three demons pray Him He won't destroy them. So mahA vishNu took the form of a sage, and taught the three demons mAyAvAtham, resulting them to stop praying the Lord, praising themselves and torturing dEvAs. Since all the good qualities of them were lost the Lord came for the destruction of the purAs. The three demons came together to fight against the Lord forgetting their boon.

The earth became the chariot for the Lord, brahma the charioteer, vishNu the arrow, sun and moon the wheels, the mountain mEru as the bow and the serpent vAsuki as the string in the bow. Thus all the gods were present in some form in that chariot. But the fire and god of death were in the wheel instead of the arrow. vinAyaka broke the wheel to put them in the arrow. Finally when everything was ready dEvAs were proud that only with their help God is going to destroy the tripuras. But Lord Shiva didn't use any of them. He smiled and in that smile the three purAs were burnt down. (The rudhrAksha appeared from the three eyes of Lord Shiva during tripurasaMhAra) The thought of dEvAs that without their help the Lord wont be able to destroy the tripuras proved foolish.

The purpose of destruction by Lord is only for purification. Lord gave life to the three demons. Though they went wrong they initially were devotees. They repented for their mistake. The Lord forgave them and gave one of them the great work of fanning Him with chAmaram, and the rest two as His security in His abode. (mUvAr puraNkaL eriththa anRu mUvarkku aruL cheydhAn - thiru nyAna chambandhar)

jalandharAri

Shlokam:

Smearred in red (blood), moving fierce, with three nice eyes, Protection posture, axe, deer, bow decorating the hands, cutting the head of jala.ndhara who is trying to hold the disc (chakra) of earth (ground), I pray, the destroyer of jala.ndhara.

purANa of the deity:

jalandhara ari : enemy of jalandhara (vIrA mUrthi)

jalandhara was a demon king. After doing harsh austerities he got lots of boons. By the power he got out of those boons, he captured and ruled the worlds. He went to the dEvAs to fight against. Since nobody was ready to fight against such a powerful enemy, everybody subdued to him without much resistance. He then proceeded to more powerful worlds of satyalOka and vaikuNTha. There too nobody was ready to fight against him. But he was told that only Lord Shiva can fight against him. Stupid jalandhara not realizing what he is doing, went to KaiAsa, the abode of Lord shiva, to fight with the God! Lord Shiva took the form of an old man and stood on his way. He asked jalandhara where he was going. jalandhara replied that he was going to fight against Lord Shiva. Smiling the Old Man marked a disc (chakra) on the ground. He said, "Before fighting with the powerful Lord shiva, check your strength by lifting this disc above your head." jalandhara laughed at the Old man that he did not realize jalandhara's strength. He decided to show off his strength by lifting that disc. As he started lifting jala.ndhara realized that it was not an easy job. He took that disc with great difficulty and placed on his head. The disc cut his head off cutting him into pieces!

(That disc is the sudarshana chakra part of which was given to mahAvishhNu by the Lord chakra pradhar)

thiruvirkudi is the temple associated with this valourous deed of Lord Shiva

mAtaNgaRi

shlokaM:

Standing on the head of the elephant with the right leg, with the hands ripping open the skin (of the elephant) and covering Himself with it, holding dreadful trident and sharungam, axe, and deer, boon giving posture in hands, with a frightening face, lit by the crescent, with the scared faced (pArvati) to the left, with a pointing hand, to that hara (salutations).

purANa of the deity :

mAtaNga ari : enemy of the elephant (vIra mUrthi)

There was a demon gajAsura in the form of an elephant. He did severe penance and got lots of powerful boons. His wicked mind did not try to use all those powers for the constructive things, but rather started to disturb, kill and loot others. The power he had got out of the penance made even the divines afraid of him. His crooked mind also brought him to the death trap, when he started to attack the devotees who were completely focused on the worship of God at the holy abode kAshi. His ego and mad rage made him not realize whom he is attacking. The Supreme Powerful God, the Protector of the devotees destroyed the demon ripping its body. The daemon screamed loud and lost the life.

Considered to be a very furious form of Lord Shiva, with the shakti Herself frightened by the act of the Lord. (However the Lord is in all smiles !!)

pazuvUr is the temple associated with this valourous deed of Lord Shiva

karALar (vIra bhadrar)

shlokaM:

With four shoulders, three eyed, with the matted hair wound as a crown, sword and arrow in His right hand, bow and mace in His left, with projecting teeth, with a frightening face, powerful, with a terrible roar, accompanied by bhadrakALi, (I) think of that karALa.

purANa of the deity

karAlar: dreadful one (vIra mUrthi)

Shakti as dAkshAyaNi appeared as the daughter of daksha, who was the son of brahmA. She prayed Lord Shiva to get married to Him. The Lord accepted dAshAyaNi ignoring the ostentation of daksha. daksha felt insulted as the Lord did not get married to his daughter with his pompous arrangements. He did a yAga in which he worshipped all gods and purposefully ignored the God, Shiva. All other dEvAs out of their fear attended the yAga and accepted the offering. A great sage dadhIchi advised dakshA not to do such things and warned him it will be fatal for him. Ignoring his advice, dakshA continued his yAga. dAkshAyaNi came to the yAga to advise Her father to do offering to the Lord of gods, Shiva. But he ignored Her advice and accused Her and Lord Shiva. She got angry and prayed the Lord to teach dakshA a lesson, left the form of dAkshAyaNi by getting into the yAga fire and appeared as the daughter of king of Himalayas (see kaLyANa sundara).

The Lord created vIra bhadrar(also called karALar) and bhadra kALi. (karALar is the only deity in the 25 mAheswara mUrtis, who is not Lord Shiva Himself, but is a power of Lord Shiva). Lord asked them to destroy the yAga of dakshA. They stormed into the yAga and mutilated the dEvAs who took part in the yAga. He cut the head of dakshA. Nobody could stop Him. (A more detailed description can be found in daksha kANdam of kan^da purANam (1). thiruvun^dhiAr(2) in thiruvAcakam sings this victory. thakkayAgap paraNi (3) is a literature dedicated to this storming by the valorous vIrabhadra). Lord viShNu came for a fight, but in vain. All the dEvAs surrendered to Lord Shiva and pleaded for mercy. The Giver of refuge, forgave them and on their request gave dakshA also life by putting the head of a goat in place of his cut head. dakshA repented for his sin. Thirup paRiyalUr is the temple associated with the destruction of daksha yAgam.

hariyardhamurti

(shankara nArAyaNar)

shlokam:

The right part of the body, white in color, moon decorated crown, decorated by ash and rudrAksham, the left, black in color, with jeweled crown, shining in yellow clothes, the right hands are holding axe and protection posture, and the left, conch and mace, partially showing eye in the forehead, in the combined form of harihara, always (I) salute that shambhu.

purANa of the deity shankaranarayana

shankara nArAyaNar : the combined form of sha.nkara and nArAyaNa

VishNu is one of the shaktis (powers) of Lord Shiva. This mUrti indicates that concept. vishNu is in the left part of the Lord's body, which is the place of shakti. (1) (During the mOhini avatAr, mahAviShNu became the devi of Lord shiva.)

Ardhanarishvarar

Shlokam:

In the form of male and female, matted hair with moon, axe, smeared in red (aruNa), wearing snakes and the skin of tiger, embracing the bull and with a bent leg, this the right half, and the left black in color, hand holding a (lily) flower close to the chest, with a silk like lotus foot, wearing gold ornaments, salutations to the Half female God.

purANa of the deity

ardha nAri Ishvarar : half female God (bhOga mUrti)

Sage bRingi is one of the ardent devotees of Lord shiva. He used to worship only Lord shiva and not shakti. Goddess shakti, being the power as the name indicate, pulled out the energy from bRingi mahaRishi's body. Now he was even unable to stand. He pleaded to God. God shiva provided him with a stick. On its support he stood and still worshipped Lord shiva alone. Goddess shakti wanted to become an inseparable part of Lord shiva's form. She observed the kEdhAra mahA vrata (1) austerity, which is now known as deepAvali. Pleased with her austerity, Lord shiva granted her the boon of being part of His form. So the Lord now appeared male on the right side and female on the left side and hence became ardhanareshvara.

Significance of this form

This is one of the very important form of God, Hindus worship. This is a much-hailed form in scriptures of various languages. Hindus do not say that the God is only male. God is male - female and neuter too ! Since God is conceptually beyond sex, though gets referred as He/She many times, it is more appropriate to refer as It, especially at Its intrinsic condition, as do many hindu scriptures.

