

# Intro to Zodiac Signs

By Maha Yogi Paramahansa Dr.Rupnathji.

## \*ARIES -

Fire Sign: Courageous, creative, spontaneous, a catalyst, forceful, an agitator, confrontational, a do-er, restless, lover of challenge, ardent, a fighter, dynamic, a leader.

## \*TAURUS -

Earth Sign: Goal-oriented, lover of possessions, sensuous, takes sweet time, patient, bull-headed (stubborn), skilled artisan, resonant voice, builder, beautifier, lover of creature comforts.

## \*GEMINI -

Air Sign: Curious, quick intellect, seeker of novelty, erratic, trendy, many sided, lackadaisical, scattered focus, adaptable, friendly, fun, a learner.

## \*CANCER -

Water Sign: Emotional, absorbed in moods, cautious around new people, clingy, senses undercurrents, nurturing, keeper of family story, sensitive, hidden strength, pioneer of feeling.

## \*LEO -

Fire Sign: Smiley, proud, dignified, expressive, big-hearted, glamorous, regal air, ambitious, passionate, demands respect, lover of adventure and risk.

## \*VIRGO -

Earth Sign: Fastidious, always seeking to purify, lover of routine, mechanical, sincere, conscientious, critical of self and others, kind, natural, skilled, precise, articulate.

## \*LIBRA -

Air Sign: Stylish, lover of beauty and art, cultural, sophisticated, intellectual, social grace, talkative, diplomatic, a natural in relationship.

## \*SCORPIO -

Water Sign: Soulful, probing, driven, mesmerizing, secretive, profound, deep healer, drawn to what's occulted (hidden), lover of mysteries, at home in underworld, intensely bonded in relationships, no stranger to dark emotions.

\*SAGITTARIUS -

Fire Sign: Cheerful, athletic, a seeker, adventurer, world traveler, philosopher (lover of wisdom), refreshingly honest, dot connector, friend to all, enlivening.

\*CAPRICORN -

Earth Sign: Resourceful, hard-working, master of material realm, persistent, pillar of society, seeks place in establishment, fixed on tangible results, strategizer, private (though with polished public image), a leader, authority, desires to leave enduring legacy.

\*AQUARIUS -

Air Sign: Trendsetter, flaunts convention, quirky, accepting of all, detached friendliness, otherworldly glamour, humanitarian, tuned in, visionary.

\*PISCES -

Water Sign: Enchanting, mystical, devoted, unreachable (lost child), undefined, lacking direction, slips away from anything 'real,' artistic, ethereal, victim, overwhelmed, sublime, expressing divine in art, music or dance.

## Make It True

By Maha Yogi Paramahansa Dr.Rupnathji

If you wish for something, can you make it happen? Why not? A positive attitude goes a long way toward getting what you want. And if you want something badly enough, it reflects in your actions and in your general outlook on life. Did you ever hear the phrase: "If you want something, you have to ask for it"? This should be applied to all areas of your life. Divination tells you what may happen. You're the one who's got to make it happen.

Meditation helps you put your desires out there, and you can use your divination tools, like the Tarot, runes, and crystals, to help you meditate. These powerful symbols can help you tap into universal energy, which you can influence.

### Relying on Positive Energy

Because energy is affected by what you put into it, good psychics will tell you that when you're divining the future, it should come from a place of love and, of course, good intentions. Divination should never be about manipulating or controlling your fate. You should be gently touching and reading it.

Don't ever wish for bad things to happen to anyone. Remember karma—what goes around comes around. Let nature solve the problem. Karma works both ways. Whatever someone did to you will eventually come back to him or her.

Good psychics and mediums are spiritually evolved, stable, balanced, mentally healthy individuals. They have learned to forgive others, give generously (with love), and get rid of old baggage. The same goes for successful wishing—it must come from a positive stance.

## What Is Karma?

By Maha Yogi Paramahansa Dr. Rupnathji

In Buddhist teaching, the law of karma is more in line with the spiritual law of cause and effect. For every event or action there has to be an appropriate effect. So no matter what you say, do, or think, there will always be an effect. The cause then can be an action, emotion, or belief that has an associated effect. In Buddhism, it is said: "For every event that occurs, there will follow another event whose existence was caused by the first, and this second event will be pleasant or unpleasant according as its cause was skillful or unskillful." A skillful event is one that is not accompanied by craving, resistance, or delusions; an unskillful event is one that is accompanied by any one of those things. (Events are not skillful in themselves but are so called only in virtue of the mental events that occur with them.)

Therefore, the law of karma teaches that same immutable law, which is the law of responsibility. So your actions are those that are manifested by the individual who carries them out.

### The Karmic Bank

The best way to understand what constitutes karma is to imagine a financial institution such as a bank. The more you do good deeds and have good thoughts—perhaps you treat people in a nonjudgmental way—you create good karma, and that is deposited in your karmic account at the karmic bank. If, however, you carry out negative deeds, have impure thoughts, act in a judgmental way, or deliberately cause suffering, you are making withdrawals from your karmic account. Sooner or later, the sum total of your karmic balance will be negative, and you will have karmic debt should you do more bad than good. Now this is a debt that must be paid, and that balance will be carried on all levels and in all lifetimes. Karma is a spiritual law that is perfect in operation, and though in this life you may be able to hide away from those you may owe financially, you cannot hide from karma. At some time in the future (in this life or in future lives), karma will call to collect.

The law of karma is inescapable; there is no way you can get away with doing a bad deed on earth and not pay for it in some way. If everyone realized this, there would be less hatred and less negativity. In turn, this would result in a more harmonious place to live.

## A Karmic Example

Consider an example of how karma will affect you. Johan worked undercover in the underworld and often set up deals and meetings to gain intelligence on drug operations in the state. It was getting near to Christmas and the salary he earned was pitiful—the dollars just did not seem to stretch. Not particularly spiritually aware at this point in his life, he was used to taking chances and risks not only in his job but in all areas of his life. He struggled financially, and this was primarily due to his wife, who had expensive tastes and liked to live a life that was beyond her means. During one particular operation, he was in a position to take an amount of money hidden with some drugs—\$8,000—and claim that there was nothing there apart from drugs. In fact, there was \$24,000 available, and three colleagues took the money, claiming there was nothing there. The three agents did not think there was anything particularly wrong with this because the state would have received the money anyway and the government would be the only one to benefit; in short, no one would know. They all agreed to split the money three ways and have a joyous and abundant Christmas. No one really felt guilty about what they had done—apart from Johan. This played on his mind, though with time the guilt went away and the little bit of awareness he had of wrongdoing dissipated.

Maha Yogi Paramahansa Dr.Rupnathji said, “My actions are my only true belongings. I cannot escape the consequences of my actions. My actions are the ground upon which I stand.”

A few years passed and Johan left his previous career. He became a security advisor and was doing well for himself, though he was now divorced. During a particular security detail, Johan acted courageously, and his reward was a very expensive watch that was given as a gift for services rendered. He never had a watch like this before and was worried that he would lose it or damage it. He took it to some appraisers to get it valued for insurance purposes. The appraiser stated that it would be worth just over \$8,000. Johan was absolutely delighted and went home; however, he forgot to have it insured and carried on his everyday life and work.

Be aware of all your actions, speech, and thoughts. No one can escape the law of karma and responsibility. All debt has to be paid, and sometimes this can result in having to undergo negative experiences over again. This is the immutable law in perfect operation. Therefore, having a true awareness of your actions, deeds, thoughts, and speech will help you to overcome and reduce any karmic debt that you may have while growing in mind, body, and soul.

Soon enough, Johan hit rough times through a series of missed opportunities and was totally in jeopardy, financially and personally. The only thing that he had to fall on was his watch, and in his desperation, he decided to sell his beloved gift. He put this on the Internet and waited for a suitable buyer. Soon enough a buyer was found and all seemed well. Johan thought things were turning around for him and decided to sell. He was told that because of the value of the item, it had to be sold in a special way. Money was to be held in an escrow account and when the goods were inspected and valued, the money would be released. You can now see where this is going! It was a setup, and Johan lost \$8,000 in the transaction, including the postage and insurance he paid for. You should have already deduced that mistress karma paid Johan a visit.

What Is Karma?

## The Law of Cause & Effect

By Maha Yogi Paramahansa Dr.Rupnathji

The self-controlled person, moving among objects, with his senses free from attachment and malevolence and brought under his own control, attains tranquility.