Philosophically, this form is quite associated with the Grace of God. shiva and shakti are one and the same Supreme. The formless God is called parashiva. On Its own free-will for the benefit of pashus (souls), which are drowned in pAsha (bondage), It thinks to create the worlds. Its dynamism of creation thus springs out of It, which is called shakti. Now shiva and Its power shakti create everything. This is the form of their togetherness that springs out of Lord shiva. Because of this the form is associated with the

grace of God. shiva and shakti though the same may also act independently. They are associated like the person and the action of the person. They are one and the same like the ice and the water - one becomes the other. For this reason scriptures describe that shakti to shiva is a wife (they are together), mother (shakti becomes shiva - so shiva comes out of shakti) and daughter (shiva become shakti). Poet Kalidasa hails them as inseparable like the word and its meaning, the letter and pronunciation !!

kirAtar

shlokam:

Body black in color, two shoulders holding bows and arrows, hair falling on the forehead, posing comfortably, with two piercing eyes, blossomed nice face, with feathers and fragrant flowers in his head, wearing the skin of tiger, Terrific, I meditate that Hunter (kirAta), the thief (hara).

purANa of the deity

kirAtar : the hunter

This is the only form of Lord Shiva in which He appeared black in color. arjuna wanted to get the peerless weapon pAsupatAstram from Lord Shiva for the battle of mahAbharata. He left the other four pANdavAs, went to the forest and did austere tapas for getting the boon of Lord Shiva. Lord Shiva was satisfied with his prayer, wanted to give the pAsupatAstram to him, but wanted to play a bit too. He took the form of a Hunter with Shakthi as Huntress. That time a demon by name mUkAsura, who was in the form of wild pig came to kill arjuna. To kill the wild pig arjuna fired an arrow from the front, at the same time the Hunter, Who is none other than God Himself, attacked it from the back and killed the pig.

Aarjuna mocked at the Hunter for firing the arrow from the back. Having great pride of his valor, he was also angry at the Hunter because He aimed at his prey. The Hunter responded that attacking an animal from the back is not against rules of hunting. An argument broke out. They decided to fight deciding who was more valorous between them. The Hunter cut the string in arjuna's bow with His arrow in the fight! Angered and excited, arjuna started wrestling. He couldn't match the Lord, and the Lord enjoyed his fighting. At one point of time in wrestling arjuna held the foot of the Hunter. As the Lord is pleased when somebody catches His holy feet, He stopped wrestling appeared with pArvati revealing Who He is. Shocked arjuna pleaded for forgiveness, as he was trying to fight with the Supreme out of his ignorance. However the God, Who is pleased by devotion, blessed him and gave him the invincible pAsupatAstra. (In some books it is told that arjuna couldn't fight with the Hunter, he started worshipping the Shiva Lingam. To his astonishment he found the flowers he offered to the Lingam on the head of the Hunter.

Then he prostrated before the Hunter and the Lord revealed Himself). This can be found in detail in kirAtArjuniyam of bhAravi and mahA bhArata.

kankALar

shlokam:

Smearred in red (raktApam), blossomed face, crowned with moon, carrying the staff with a collection of bones to the left, Three eyed, lotus hands like vEdAs (four), having skeletons, vINA, striking with right hand the Damarukam (drum) in the left hand, holding axe and deer, to that kankALa dEva salutations.

purANa of the deity :

kankALar : God with skeleton

Lord shiva is said to be associated with destruction, dancing in cemeteries, wearing the skulls and bones etc. Why ? While everybody irrespective of human, animal, plant, devas, asuras and all creatures at the time of praLaya get reduced (die) to be created again in the next prapanchOtpatti, God is the only one, Who is ever present. Indicating this Eternal being of God is the skulls, skeleton ornaments and the concept that It dances in the cemeteries.

kankALar is the mUruti after the reducing all the creations into Him. He will be having a staff with bones collected in it, which is an indication of destruction. He alone will exist and will be enjoying the Self.

Chandesha Anugrahar

Shlokam:

The terrific Lord, yellow in color, with hands like yugAs (four), in the right hand holding axe, deer, with a hand in boon giving posture, pArvati to the left, blessing chaNdEshvara by keeping His hand on his body, to the right, Three eyed, with all decoration, wearing crescent, with ga.nga, to Him salutations.

Purana of the deity :

chaNdEsha anugrahar : One blessing chaNdEshar (bhOga mUruti)

chaNdEshvarar is one of the 63 saints - nAyanmAr. He is one of the heads of Shiva gaNas, who owns whatever is used for Lord Shiva after His acceptance. He sits to the left of Lord Shiva and the final offerings are done to him in any pUja in the temples.

chaNdEshvarar (his original name is vichAra charmar) was born to echcha dattan. The man in the village, who used to take the cows for grazing, used to beat them and torture them. chaNdEshvarar being an ardent devotee and full with love, took over that job. He used to leave the cows in the morning in the grounds and sit in meditation. By the fall of the evening he brings them back to their houses. Under his supervision cows started giving plenty of milk. When chaNdEshvarar sits in worship of the Almighty they used to come near and start giving the milk on their own. He used that milk for anointing the LiNgam he makes out of the sand and worships it. One day some ignorant, who was passing by mistook him and thought chaNdEshvarar milked the cows to pour it into the sand. He reported this to chaNdEshvarar's father. The next day his father followed chaNdEshvarar without his knowledge and hid behind a shrub. As usual the cows gave the milk and chaNdEshvarar started performing anointing to the LiNgam with the heart flowing with bhakti. echcha dattan without realizing his bhakti hit him with a staff. But he continued his worship without any effect. He was fully involved in the offerings. Irked echcha dattan kicked away the pots having milk disturbing the worship. chaNdEshvarar got angry at the disturbance to shiva pUja, took a staff lying nearby and threw it and didn't bother that the irked echcha dattan was his father. That staff became axe and cut off the legs of irked echcha dattan. In the complete neutrality he was not partial to look into whether the person disturbed the worship was his father or anybody else. The Lord pleased with his devotion, appeared before him, wound the garland of konRai that he was wearing to his head, made him sit next to Him in the left, and owner for all shiva prasAdam.

chaNdEsha nAyanAr

Among the twenty five forms that are most praised the chaNdEshanugraha mUrti (1) is one. It is the form of Lord blessing the chaNdEsha n^AyanAr for the great deed he did. In fact chaNdEsha nAyanAr is one of the five forms that are worshipped in all the temple festivals even today (others being vinAyakar, subhramaNyar, saha umA skandar (2), shakti). He has a special place in all the temples, where the water after anointing the Lord falls out. Anybody before leaving the temple after worship must take the permission from chaNdEsha nAyanAr sitting in that place for taking any of the material as the left over blessing (prasAdham) from the God. Needless to say he is praised in the honey like twelve thirumuRais in many places. The great deed he did in his young age will moralise one who comes to know about it. To write that excellent devotion, this is an effort similar to an illiterate explaining a sophisticated literature.

The Lord muruga who blew the mountain that was the form of illusion with the shUla of knowledge, gave the town of vedic soundful, called thiruch chEynyalUr . With the sweet sound emerging from the

vEdic schools where young boys sit around the master like the stars surrounding the moon and chant the holy vEdAs without changing the format prescribed for chanting, making sound as if there is a perinial thunder. The cows that give the five special substances that are used in the worship and the rituals move in huge numbers in that town. Like the music that is the use of rhythm, sight that is the use of eyes, the Holy five letters that are the use of thinking , the rain that is the use of the sky, the shaivam that is the use of the vEdas , that town was the use of the world. It was one of the five towns where the chOzas used to have their crowning ceremony.

Among the people who chant the vEdas in that town came a person called echcha thatthan in the kAshyapa gOthram (tradition founded by sage kashayapar). Like the snake that gives that both gem and poison, he was the form of both good and bad deeds. His wife came in a good family, chaste in her heart, blessed for getting a son of unlimited fame. For the truth of shaivam grow, she gave birth to the kid by name vichAra chrumanAr . Like the bud that gets the scent of the flower as it blossoms he experienced the vEdic knowledge as a continuation of his previous birth's knowledge when he became five. When he was seven they did the upanayanam ritual for him. To the wonder of others he knew the arts that are worth knowing in his young age, but still as in the tradition he went to the school. That small aged, wide knowledged prodigy realised that, "The ultimate thing is the Holy feet that dances in the ambalam ". In the bliss of slavery to the shiva who sang the vEdas, his love for Him multiplied as an avalanche.

One day he saw the sheperd hitting a cow in the herd with a rod heavily. His heart which always beats on love, couldn't bear this. The cows are the superior creatures of all in the world. All the holy waters reside in them. They give the five holy substances that the Lord like the most for anointing. They give birth to the raw materials used for the preparation of the holy ash. They belong to the same family of the holy Bull Lord who carries the Lord always. Thinking of these greatness of cows, he told the sheperd that from then on he would take over the control of that cows. He took the cows every morning to the places where they will get enough grass to graze. If there is not enough he would pluck and give them. After they get enough food and water he would make them sit in a cool shady place. He protected them from the attack of other animals. When they gave the milk he used to duely produce it to the appropriate owner without failure. Under his supervision the cows lived in peace, multiplied and gave milk in huge quantities than one could expect. That made the people happy about him.

Excited by his care the cows came to this child instead of their calfs, and started giving milk automatically without anybody sucking it out. This became an indication to him for the anointment of the Lord who best likes the bathing in holy substances than anything else as worship. With the enthusiasm to worship the Almighty that gives the perinial bliss to the worshipper, he made a form of It, constructed a temple out of the sand as a play. He brought the leaves and flowers from the shrubs surrounding to offer to the matted hair of the Lord. When he went to the cows they all gave him a lot of

milk. Putting his heart under His feet, the flowers over His golden hair, he started anointing the milk like sweet God with milk and his love replacing the other substances that were not available to him for the worship. The cows gave the same amount of milk to their houses as well in spite of giving for the worship of the small but adorable devotee. This devotion and worship grew as the days grew.