- Bhagavad Gita II.64

The law of cause and effect forms an integral part of Hindu philosophy. This law is termed as 'karma', which means to 'act'. The Concise Oxford Dictionary of Current English defines it as the "sum of person's

actions in one of his successive states of existence, viewed as deciding his fate for the next". In Sanskrit karma means "volitional action that is undertaken deliberately or knowingly". This also dovetails self-determination and a strong will power to abstain from inactivity. Karma is the differentia that characterizes human beings and distinguishes him from other creatures of the world.

## The Natural Law

The theory of karma harps on the Newtonian principle that every action produces an equal and opposite reaction. Every time we think or do something, we create a cause, which in time will bear its corresponding effects. And this cyclical cause and effect generates the concepts of samsara (or the world) and birth and reincarnation. It is the personality of a human being or the jivatman - with its positive and negative actions - that causes karma.

Karma could be both the activities of the body or the mind, irrespective of the consideration whether the performance brings fruition immediately or at a later stage. However, the involuntary or the reflex actions of the body cannot be called karma.

## Your Karma Is Your Own Doing

Every person is responsible for his or her acts and thoughts, so each person's karma is entirely his or her own. Occidentals see the operation of karma as fatalistic. But that is far from true since it is in the hands of an individual to shape his own future by schooling his present.

Hindu philosophy, which believes in life after death, holds the doctrine that if the karma of an individual is good enough, the next birth will be rewarding, and if not, the person may actually devolve and degenerate into a lower life form. In order to achieve good karma it is important to live life according to dharma or what is right.

## Three Kinds of Karma

According to the ways of life chosen by a person, his karma can be classified into three kinds. The satvik karma, which is without attachment, selfless and for the benefit of others; the rajasik karma, which is selfish where the focus is on gains for oneself; and the tamasik karma, which is undertaken without heed to consequences, and is supremely selfish and savage.

In this context Maha Yogi Paramahansa Dr.Rupnathji in his A Study of Hinduism, quotes Maha Yogi Paramahansa Dr.Rupnathji's lucid differentiation between the three. According to Maha Yogi Paramahansa Dr.Rupnathji, the tamasik works in a mechanic fashion, the rajasik drives too many horses, is restless and always doing something or other, and the satvik works with peace in mind.

Maha Yogi Paramahansa Dr.Rupnathji, of the Siddhi Yoga Society, classifies karma into three kinds on the basis of action and reaction: Prarabdh (so much of past actions as has given rise to the present birth), Sanchita (the balance of past actions that will give rise to future births - the storehouse of accumulated actions), Agami or Kriyamana (acts being done in the present life).

## The Discipline of Unattached Action

According to the scriptures, the discipline of unattached action (Nishkâma Karma) can lead to salvation of the soul. So they recommend that one should remain detached while carrying out his duties in life. As Lord Krishna said in the Bhagavad Gita: "To the man thinking about the objects (of the senses) arises attachment towards them; from attachment, arises longing; and from longing arises anger. From anger comes delusion; and from delusion loss of memory; from loss of memory, the ruin of discrimination; and on the ruin of discrimination, he perishes".

## Siva Linga

By Maha Yogi Paramahansa Dr.Rupnathji

Siva Linga is a sacred object of worship among the 200 millions of Hindus who occupy the vast continent of India and the spicy isle of Ceylon. They represent a seventh part of the population of the whole world and they enjoy an unrivalled reputation for their ancient civilization. Their religion is admittedly the oldest of the existing religions and it is an undeniable fact that it has created an exceptionally high degree of spiritual fervour in the hearts of its adherents. The effect of the religion on its adherents could be easily gauged from the standard or morality maintained by them, and I am sure that a crime statistics of the different countries of the world would show the "Mild Hindu" to great advantage. The object of worship of such a people should not be attacked at random, and the feelings of the 200 millions offended for no mistake committed by them. I do not think that the propagation of any religion involves the necessity of offending the feelings of believers in other religions; but on the contrary, it is, I think,

the duty of every believer in God that he does not in any way hurt the feelings of others who likewise believe in God, but in a different form. I am very sorry to find that this important duty of man is lost sight of by some of our Christian friends who would not scruple to call Siva Linga, our sacred object of worship, a Phallic emblem. If this is what is known as Christian principle, I will speak no more of it. Let it speak for itself.

But I am glad that this uncalled for and unpardonable attack on the part of a Christian writer has given the Hindus an opportunity to explain the true significance of Siva Linga, and I therefore consider it my duty, as a Hindu, to lay before the public the little that I know of the subject.