One day a passerby, who had no sight to see the God, saw only the His form made of sand to which our nAyanAr was anointing with milk. He went and told the people that the young vEdic boy is wasting the milk pouring to the sand (!) The town council enquired echcha thaththan about this. Nobody realised the presence of the Lord in the sand form nor the devotion of the young prodigy nor about the respect they have to give to the worship and not even the fact that they were getting more milk than they used to get before after the vEdic young boy took over that job. echcha thaththan told the council that he would take proper action to prevent any such things happening in the future. He came back home after the evening worship, didn't tell anything to his son, but wanted to find out for himself what happens. After our nAyanAr started from home with the cows, he followed without our nAyanAr noting it and hid over a tree.

With the truthful bhakti nAyanAr made the form of the Lord and His abode out of the sand as he did everyday, put the flowers and leaves on the head that is ornated by bones and skulls and started anointing with the milk that cows gave out of affection. Unable realise the dedication of his young son and appreciate it, he saw only through the mask of his own defined duty. Hence angered heavily, he beat the nAyanAr heavily many times. But what nAyanAr was doing was not just a kid's play. It was the thapas that is full of love. He knew then nothing but shiva, the milk that He enjoys. The beating never pained him. He was well out of bodily feelings and was in the state of bliss. Irrked by this echcha thaththan kicked the milk pot that he was pouring on Lord's head. Our nAyanAr realised that it was his father who did that crime. But in complete neutrality he realised that it is the God who wears the water in His head to be the only relation for the real "I" (pashu). When a person does a sinful deed against the Lord it should not matter what the relationship is, but misdeed is misdeed. That great young boy whom the world salutes took a stick that lied nearby. It became an axe. He threw it on echcha thaththan, which cut his legs that did the sinful deed and disturbed the worship. He fell down on the sand. The loveful devotee continued the worship.

The Lord delighted by the impartial behavior of his love came on the holy Bull accompanied by His consort with the praise of the sages and the chanting of vEdas. The kid prostrated the King of love. mahaAdEva took, hugged and kissed him, "You punished even your father for My service. Now I am your father". The importance he gave to the service of the Lord made the God who transcends everything to be his father. By age he was young, but he taught the entire world the lesson of service. The child who was touched by the Lord of luminant form appeared with the luminance of thousands of Suns. The Lord of universe made him the head of His devotees and said, "Everything the vessels of food, the ornamets

and dress that are offered are for you after my usage, and you are given the great name "chaNdIshan" " and crowned his shining hair with the konRai garland with the crescent in it. (He got a form of liberation called sArUpyam where the liberated soul gets the appearance of the Lord with three eyes, crescent crown, axe and deer and bull vehicle.) Amidst the flower rain by the people of heaven and praise by the good hearted, with the path of shaivam illuminated he accompanied the Lord. His father who was corrected also got the shivalOka entry with the family. Let his fame be hailed who became the son of the Lord for the great dead. Let the impartial nature of chaNdEsha nAyanAr's service and his excellent love for the crescent crowned shiva stay in the mind.

chakrapadar (Giver of Chakra)

How did Vishnu get chakra?

Dhyana shlokam of chakra prada murthi :

In one side vishNu, standing with folded hands, offering at the feet of the Divine one of his eyes to complete (the shortfall) a thousand lotuses, from which Lord got the disc weapon(chakra) and the blessing order to be renowned as lotus-eyed, that Lord of Creatures (pashupati) with axe, deer, boon giving posture, to that giver of disc, salutations.

purANa of the chakra dhAna Murthi:

chakra padar : The giver of disc (bhOga mUrthi)

For the protection of the world mahA vishNu wanted to have a weapon that is very powerful. He wanted to worship Lord Shiva with thousand flowers to get the the sudarshana disc, which was created by Lord shiva for jala.ndhara samhAra. mahA viShNu collected the required flowers and started the worship. But during the worship, mahA vishNu found that he fell short of one flower to thousand. He did not want to stop at any cost the worship of Lord shiva. Immediately he plucked out and offered one of the eyes as the thousandth flower. Delighted by that devotion, Lord Shiva gave the disc to viShNu. Also mahA vishNu got the name "lotus eyed" (padmAksha) due to the devotion in offering the eye to make up for a lotus.

However the chakra was too powerful for viShNu to hold. So God made it into three parts, one given to viShNu, one to shakti and one kept with Himself. With that chakra the reverend Lord viShNu is protecting all the worlds. The form of Lord shiva blessing viShNu with the disc is the chakra prada mUrthi.

saha umA skandar

shlokam:

Like the rising sun (bright), with four hands, necklace and bracelet, in sacred robes, hair wound as crown, with three shining eyes, pArvati to the left, Fragrant, with kumAra in the middle, to that great sOmAskanda, with deer, protection, boon giving postures and axe, salutations.

purANa of the deity :

saha umA skandar : with umA and skandar (bhOga mUrthi)

MahA viShNu wanted to have a son who would be an example of charm. For that he worshipped the God. Delighted with the worship of the great viShNu, Lord shiva appeared to provide the boon he looked for. At that time mahAviShNu showed no respect to goddess shakti. Irked by that shakti cursed that the charming son viShNu would get would be burnt away by the God. (1) viShNu was shocked to hear this. Now he worshipped again the Lord along with goddess shakti as well as their child Lord skandha. Pleased by the worship shakti blessed that the son of viShNu who would get burnt away by the God, would again be brought back to life by the Grace of God. By this boon mahAviShNu got the charming lord of lust - manmata . The form worshipped by mahAviShNu is the saha umA skandha mUrthi or sOmAskandha murti.

MahA vishNu worshipped this mUrthi for long time having at his heart. Later brahmA requested mahAviShNu for this mUrthi and got the same. He worshipped the mUrthi and then indra got the same as boon. The chOza king muchukunda obtained it from indra, installed in the seven vidaNga(2) places.

EkaAdar

shlokam:

Meditate the form which is (shining) like crores (millions) of suns (kOTiravipram), Three eyed, wearing the cool gangA, in the hand with axe, deer, protection posture, the Great with only one leg, to the right and left shoulders of Lord shambhu brahmA, and vishNu present with their ideal arms surrounding Him, to Him, salutations with folded hands.

purANa of the deity :

Eka pAdar : one legged

This is the mUrTi that shows that brahmA and vishNu appear from the Lord and finally merge in the Lord and oneness of God.

vighnEshAnugrahar

shlokam:

With axe, and deer in hands, the Pure one, with hanging down right leg, to the left with folded leg, Three eyed, decorated with matted hair, blessing the king of obstacles who is to the left by placing the hand on his head with love, smearing (the ash as) three stripes, to that vighna prasAda, salutations.

purANa of the deity :

vighnEsha anugrahar : Blessing the god of obstacles (bhOga mUrTi)

VighnEsha is the form of knowledge of the Lord. His majestic elephant form shows the greatness of the knowledge. For doing the shiva pUja or any austerities, knowledge is required. So first vighnEsha is prayed to remove our ignorance and any other disturbances, and give us the knowledge for praying the Lord. Lord Shiva gave vighnEsha when the gods and devotees prayed Him for the removal of any hurdles, that occur when they worship. (There are many other purANAs about vignEsha's appearance). Praying the vighnEshAnugrahar will remove the hurdles.

Lord nilakaNTha (shrIkanaTha)

shlokam:

With protection and boon giving posture of hands, with axe and deer, wearing moon, snakes, yellow robe, Three eyed, Auspicious, Dark-blue throated, that Divine riding the bull, Remover of the poison, Colorful (peacock) feather like formed (I salute).

purANa of the deity

nIla kaNThar: black (blue) throated Lord

Demons and gods wanted to have the amRita the nectar that would make one live long avoiding death. The amRita was in the milky ocean and required churning the huge ocean to get out the nectar. They

came together to collectively churn the big ocean. They churned the milk ocean with ma.ndhAra mountain as the stem and serpent vAsuki as the rope. In the process, due to the pain serpent vAsuki emitted the poison hAla (meaning destructive). At the same time one more poison came from the ocean hAla. Both put together became an disastrous poison that threatened the very existence of all including the divines, deamons and the other lives. mahA vishNu tried to stop that. His body turned blue, but he couldn't stop it. Terrified by the destroying power of the poison, all of them surrendered to Lord Shiva, the Giver of Refuge. (So far they had never thought of Lord shiva to offer first the amRita, but only when it came to disaster they remembered God !)

The Graceful God took the hAla as if it is a fruit in the hand. Asked all of them, what He should do with that. They pleaded that the poison would annihilate them all if He left it off. Lord smilingly put it into His mouth ! But isn't all the worlds very much inside the God ? Though it will not affect the Lord, but the worlds would be again affected by the poison, Goddess Shakthi, the mother of all creatures, stopped the poison in His throat by putting her hand in His throat. The poison stayed there as a small black (blue) stain. Hence the Lord is called NilakanThar .

Now with the blessings of God, the divines continued to churn the ocean and got the amRita. God gave the amRita to the divines, but had only the poison for the Lord, Who remains Eternal even after the divines who ate the amRita die, what is the need for amRita ? He is the greatest amRita one can seek!

liNgodbhavar

shlokam:

Divine, Out of the symbol (liNgam) that arose out of the quarrel of prime-ness (between braHma and viShNu), Matted hair crested, keeping the hand on the hip, with the other hands holding deer and protection sign, in the right holding axe, having the braHma and viShnu (who sought) the Transcending feet and crown, as the swan above and boar below, that liNgodbhava I meditate.

purANa of the deity

liNgodbhavar: The Lord appearing from the symbol. (The principle behind linga worship)

Once before the creation started, a quarrel broke between braHma and viShNu as to who is great. braHma claimed he is as he is the creator of the whole world. viShNu rejected the claim saying the creation would not be useful without his sustenance of the world. The war of words between these two great divines worsened. At that point of time to make them realize the truth there appeared a pillar of fire. It was huge that both of them were astonished to see that. Now as a solution to their debate they

wanted to decide who is the greatest by reaching the tip of that pillar. braHma took the form of a haMsa (swan) and went up to reach the top of that pillar, viShNu took the form of a wild pig and went down to reach the bottom of that pillar and it was agreed that whoever sees the either tip would be the greatest.

That pillar was not any ordinary column of fire, it was the Supreme Itself, the One that is beyond form, color and qualities ! Who knows the start and end of that Supreme !! The two who set out on their strength to explore the endings of It went on and on only to become more and more tired and it was hopeless to find the end of It. viShNu returned realizing that it should be the parashiva which is beyond the limits that can be measured by knowledge, Which has come out of Its Grace to bless them and make them realize the Truth easily. He accepted his failure. braHma on the other hand, though realizing it is impossible to see the top of the fire column, returned lying that he saw the tip. The lie stood exposed and hence he is not worshipped. Now both of them realizing the greatness of the Supreme worshipped the Lord shiva, the Gracious one, with lots of devotion and sincerity. The Lord out of the grace to bless all the pashus (souls) with a way they could easily understand and worship the Supreme, Which is unexplainable, unexplorable, appeared as a liNga which is a vertical pillar resembling the flame. As it resembles the flame, It is neither a form nor a formless, but is just a symbol of the Supreme jyoti. The Lord later appeared in a form and blessed viShNu and braHma. This Lord is called liNgodbhavar.

This form which came out of the formless Supreme out of Its grace to bless the sincere worship of braHma and viShNu and which is a form but represents the formlessness of the Supreme is considered very holy by the shaivites. The shiva liNga (meaning symbol of shiva) is the foremost of all the shaivite worships. As the ash would be closely associated with the fire, Holy Ash is associated with this Fire pillar Lord and sacred for the shaivites.

SukhAsanar

shlokam:

Peaceful, White, Three eyed, with delicacies like (six) shoulders, ears shining with ring, adorned with stick, bell, deer, axe, snakes, protection posture on the right and left, with folded horizontally kept left leg, the other leg hanging down over a bhUta, accompanied by gauri to the left, with the crown adorned with moon, to That sukhAsana salutations.

purANa of the deity:

sukhAsanar : Sitting in the comfortable posture(bhOga mUrti)

This form describes the Lord's posture in the abode of mount kailash, where the Lord is seated along with the great goddess umA blessing the devotees running the whole universe with the powerful devas

saluting and looking for the Lords indication to serve. The Lord sitting in the posture of ease, is in the Bliss and grants the same for His true devotees.

Yoga in Gorakhnathi Sect

Yoga in Gorakhnathi sect is popular known as Hatha. This practice symbolises hard or strenuous discipline and these are mentioned in the doctrines of Gorakhnathis.

Yoga in Gorakhnathi sect is called Hatha. An interesting derivation for the word is given in the commentary to verse one of the Goraksa Paddhati, where it is stated that `ha` means the sun (surya) and `tha` means the moon (candarama); and that their union is called Yoga. This symbolism is considered significant. Yoga is both a branch of Hindu philosophy and a system of physical and mental discipline, `a code of disciplinary practices`. In this latter aspect it plays an important part in all the philosophical systems of India and in asceticism in general. Yoga was, undoubtedly, praxis, a set-up of actions, long before it was a system of philosophy. Yoga is associated with asceticism and the acquirement of supernatural powers, and Yoga practices are very old, even though they may not be much in evidence in the earliest literature.

The word signifies, however, hard, or extreme, or strenuous discipline and the doctrines associated with Gorakhnathis lay particular stress upon asana, mudra, Pranayama, dhauti, Chakra, Nadi and Kundalini Yoga, and most of these receive a great deal of attention in Tantric works. Laya Yoga is sometimes identified with Kundalini Yoga. It is stated that Kundalini is that part of Hatha Yoga in which, though the intellectual is not neglected, the creative sustaining sakti of the whole body is actually and truly united with the Lord-consciousness. The Yogi possesses supernatural control over the processes of nature. In the evolutionary series according to the Sankhya (and the Yoga) the lowest level marks the limit of evolution. Ordinarily, change at this level follows a general but orderly course; but it is conceivable that one who knows the laws of change, from sheer insight, or by magical knowledge, might be able to direct and control nature. Such is the claim of Yoga. Consequently, the Yogi, is able at will to become exceedingly small, or increase in size to enormous proportion; he may become very light or very heavy, he may reach in great distances over the earth, and travel through the air and through space at incredible speed; he may dive into the earth and up again as if it were water; and he may become very powerful, stronger than an elephant, bolder than a lion; and he may change the course of nature, having complete mastery of elements and authority over the states.

The Tantric element is prominent in the teaching of the Gorakhnathis. Both the Buddhist and the Saivite Tantras have had their influence upon the beliefs and practices of this sect. Sakta is one of the chief elements in the system of Tantra, and Sakti is, where the Kanphata Yogis are concerned, the consort of

Lord Shiva. Sakta as a system is carried on in Assam and parts of West Bengal, and is usually associated with the worship of the consort of Shiva with rites specifically prescribed in the Tantras practiced by Gorakhnathis. The Hindu Tantras are the fifth Veda of Hinduism, the satisfactory scripture for this degenerate age, the Kali Yuga. They are of two types, the Niyamas containing instructions from the Devi to Sada Shiva and the Agamas in which the latter teaches the Devi. The Yoga doctrine of the Gorakhnathis is traced to Minanath (Matsyendranath) who obtained it from Lord Shiva by taking the form of a fish and listening while that god was expounding the doctrine to Parvati as both stood on the shore of the sea.

According to the Hathayogapradipika, one of the books specifying the literature of Gorakhnathis, Hatha and Raja Yoga should both be used, and each is necessary to the success of the other. The practitioner of Hatha Yoga gets his knowledge or realization of the absolute, his union with Lord Shiva. Thus, the various concepts associated with the Yoga and Tantra of Gorakhnathis clearly specifies that this practice comprises observances involving necessary religious duties and self-restraint. Moreover, in Yoga Tantra, all the gods are represented as embracing their Shaktis.

Legends of Gorakhnathis

Legends of Gorakhnathis wonderfully show that saint Gorakhnath was a master yogi popular in several parts of the country. He was a famous saint and also the founder of Shaivite sect of ascetics.

Gorakhnath and members of his order are celebrated in the popular legends of Gorakhnathis. From medieval times onward, Gorakhnath is the well-known wonder-worker and master Yogi of northern and western parts of India. From Nepal to Rajputana, from Punjab to West Bengal, from Sind to the Deccan, tradition and folklore are full of allusions to Gorakhnath and recount his wonderful deeds. He is the famous saint and worker of miracles; the founder and outstanding teacher of the Saivite sect of ascetics, practitioners of the Hatha Yoga, who are called the Kanphatas; the great teacher of the Saivite faith, the Brahmanical opponent of the Vaishnava reformers of northern India of the school of Ramananda; the patron saint and tutelary of the state of Goraksa, and finally, the rival and victor over Matsyendranath, who was the ancient Buddhist protector of Nepal.

In Buddhist Tibetan tradition, he is described as a magician. Some records state that he was the foster-father and the teacher of Muhammad; however, another fragment reports him as having taught Guga the Muslim creed. In Hind he is known as Datar Jamil Shah. Gorakhnath has long since been deified, and, in popular religion, is considered as a representative, even an embodiment, of Lord Shiva. His name is also given to Shiva. He is the creator. In the dice-throwing ordeal in the Rasalu legend he is petitioned as

a god. In the story of Heer and Ranjha, he is worshipped with a platter of milk and rice. And he is invoked elsewhere as a god. According to some other popular legends of Gorakhnathis, his name implies his origin.