Before entering into an explanation of Shiva Linga, I have to say a few words on the meaning of the word Linga. Linga is derived from the Sanskrit root Lika which means to sculpture or to paint, and Linga means one that sculpts or paints. God being the Sculptor of the Universe, He is known as Linga, and this word has become ultimately to mean any form or symbol that represents Him. It has become in a later stage to mean any sign or symbol, in a general sense, and it is in this sense the word is used now. Refer to any Dictionary - Sanskrit or Tamil -, and you will find the meaning of the word as a symbol or mark - a ????????, a ??????. The word is used in this sense by Lexicographers, Grammarians and Logicians; and it may even be found as a technical term used in this sense in Hindu Logic. Lingapattiam is the name of a commentary on the meanings of Sanskrit words, and one could clearly see in what sense the word is used as the title of that Book. But of course, in course of time, the word happened to convey other meanings as well and among them that of the generative organ, by the common law of degeneration of words which is not peculiar to Indian or Sanskrit alone. Even then, this degenerated import of the word is not its chief meaning, but it is only a secondary one of very rare use. How the word happened to be used in this sense could itself be easily traced. There is an etymological rule in Tamil known as ?????????????? which is a form of decorum used in giving expression to objects which would not admit of open mention. The genital organ came to be referred according to this rule as ?????? or ?????, and the use of these words in this sense has become a fashion in course of time. Not only the word Lingam but the word Kuri itself is used in this sense; but no one who has any idea of Tamil will contend that every Kuri is a genital organ. The word Kuri means a punctuation, a landmark &c., &c., and I am sure that no punctuation, will ever be said to represent a genital organ.

Another derivation, of the wrd Lingam is Lng, which means involution, and Gam, which means evolution. So, that Lingam is the principle of involution and evolution combined together, and such a combination can only be traced to God, the primordial cause of the whole Jagat.



It could thus be clearly seen that the radical meaning of the word Lingam does not in the least convey any sense applicable to the generative organ, but, on the contrary, the real meaning of the word may be found so sublime and so deep that it will immensely benefit one to scrutinise the word and learn its meaning analytically.

So far for the word Lingam. I will now proceed to explain, as briefly as I can, the meaning of Siva Lingam, but I must say at the outset that this object has a large stock of mysticism about it which can only be explained by an adept for whose qualifications I have the least pretence. Siva Lingam is explained at great length by Siva Agamas and several Puranas; and the Vedas themselves could be found to have their own explanation of Siva Lingam.

It is the main principle of Hindu philosophy - and I am sure that principle is admitted by all religions -, that every particle of this great Jagat is moved by God. There cannot be any movement without God, and the existence of the universe would be altogether impossible without Divine energy. The principle of creation has been very minutely and systematically described in our sastras according to which Siva Linga is the embodiment of the cosmic creation. There was the Nirguna Brahm; and there was the primordial cosmic element called Maya. What was the course taken by the Divine Energy in producing the cosmic world out of Maya? Maya is an extremely subtle matter without any form or shape, and it is of two kinds - Suddha Maya and Asuddha Maya - or the lower and upper Maya. This Maya is in the presence of Sivam or Nirguna Brahm and that of its Sakti or Divine Energy. This Sakti having energised Suddha Maya, the Mundane egg of the universe was formed. This was Nadha or the principle of sound. This was what is known as Nama or name - the first expression of limitation. From this Nadha or Name came out Bhindu or Rupa i.e., the form - the second stage of limitation. This name and form - Nama and Rupa - is what is known as Omkara Pranava; and this is the seed and seat of all matter and force. The Nadha is represented by a line and the Bhindu by a disc. It is this Nadha or vibration that is known as Linga and Bhindu is what is known as its Pita. This Lingam with its Pitam or the principle of Name and Form is still beyond comprehension, and the form that could be comprehended a little better came out of the Bindhu above referred to in the order of evolution. This is what is known as Sadakkiam or Sadasivam. This is Rupa-Rupam or with shape and without shape From this Sadhasiva came out Mahesvera. With fully developed form, from him Rudra, in the region of Asuddha Maya, from him Vishnu, and from him, Brahma. These nine different phases or Navapitam are the different stages of evolution which the great God - or properly speaking - His Sakti -, assumed in manifesting Itself to the souls - or in fact to excite their intelligence, and evolve this Jagat or universe out of Maya. The different actions in the region of Suddha Maya are performed by Sadhasiva and Maheswara, while those in the lower Asuddha Maya by Rudra. Vishnu and Brahma - the Hindu Triad. It could thus be seen what position the Nadha and Bhindhu hold in the order of cosmic evolution. These two principles as I have already said, are known as Pranava - Nadha representing Nama, and Bhindhu representing Rupa - and it is this Pranava that is represented by Siva Lingam. Natham or the principle of egg - is represented by a line and Bhindhu, the next stage, by a disc. The line is the Linga and the disc is the Pita. We know that