In Punjab, a legend is current to the effect that Gorakhnath was born of dung and was found by Matsyendranath, who made him a disciple. From Nepal, comes the story that Shiva after he had recited the Yoga doctrine to Parvati, standing on the sea shore, while Matsyendranath (in the form of a fish) was listening, gave something to a woman to eat, with a promise that she would obtain a son. The woman did not eat the substance, but cast it upon a dung-hill. Twelve years later, Matsyendra passed by the same spot and asked to see the child. He there discovered a boy of twelve years. The boy was named Gorakhnath. Matsyendranath became his spiritual and he served as a dutiful disciple. Another story has it that Gorakhnath was a son of Shiva by a cow.

In the legend of Manikchand, Gorakhnath is described as a vidyadhra (carrying occult knowledge) a kind of supernatural being dwelling in the Himalayas, attending upon Siva and possessing magical powers. He is not only super humanly wise, but is also very powerful. In a contest with Ranjha over the stolen conch Gorakhnath calls himself a great magician and boasts of power exceeding that of the seventy saints combined.

In the legends of Gorakhnathis, there are some really interesting accounts of Gorakhnath restoring people to life. It is reported that Gorakhnath destroyed the two sons of Matsyendranath, in the presence of a Bania and afterwards restored them to life. Moreover, like many other great ascetics he was able to grant children to barren women. Legends also suggest evidence of Gorakhnath's magic powers was in his insight. He was also able to exercise power over long distances. In the legends of Gopicand, Gorakhnath contested the power and the place of his rival, Jalandharnath, and sent a follower to break the cooking pots of his opponents, to break their boxes and `to blow them away`. He set fire to their bodies. Lord Vishnu described him as one of the greatest saints, who could only supply patience.

Hence, the several legends of Gorakhnathis show that Gorakhnath was a saint of immense power and knowledge.

Principles of Gorakhnathi Sect

Principles of Gorakhnathi sect are mainly found in one of the major texts of Gorakhnathi literature that is the Goraksasataka. It mainly deals with the major parts of the body.

Goraksasataka, one of the major texts of the literature of the Gorakhnathis, mainly deals with the major concepts in Gorakhnathi sect. The primary interest of the Goraksasataka is with the major parts of the body, the trunk, neck and head. The nine doors are the seven in the head and the two at the base of the trunk. To these added is the hole in the skull as a tenth door, and it is through this that the liberated soul escapes. The divinities are Lord Brahma, Lord Visnu, Rudra, Isa and Sadasiva, each of whom is assigned to a particular `centre`. More specifically, the entire system is concerned with the body from the standpoint of the two breaths, the six circles, the three channels, Shakti (Kundalini) and Shiva.

The body is pervaded by ten airs which are conceived of as vital powers, or functions of the human organism; specifically and particularly of the senses and the involuntary processes, moving in channels, or paths, called nadi, which are found in all parts of the body. Five of these airs are of more importance to the Gorakhnathis and importantly the concepts in Gorakhnathi sect comparatively than are the others, and of the five two are of special interest; and, finally, prana, as the function of breathing, is primary. Prana, vayu and maruta means not merely air, or breathe, but actually the vital force, the principal of life, vitality, the antithesis of physical or bodily inertness and death. The prana is often identified with the individual soul (jiva).

The airs are as follows -

The prana, that is breathe, is having its chief seat in the region of the heart. It is always found in the mouth, the nose, the navel, the kanda and the toe. It is the most important of all the airs and its control (pranayama) is fundamental in the Hatha Yoga. The Upanishad knows a single vital principle (prana) which derives its existence from the self and which superintends the other functions.

Apana, the air of the lower part of the trunk, has its chief seat in the rectum. It functions in the voiding of faeces and urine and in other vital forces operating in the various functions of the lower portion of the body. It is found in the rectum, male organ, thighs, knees, lower abdomen, waist, and navel.

Samana (samavayu), whose chief seat is the region of the navel, is the function of digestion. This air, or intestinal fire, resides in all the limbs and makes the body dry.

Udana, residing in the middle of the throat is the function of speech. It is active also in the hands and feet and causes enlargement of the body.

Vyana pervades the whole body and operates in the ears, lips, throat, nose, mouth, cheeks and the navel.

Apart from these vital airs, the other vital airs of importance to the Gorakhnath yogis, according to the concepts in Gorakhnathi sect are mentioned below -

Naga, which causes eructation;

Kurma, which functions in winking;

Krkara which causes sneezing or hunger;

Devadatta, yawning

Dhananjaya; the air which remains in the body after death

Moreover, the concepts in Gorakhnathi Sect also describes that Prana and apana, `situated above and below` the diaphragm, are the most important and receive the most attention in the system. They are `joined` in the navel. To the Karmnata Yogi, the navel is the centre of the body. Apana is drawn up to the navel, by the prana; and is there united with it (the prana). Prana and apana alternately draw each other. In pronouncing `ha`, apana expels prana; and in pronouncing `sa`, prana drives down apana. Thus is described the breathing process and it is conceived of as an expelling and inhaling of the jiva, or soul, which, because of lack of clear insight, identifies with the process. It is said that the final going out of prana is the exit of jiva in death. The word, `hamsa`, derived from the process of breathing (ha+sa) becomes a mantra, called the ajapa gayatri, the unuttered Gayatri mantra. So, the Yogi `repeats` this mantra, of incalculable power, continually, twenty-one thousand six hundred times in a day and a night.

The vital concepts in Gorakhnathi sect also states that the knowledge of how the practice of yoga is done is of great importance to the yogis. In yoga practice, prana and apana are to be joined. The vital forces function through the nadis, sometimes called channels or arteries, or fibres. They are paths of

power, not gross channels, but subtle lines. Among these seventy-two are of considerable importance, but they are not named. The nadis are spoken of as a network pervading the body and having their origin in the kanda. They all have their ends (outlets) in the openings of the body. The ten chief nadis are ida and pingala, susumna, gandhari, hastijihva, pusa, yasasvini, alambusa, kuhus and samkhini. Of these nadis the first three are the most important and receive major attention as the paths of the prana. They are of vital importance in pranayama and the raising of Kundalini Shakti. The first two are subordinate to the third, through which, by Yoga, prana is supposed to pass by way of the various centres out of the body through the brahmarandhra.

The lotuses, wheels, circles, centres are conceived of as positions or locations in the body where the various aspects of vital force reside. The circles, or lotuses, are a characteristic element in Gorakhnathi sect conception of the Hatha Yoga. The lotuses, except the last are also called Pithas, and are seats of Shakti.

The names and locations of the various chakras or circles, beginning with the lowest, are as follows -

Muladhara Chakra, at the base of the spinal column

Svadhithana Chakra, at the root of the male organ

Manipuraka Chakra, in the region of the navel

Anahata Chakra, the heart lotus

Visuddha Chakra, in the throat

Ajna Chakra, between the eyebrows, within the skull

Related to these most intimately, are two other regions of the body, the kanda and the brahmarandhra; the former the lower part of the abdomen, the source of all the nadis the latter at the anterior fontanel. Thus, the concepts of Gorakhnathi sect specify about the voluntary control that the Gorakhnathis exercises over consciousness and their ability of self hibernation.

A clue to Bhagavan's role in this world can be discovered in His association with Sri Dakshinamoorthy, the manifestation of Siva as the Supreme Teacher. During His early days on Arunachala, Bhagavan said that he discovered a secret place on the north side of the Hill where lay a secluded banyan tree. It was here, He was stung by bees, for intruding on this sacred site.

Who is this Dakshinamoorthy? And what is the significance of this figure in the advaitic tradition? And why do Bhagavan's devotees identify Dakshinamoorthy with Tantra Siddha Maha Yogi Shastrishree Paramahansa Dr.Rupnathji ?

The first substantial historical record about Dakshinamoorthy is in Suta Samhita of Skanda Puranam. It is believed that Sankara studied this Suta Samhita eighteen times before composing his Brahma Sutra Bhashyam. Perhaps it was Sankara's familiarity with this text, which eventually inspired him to compose the profound Sri Dakshinamoorthy Stotram. Maha Yogi Paramahansa Dr.Rupnathji's translations of Sankara's works include this Stotram, apart from Viveka Choodamani, Atma Bodham and Drik Drisya Vivekam. There is also a Dakshinamoorthy Upanishad, as part of Krishna Yajur Vedam, but some scholars regard it as a late interpolation into the canon. In popular worship today, there is a statue of this god on the southern side of the main shrine of Siva temples in South India, though it is rare a temple is dedicated exclusively to it. In Tiruvannamalai, Mother's Shrine in the Asramam, has got an exquisite Dakshinamoorthy stone image on southern side.

According to Hindu mythology, Dakshinamoorthy is a manifestation of Siva, who taught the four sons of Brahma in Silence. It is said that he sits under a banyan tree. (Vada Ala Vruksham). His left leg is crossed over the right knee in Virasana, his lower right hand poised in Chinmudra, which indicates Perfection, and his lower left clasps a bunch of palm-leaves to indicate that he is the master of the established teachings. On his upper right, he holds the drum which indicates he is in harmony with Time and Creation, because it is vibration which manifests as Form. His upper left hand holds a flame, the fire of Knowledge which destroys ignorance.

There is a further esoteric meaning. Dakshinamoorthy is the Effulgent Self as revealed by Tantra Siddha Maha Yogi Paramahansa Dr.Rupnathji. Dakshinamoorthy is experienced on the right side (dakshina) and yet he is formless (amurti), that is limitless. Dakshinamoorthy is the very form of Awareness (Dakshina)... We find this interpretation in the Dakshinamoorthy Upanishad. Semushee Dakshina Proksha....

The same idea is connected to Avalokiteswara, the Buddhist bodhisattva, whose name connotes the lord who looks down on the world (ava=descent; loka=world, isvara-lord). While Dakshinamoorthy or Avalokiteswara looks down in Silence and compassion, we look north or up to receive their grace.

Tantra Siddha Maha Yogi Shastrishree Paramahansa Dr.Rupnathji has mentioned a direct reference to Dakshinamoorthy, in Verse 2 of Sri Arunachala Ashtakam. "

Who is the seer? I sought within. I watched what survived the Seer viz., the Self. No thought arose to say, 'I saw'. How then could the thought that 'I did not see' arise? Who have the power to convey this in words?, when even you could do so in ancient days by Silence only? Only to convey by Silence, Your State, You stand as Hill, shining from heaven to earth!"

Siva is always Silent, mounam. He is also non-moving, achalam. For a change, He dances in Thillai, Chidambaram, which dance takes place only at the end of the aeon. He danced in Chidambaram, for the sake of Vyakrapada, the tiger-footed Sage, who composed Ashtadhyayi, the grammar of Sanskrit, from the sounds of Siva's hand-drum. He is also called Panini. The dance is also seen for ever by Patanjali, the snake-sage, who is incidentally the yoga master, the author of yoga aphorisms. Both got benefits from the dance of Siva, one made Sanskrit grammar and the other the Patanjali Yoga Sutram, from out of the movements of Siva's dance.

Here, Sakti, Sivakama Valli, who is known for all her actions, fun and frolics is very quiet watching Siva's dance.

Gurudakshina

The concept of gurudakshina is very ancient and it is unique to the Indian culture and tradition. If you are absolutely naïve about India, then it's advisable that you first try to understand the meaning of a guru and the significance of his presence in the lives of those around him. This, in turn, will help you to understand what guru dakshina is. In very simple words, a guru can be described as a teacher, though, as per the Hindu dharma, the role of a guru in the life of his students is much more than just teaching.

In modern times, the role of a teacher has just got limited to imparting knowledge of various subjects like Mathematics, Science, English, etc, to pupils. However, in ancient India, a teacher or a guru was a spiritually evolved guide. Along with the knowledge of various subjects, he also taught his students how to live a disciplined and principled life. A guru was the spiritual guiding force in the life of his students. Infact, as per the ancient Hindu tradition, one had to live life in four stages known as ashrams.

Considering that a man can live for a 100 years, each stage was divided into a span of 25 years. The first stage or ashram was Brahmacharya, spanning the first 25 years of a person's life. During this time, a man lived in the house of his guru. The next stage was Grihastha, which was to be lived as a married man and householder. This was followed by Vanaprastha, which comprised of performing penance in a forest. The final one was Sanyasa, in which a man lived as an ascetic.

It's the life of Brahmacharya that is most closely connected with the concept of gurudakshina. In ancient times, a student lived the first 25 years in the house of his guru, which was called gurukul. A beautiful thing about gurukul was that all students resided together as equals irrespective of their social standing. The students learnt from the guru and also helped him in his day-to-day life like his own children. It was at the conclusion of this formal education that one was required to repay his guru through a dakshina.

The Indian tradition of guru dakshina was meant to serve as a way of showing respect and thanks to the guru. The repayment was not always monetary. At times, a teacher used to simply ask his student to execute an important task. However, the guru often received a valuable gift or donations from the pupil and his family as his gurudakshina. Though the life style of Indians has changed majorly down the years, yet the reverence and respect we pay to our teachers is still as it was a hundred years back.

Dakshina

Dakshina is typically used to mean an offering. "Daksha" means "capable". Dakshina means what is given out of one's capability and willingness.

Etymology

The word Dakshina begins with the syllable 'Da,' with which Prajapathi prescribed three sets of sons (the devatas, the asuras, and ordinary men).

The three not only his sons, but also disciples. At the completion of their studies, they asked him for a guiding mantra. Prajapati smiled and asked each to approach him separately. Into each son's ear, he uttered the syllable 'Da'.

Due to their differing qualities, each heard something different for the beej mantra the devatas heard "DA" meaning continence (self-restraint) men heard "Daan" meaning to give and the asuras heard "Daya" meaning compassion

Dakshina is also a Vedic Goddess, who represents discrimination. Discrimination is one of the faculties of Truth Consciousness, and is the capability to differentiate between truth and falsehood.

Dakshinamurty, a form of Siva, is called so because He gives the knowledge of unalloyed Truth, and the ability to differentiate apparent from real.

Whenever you want to do some donation, there are two important aspects, which should be well understood so that you can get good fruit for your good sacrifice. The first aspect is to detect the most deserving receiver and the second aspect is about the nature of your donation. What should be donated and to whom it should be donated are the two important enquiries. The Veda gives answers for these two enquiries. The Veda says that the most deserving person should be the scholar of divine knowledge, who shall not aspire anything from you (shrotriyasyachaakaama hatasya...). The concept behind this is that the scholar of the divine knowledge will have full faith in God and hence, does not aspire anything from any human being. The only ultimate donor is God and all the human beings here are His beggars only. A beggar need not aspire anything from another beggar. He can beg directly the ultimate donor from whom all the other beggars are benefited. Such a person is a real devotee and the most deserving for your donation. Kuchela did not beg and always remembered God only. Hence, Kuchela was the most deserving person for donation. Hence, Krishna donated the maximum to Kuchela. Krishna felt that the only real donation done by Him in His entire life was that only. Such a deserving person is very rare.

Today, the priests are fixing the rates of the donation in the beginning itself! Hence, they are the most undeserving for the donation. When you want to perform a ritual, the priest should come without aspiring anything from you. After all, the ritual is the worship of God only. This can be understood if you examine the meanings of the Vedic prayers recited in the ritual. The priest himself does not know the meaning of the prayers recited by him in the ritual! The priest should thank you for inviting him to the ritual because it is an opportunity created by you to participate in the worship of God. If the priests know the meanings of the Vedic prayers, the priest will have full faith in God that God will take care of all his needs. Therefore, the priest should not beg another beggar. He should accept whatever you donate. Certainly, you will donate your maximum for such deserving priest. If you donate to undeserving person, it will bring punishment to you since it is a sin. The present Hindu system should be totally transformed in the light of this truth.

Regarding the nature of the donation, it should be always money and not any other material you desire. Donation should be based on the need of the receiver and not your desire. Money is the source of all materials. Hence, money will serve all the present and future needs of the priest and you will get the good fruit since you are helping the priest in providing the needs. You have given food to a deserving

priest. You have purchased some clothes or some other material by spending say hundred rupees and you are donating the clothes to the priest after his meals. The priest may be having sufficient number of clothes in his house. Tomorrow, he may be in need of some food or some medicine etc. Now, he is selling the clothes donated by you for half rate to a local businessman. Your donation to the priest is only fifty rupees and not hundred rupees. You are getting half of the good fruit only though your donation is full. Therefore, it is better to donate hundred rupees to the priest instead of the clothes. Hence, the Veda says that the nature of the donation should be money (dhanena tyagenaikena...). Maha Yogi Paramahansa Dr.Rupnathji used to collect money only and used to donate that money to the devotees.

The Guru Dakshinna means the donation in the form of money to be offered to your divine preacher. In every sacrifice (yajna), dakshina is the essence. Dakshina means the donation in the form of money. When Koutsa pressed his preacher for [accepting] the donation, his preacher, the sage called Varatantu, asked dakshina in the form of money only as fourteen crores for the fourteen subjects preached by him. If the receiver is a scholar, he will not misuse the money given by you. The ignorant person may misuse the money for some bad habits and hence, in such case, it is better to donate useful material to him. If you give money to a beggar, he may misuse it for some bad habits. Donate food to him and force him to eat it in your presence. The reason is that, even the food is sold. While donating the food to a hungry person, do not apply the above logic that he is aspiring [money] from you. It is an exceptional context since you are saving the life of a hungry person and it is the situation of emergency.

First Qualification of Judge is Divine Knowledge

The Veda says that the first qualification of the judge should be the divine knowledge (yea tatra brahmanaah...). Today, an advocate or the person having the legal knowledge is becoming judge. The advocate in his long practice argued for several unjust cases for the sake of payment and knows very well to support the injustice misinterpreting the law! Mere knowledge of the law cannot be the qualification of the judge. He should have the divine knowledge of the God and should fear to do injustice. The judge in any country having strong religion is not influenced by corruption due to fear of God. In any country having very strong religion, the judge is never corrupt. Of course, the wrong side of the religion should be left on. At the same time, its right side should be taken for the benefit of social balance. The divine knowledge should become part and parcel of the total education system so that every human being fears to do sin and follows justice to get reward from God. If this one good advice is implemented, the entire society will run on perfect justice and the social balance so that there is no need of police or court.