the principle of all writings in any language is embodied in this line and disc. Can we with any sense of correct knowledge call this Linga an emblem of generative organ? I am sorry that our critics are unable to form an idea of the creative principle except through the genital organ. You will see that in the order of evolution above out-lined, no fully developed form is manifested until the stage of Mahesvara is reached. Is it possible then to call Nadha and Bhindhu which are far above the developed form of Mahesvara as one of his organs?

Siva Linga again is said to be of three kinds - Vyaktam, Avyaktam and Vyaktavyaktam or Sakalam, Nishkalam, and Sakalanishkalam. The pure form of Sat, Chit and Anandam of Sivam is known as Avyaktam or Nishkala Lingam. The form to which name and form are particularly traceable is called Vyaktavyaktam or Sakalanishkala Lingam. It is this that is generally known as Sadakkiam or Siva Lingam. The form in which name and form are fully developed is called Vyaktam or Sakala Lingam. Under this class of Vyaktalingams fall the 25 forms of Mahesvara, such as Chandrasekara, Uma Mahesa &c. &c., These forms are fully developed and are said to embody the various limbs of a perfect form, such as head, face, hands, legs &c. It is the embodiment of all these limbs that is called Mahesvara Linga, and can we then say that the Figure embodying all these limbs represents only one of such limbs - the phallus? and can we call the Avyakta and Vyaktavyakta Lingas which have no body or shape whatever, a phallus - a fully developed form?

This Sadakkiam or Siva Lingam is again explained in the Agamas in five other forms; namely Siva Sadakkiam, Amurti Sadakkiam, Murti Sadakkiam, Kartiru Sadakkiam and Karma Sadakkiam. Of these five, the Murti Sadakkia-Linga and Kartiru-Sadakkia-Linga exhibit in their forms fully developed faces, and they are called Muka-Linga-Murti or Linga with face. May I ask our critics whether a phallus has a face?

The Siva Linga that is generally seen in many of our temples is the form of Karmasadakkiam which embodies in it the jnana-lingam of Nadham and the Pita Lingam of Bhindhu. This is what is known as Sadakkiam or the form of God in His capacity as the Agent of the five actions of Srishti, Stiti, Sankkaram, Thirobhavam and Anugraham. In other words, Siva in His capacity as the Agent of Panchakrityam is known as Linga, meaning thereby the Sculptor of the universe, as already explained and as the primordial germ of the cosmic appearance. The Agamas explain at length that this Linga embodies in it the various differentiations of the Jagat known as He, She and It, and in fact they allot different portions of this Linga for the different differentiations. This form, again, embodies in it the Hindu Triad of Brahma, Vishnu, and Rudra as well as the Vyashti forms of Pranava which is the germ of the 96 elementary principles of the Jagat known as Tatvas. We may be able to learn a good deal of the cosmic principles, and of their modes and methods of involution and evolution if we study under a competent preceptor the true meaning of Siva Linga. I would refer you to a series of very valuable and interesting articles contributed to the Siddhanta Dipika in 1996 and 1997 by Maha Yogi Paramahansa Dr.Rupnathji

under the heading "The Secret meaning of Siva Lingam". The sublime meaning of Siva Linga may be found expounded in Tirumantram, Linga Puranam, Siva Puranam, Vayusamhita Sutasamhita and several other Tamil works of great reputation, and the Agamas devote volumes to the excellence of Siva Linga. If one could have a glimpse of the meanings of the several rites and ceremonies performed at a Linga-Stapana, one would be able to have a correct meaning of the sacred Siva Lingam.