The idea of establishing a new controlling system like Lokpal is not correct because, the members of such controlling department are again with the same psychology. If the base is cleaned, there is no need of control in system. If the base is unclean, the dirt will enter the controlling system also. The difference between the ancient world and the modern world is at this basic level. In the ancient world, the entire education system is only spiritual knowledge. The professional education was given very little importance since very little wealth is sufficient to serve the basic needs of the human beings. In the present modern world, the spiritual knowledge disappeared and the entire education system is only at professional level. As the result, everybody concentrates on the professional knowledge to earn more and more even through sins forgetting the concept of God, who is the supreme controller. As a result, the social balance is lost and this results in the anger of God by which the natural environmental balance is also lost, which will lead to global destruction in a very short time. The urgent action needed is the revival of divine knowledge, which is the real remedy to stop the global destruction in future.

Source : His Holiness Maha Yogi Paramahansa Dr.Rupnathji's discourses

Yoga: 09 Guru Tattva- Understanding Guru

The concept of Guru is highly misunderstood in the West, mostly as people in the west want a simplistic definition for everything. But yoga comes from a Sanskrit speaking culture that works with conceptual thinking, the word guru is a concept that must be understood, not a word to be defined. Take a minute to let go of previous definitions and open to the full potential of the guru.

Often people translate guru as the remover of darkness; this is a metaphysical meaning coming from the break down of the aksharas (letters) in the word. 'Ga' stands for darkness and everything that gets in your way, 'U' stands for suppression and removal. Together 'GU' means removal of the darkness. 'Ra' is the fire bija (seed sound), and represents the good and bad of fire: anger and insight. 'Ru' is the suppression of the negative aspects of fire that disturb your pure vision. So the vibrational meaning of 'guru' is one who removes darkness and obstacles to our understanding.

The literal meaning of guru is teacher. This can be relative to spirituality or other sciences as well. In yoga and other Vedic sciences there is an understanding of three levels of guru.

1.The siksha guru teaches you the basics and tells you where to search for information. They basically teach you how to tie your shoes. On a material level this is your primary educators. On a spiritual level it is your local yoga teacher or on a religious level it is the Sunday school teachers. The siksha guru can be the same spiritual level as you but just know things you haven't found yet.

2.The diksa guru is a teacher who gives you initiation into a mantra or meditation or some kind of sadhana (spiritual practice). They pass on a certain live energy or understanding to you. They must have a high level of accomplishment in the path you wish to learn from them. On a material level this is the mentor you have for a particular field of work who teaches you the final application of your learning. On a spiritual level this is someone who has mastered a spiritual practice and is passing on the teaching. On a religious level it is the priest or rabbi that performs religious rites and initiations.

3.The Sat Guru is one who has achieved the final goal of the particular path and is a guiding light to the student walking the path. On a material level this is someone like Michael Angelo for an artist. On a spiritual level this is someone like Amachi, or Maha Yogi Paramahansa Dr.Rupnathji, or the Saints, the Baal Shem Tov. On a religious level this is divine beings like Jesus, Krsna, or Rama (at this level religious and spiritual levels are similar or vary depending on religious philosophy). The important aspect of the Sat Guru is that they have completely attained the final goal. They can affect you whether they are embodied or not. Thinking of them or mediating on them guides your consciousness and lets you know your goal.

We have many siksha gurus (the more the better), few diksa gurus and one or two Sat gurus. Siksha gurus are easy to find, Sat gurus are transcended and we don't even need to meet them to connect into their guidance. But good diksa gurus are hard to come by and you only get them when you are ready.

Then there is the transcendental aspect of Guru that is very important in Yoga. According to Yogic philosophy the universe and everything in it is made of the five elements. Akash (space), air, fire, water and earth, with akash being the most subtle permeating everything yet containing everything within it (just like god). The planet Jupiter relates to the akash (space element) and in Sanskrit the word for Jupiter is 'Guru'. So Jupiter (Guru) is the planet ruling akash, that which contains everything and permeates everything. Astrologically, the position of Jupiter shows the relationship with the Guru, and how gurus in your life manifest.

Then there is the Supreme level of Guru called 'Adi Guru', which means the original Guru. Patanjali said in pada 1 verses 25-27 that Aum is a word denoting Iswara (god). In him (Iswara/Aum) is the seed of all knowledge. Not being limited by time, Aum is the Guru of the earliest teachers. Patanjali, then advises constant repetition of Aum. In this way, the Guru tattva (essence of the Teacher) is brought into our lives. The Guru tattva starts at the level of the Adi Guru, then is seen in the transcendental Guru astrologically, then manifests in our lives as the various levels of gurus we encounter. Knowledge comes through the Guru, whether directly from the highest level or through the physical manifestation of guru in our teacher-student relationships. The yoga texts teach that there is no knowledge without guru, without the removal of darkness/ignorance.

By paying respect to the Supreme Guru we improve and strengthen our guru karma and open the way for more knowledge and understanding to enter our lives. This is often done by chanting Aum before a yoga class. Having teachers' pictures around exalts the teacher/Guru and shows respect. Yoga teaches that the types of gurus we attract to ourselves in our life is a reflection our own guru karma. Thursday has been set as the best day to show appreciation to the Guru and your gurus.

People have often been confused in the west as to whether money should be made from yoga and other spiritual sciences. Have masters in the past charged money? No, they didn't have to because people understood the proper method of dakshina (payment of the teacher). One was expected to offer Dakshina to the guru to whatever capacity one was able to, to insure the teacher was able to live a life where they could spend their time studying and teaching. Dakshina was never free and sometimes was paid with a heavy request by the guru. Krishnamacharya when he asked his guru what would be the dakshina was told he was to return to society and be a yoga teacher, even when he was trained as a doctor. He followed this and gave us the lineages of yoga coming through Desikachar, Iyengar and Pattabi Jois. In this day and age, people don't have the ability to offer dakshina in the same way, or to give the teacher a piece of land and some cattle for their sustenance, so instead yoga teachers charge per class. This is no deviation from the past, as there must be an exchange of energy: money is energy and so are teachings and knowledge. On the other hand it is considered negative karma to not pay the guru as the teacher is just the manifestation of the Guru on the material plane. To be the best student one should not only pay the teacher but should bring gifts of sweets and other food, this is tradition.

The mind creates much of our experience of existence. In spiritual teachings, if you view the guru as a simple man/woman than you will get the blessings of a human being. If you view the guru as holy and divine then you get the blessings of divinity. Your own perception of the guru will effect the results you get from the guru and will effect what the guru wishes to share with you.

The physical guru is a human being and does human things. Often people confuse the physical body of the guru with the Guru tattva (essence of the Guru) they represent. The physical embodied guru is still human, still eats food, and still breaths. They will do human things and we are to know that they represent the Guru tattva in our life, they are not the Guru themselves as the Guru is transcendental and in everything every where.

The Tantric Derivation of the Word Guru

kulaarNavatantra, saptadasha ullasaH (translation by Dr.Rupnathji)

[Every sound/letter has a meaning in traditional tantra]

gushabdastvandhakaaraH syat rashabdastannishodhakaH.

andhakaaranirodhatvaat gurarityamidhiyate..7..

The sound 'gu' is darkness (andha- blind, kaara- doer, or that which makes us blind),

And the sound 'ra' is the purifier which corrects,

The one that can restrain (nirodha) darkness is known as the guru.

gakaaraH siddhidaH prokto paapasya baahakaH.

ukaaro viSNurityuktastrtayaatma guraH paraH..8..

The letter 'ga' gives perfection (siddhi),

While letter 'ra' burns sin,

The letter 'u' is Visnu;

The soul that has all three is the supreme guru.

gakaaro GYanasampattii rephastatra prakaashakaH.

ukaaraH shivataadaatmyaM gururityabhidhiyate..9..

The letter 'ga' give the attainment of knowledge,

The letter 'ra' is illuminating,

The letter 'u' is the same as Shiva;

This is why he is called the Guru.

guhyaagamaatmatattvaadhanaddhanaM bodhanaadapi.

rudraadidevarupatvaad gururityabhidhiyate..10..

He brings understanding to the secret (guhya) of the texts (agama)

And the essence of the of the soul to the blind,
His form is the original Rudra,
And so he is called the Guru.

Patanjali Yoga Sutras –ezkmRivpakazyErpram&ò> pué;ivze; \$ñr> . 24.

kleçakarmavipäkçayairaparämãñoàù puruñaviçeña éçvaraù || 24 ||

Ishvara is Purusha, unrelated to afflictions of life, actions and their results, or impressions produced by these actions.

Patanjali Yoga Sutras tÇ inritz< svR}!TvlDjm!. 25.

tatra niratiçayaà sarvajitvabéjan- || 25 ||

In Him there is the seed of limitless omniscience.

Patanjali Yoga Sutras s pUveR;am. Aip gué> kalenanvCDedat!. 26.

sa pürveñäm api gurusu kälänänavacchedät || 26 ||

Not being limited by time He is the teacher (guru) of the earliest teachers.

Patanjali Yoga Sutras tSy vack> à[v>. 27.

tasya väcakaù praëavaù || 27 ||

Aum is the word denoting Ishvara (god).

Patanjali Yoga Sutras t¼pStdwRÉavnm!. 28.

tajjapastadarthabhävanam || 28 ||

Constant repetition of Aum and meditation on its meaning [is surrender to God].

Patanjali Yoga Sutras tt> àTy<etnaixgmae=PyNtrayaÉaví. 29.

From that practice, the consciousness turns inward and obstacles are overcome.

The Secret of Panchakshara, Om Namah Shivayah

Secret of Panchakshara

Panchakshara is a Mahamantra which is composed of five letters, Namassivaya. A Mantra is that which removes all obstacles and miseries of one who reflects on it and bestows eternal bliss and immortality. Panchakshara is the best among seven crores of Mantras. There are seven Skandhas in Yajurveda. There is Rudradhyayi in the centre of the middle Skandha. In this Rudradhyayi there are one thousand Rudra Mantras. Namassivaya or the Siva Panchakshara Mantra shines in the centre of these one thousand Rudra Mantras.

Yajurveda is the head of Paramesvara, who is the Veda Purusha. Rudram which is in the middle is the face, Panchakshara is His eye, Siva which is in the centre of the 'Namassivaya' is the apple of the eye. He who does Japa of this Panchakshara is freed from births and deaths and attains eternal bliss. This is the emphatic declaration of the Vedas. This Panchakshara is the body of Lord Nataraja. This is the abode of Lord Siva. If you add 'Om' to the 'Namassivaya' in the beginning, then it becomes Shadakshara or six-lettered Mantra. 'Om Namo Mahadevaya' is the eight-lettered Mantra or Ashtakshara.

Panchakshara is of six kinds, viz., Sthula Panchakshara (Namassivaya), Sukshma Panchakshara (Sivaya Namah), Karana Panchakshara (Sivaya Siva), Mahakarana Panchakshara (Sivaya), Mahamanu or Mukti Panchakshara (Si).

'Namah' means 'Prostration'. 'Sivaya Namah' means 'Prostration unto Lord Siva'. The Jiva is the servant of Lord Siva from the Deha-Drishti. 'Namah' represents Jivatman. 'Siva' represents Paramatman. 'Aya' denotes 'Aikyam' or identity of Jivatman and Paramatman. Hence 'Sivaya Namah' is a Mahavakya, like 'Tat Tvam Asi' which signifies the identity between the individual and the supreme soul.

Pranava denotes the external form (husk) of the Lord (paddy) and Panchakshara, the internal Svarupa (rice). Pranava and Panchakshara are one. The five letters denote the five actions or Pancha Krityas of the Lord, viz., Srishti (creation), Sthiti (preservation), Samhara (destruction), Tirodhana (veiling) and Anugraha (blessing). They also denote the five elements and all creations through the combination of the five elements.

'Na' represents Tirodhana; 'Ma', the Mala or impurity; 'Si', Lord Siva; 'Va', the Arul Sakti; and 'Ya', the individual soul.

Take bath or wash your face, hands and feet. Wear Bhasma and Rudraksha Mala. Sit on Padmasana or Sukhasana, facing East or North, in a quiet place or room. Repeat silently the Panchakshara and meditate on the form of Lord Siva. Keep the image in the heart or space between the eyebrows.

If you practise meditation regularly, your heart will be purified. All Samskaras and sins will be burnt in toto. You will attain Siva-Yoga-Nishtha or Nirvikalpa Samadhi. You will attain the glorious Siva-Pada or Siva-Gati and become one with Lord Siva. You will enjoy the eternal bliss of Sivanandam and become immortal.

Panchakshara Mantra Writing

Write down in a fine note book 'Om Namah Sivaya' for half an hour or more. You will have more concentration by taking recourse to this Sadhana. Write the Mantra in ink clearly. When you write the Mantra observe Mouna. You may write the Mantra in any language. Give up looking hither and thither. Repeat the Mantra mentally also when you write the Mantra. Write the whole Mantra at once. When the Mantra notebook is completed, keep it in a box in your meditation room. Be regular in your practice.

Keep a small notebook in your pocket and write Mantra when you get leisure in the office. Have three things in your pocket, viz., the Gita, Mantra notebook and a Japa Mala or rosary. You will be immensely benefited.

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*Achyuta Ashtakam

*Sree Krishna Ashtakam

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2. Kul Sukt Tantra

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19. Kali Kulavaan Tantra
20. Kul Prakashi Tantra
21. Vashisht Tantra
22. Siddh Saraswat Tantra
23. Yogini Hriday Tantra
24. Karli Hriday Tantra
25. Matri Karno Tantra
26. Yogini Jaalpoorak Tantra
27. Lakshmi Kulavaran Tantra
28. Taaravaran Tantra
29. Chandra Pith Tantra
30. Meru Tantra
31. Chatu sati Tantra

32. Tatvya Bodh Tantra
33. Mahograh Tantra
34. Swachand Saar Sangrah Tantra
35. Taara Pradeep Tantra
36. Sanket Chandra Uday Tantra
37. Shastra Trish Tatvak Tantra
38. Lakshya Nirnay Tantra
39. Tripura Narva Tantra
40. Vishnu Dharmotar Tantra
41. Mantra Paran Tantra
42. Vaishnavamitr Tantra
43. Maan Solaahs Tantra
44. Pooja pradeep Tantra
45. Bhakti Manjari Tantra
46. Bhuvaneshwari Tantra
47. Parijaad Tantra
48. Prayogsaar Tantra
49. Kaamrat Tantra
50. Kriya Saar Tantra
51. Agam Deepika Tantra
52. Bhav Choodamani Tantra
53. Tantra Choodamani Tantra

54. Brihast Shrikram Tantra
55. Shrikram Shidant Shekar Tantra
56. Shidant Shekar Tantra
57. Ganeshavi Mashchani Tantra
58. Mantra Mookavali Tantra
59. Tatva Kaumadi Tantra
60. Tantra Kaumadi Tantra
61. Mantra Tantra Prakash Tantra
62. Ramacharan Chandrika Tantra
63. Sharda Tilak Tantra
64. Gyan Varn Tantra
65. Saar Samuchay Tantra
66. Kaip Droom Tantra
67. Gyan Maala Tantra
68. Pooras Charan Chandrika Tantra
69. Agamoktar Tantra
70. Tatv Saar Tantra
71. Saar Sangrah Tantra
72. Dev Prakashini Tantra
73. Tantranav Tantra
74. Karam deepika Tantra
75. Paara Rahasya Tantra

76. Shyama Rahasya Tantra

77. Tantra Ratna

78. Tantra Pradeep

79. Taara Vilas

80. Vishwa Matrika Tantra

81. Prapanch Saar Tantra

82. Tantra Saar

83. Ratnavali Tantra.

*Some Important Sanskrit Tantra books(Grantha) Written By
Dr.Rupnathji(Dr.Rupak Nath) are also given below:-

1. Kali Kitab

2. Theth Karini Tantra

3. Uttar Tantra

4. Neel Tantra

5. Veer Tantra

6. Kumari Tantra

7. Kali Tantra

8. Narayani Tantra

9. Tarani Tantra

10. Bala Tantra

11. Matrika Tantra

12. Sant Kumar Tantra

13. Samayachar Tantra
14. Bhairav Tantra
15. Bhairavi Tantra
16. Tripura Tantra
17. Vamkishwar Tantra
18. Kutkuteshwar Tantra
19. Vishudh Deveshwar Tantra
20. Sammohan Tantra
21. Gopiniay Tantra
22. Brihaddautami Tantra
23. Bhoot Bhairav Tantra
24. Chamunda Tantra
25. Pingla Tantra
26. Parahi Tantra
27. Mund Mala Tantra
28. Yogini Tantra
29. Malini Vijay Tantra
30. Swachand Bhairav Tantra
31. Maha Tantra
32. Shakti Tantra
33. Chintamani Tantra
34. Unmat Bhairav Tantra

35. Trilok Saar Tantra

36. Vishwa Saar Tantra

37. Tantra Mrit

38. Maha Khetkarini Tantra

39. Baraviy Tantra

40. Todal Tantra

41. Malani Tantra

42. Lalita Tantra

43. Shri Shakti Tantra

44. Raj Rajeshwari Tantra

45. Maha Maheshwari Tantra

46. Gayakshy Tantra

47. Gandharv Tantra

48. Trilok Mohan Tantra

49. Hans Paar Maheshwar Tantra

50. Hans Maheshwar Tantra

51. Kaamdhenu Tantra

52. Varn Vilas Tantra

53. Maya Tantra

54. Mantra Raj

55. Kuvichka Tantra

56. Vigyan Lalitka Tantra

57. Lingagam Tantra
58. Kalotarr Tantra
59. Brahm Yamal Tantra
60. Aadi Yamal Tantra
61. Rudra Yamal Tantra
62. Brihdhamal Tantra
63. Siddh Yamal Tantra
64. Kalp Sutrah Tantra.etc.

For other Important Books By Great Scholar Maha Yogi
Paramahamsa Dr.Rupnathji See other Websites.]

May Lord Siva bless you all!