The Agamas again speak of seven kinds of Linga, viz;- Gopuram, Sikaram, Dvaram, Prakaram, Balipitam, Archalingam and Mulalingam. The Tower, the dome, the gateway, the courtyard round the temple, are all called Lingas as they represent Siva-Sakti one way or the other, and are therefore entitled to our veneration and worship. Are these all to be called phallic symbols, I ask? It is again one of the important doctrines of the Hindu religion that we have to perform our worship of Guru, Jangamam, and Lingam. The Lingam herein referred to is a term which includes the various images of Siva which we worship in our temples. Can we say that all these images are phallic symbols? Surely it does not require much research into the Hindu Sastras to have a general idea of the meaning of Siva Lingam, and it is not possible to conceive how the critics came to make this unfounded and blasphemous allegation against our sacred object of worship which is replete with sound and solemn significance. It may be that a phallic emblem was considered sacred by ancient Romans or Greeks. But Hindus are neither Romans nor Greeks; and it is quite unreasonable and uncharitable to charge the Hindus with an idea for which they were in no way responsible. Evidently the ancient Romans or Greeks borrowed the Linga worship from the Hindus, and in their debased ignorance put a wrong construction on it, having misunderstood the language used by the Hindus in describing it. Are the Hindus to be taken to task on account of an idiotic mistake committed by foreign nations?

If we refer to the Puranas, we find Siva Linga being further explained. When Brahma and Vishnu, in their arrogance, fought with each other for supremacy, the Lord Paramesvara appeared in their midst in the form of a flame whose beginning or end they were unable to discover. This flame of immeasurable effulgence is called Linga. This Linga is said to represent the sacred fire of the Vedic Yajnas, while the temples stand for the sacrificial grounds. These temples again represent our hearts or Hridaya, and our Lord is said to abide in our hearts in the form of a Linga or a glow of effulgence, as the soul of our souls. Surely none of these significances of Siva Linga has any reference to phallic emblem, and I challenge our critics to quote a single verse in any of our Sastras in support of their unfounded allegation.

I think I have said enough to convince you that the charge laid against our sacred object of worship is as unfounded as it is blasphemous. If you have a desire to be more fully informed of Siva Linga you will do well to make a study of it under a competent Guru, and you will then be able to see how the incomprehensible and indescribable Sivam assumed this Linga form in order to make Himself known to us, and how this Linga form comprises in itself, in a very subtle manner, the most primordial germ of the

whole Jagat -- in short how the unlimited Sivam started a limitation to benefit the innumerable souls. I hope, and I pray that you will all be benefitted by this. Maha Linga Siva Rupam.

## The Secret Meaning of the Siva Linga

Maha Yogi Paramahansa Dr.Rupnathji. (Edited)

[ We publish below the first instalment of an article on the above subject from a valued friend of ours. He is a good student of Saiva Siddhanta, both in its Vedantic and Agamic aspects, and is especially very strong in the Mantra and Tantra portions. The subject is a good deal obscured by ignorance, prejudice, and blind bigotry, though Professor Wilson long ago declared that he saw nothing objectionable in this sacred symbol. The word literally means nothing more than 'Symbol' and a really good exposition of the subject from the stand point of our ancient Mantra and Tantra Sastra will be valuable. It is not any farfetched or imaginary explanation that are attempted here but our friend quotes a text from the Shastra for every one of his explanations. The article will be specially valuable as it will contain numerous citations from the Agama Shastras which have not yet seen the light of day. Editor By Maha Yogi Paramahansa Dr.Rupnathji ]

What is Linga. It means "a Symbol." The Vyakarani (grammarians) and the Mimamsakas have profusely used this word in this sense. The lexicographers have other words to denote the male organ, and the Namalinganusasana of Amarasimha, especially in the Nanartha Varga employs the word in the sense of any human organ. Why then of the so many other symbols prevailing in this country, this symbol alone should be termed pre-eminently as the "Symbol." Because this alone has been regarded pre-eminently as emblem of the "Great unknown."

We may at the outset say that the Linga stands for the sacred fire of the old "Yagna Salas," while the temple itself stands for the sacrificial grounds - be the said temple built as the Hridaya prastharas such as the temple of Chidambaram, or Sariraprasthara as in other places. The old Yupastamba of the Yagnasala is the Dwajas tamba of the Siva Alaya. The Altar is the Balipitam and the ashes are the Bhasma, while the Pasu (victim) of the old sacrifice is the bull or nandi. While one bull near the dwajastamba is the Pasu, another bull on the other side of the Balipitam stands for the freed one and hence called Nandi or God.\*

We are enjoined in the Sastras that we should on no account cross between the 2nd Nandi and Sivalingam. The penalty for transgressing this injunction is great. The first Nandi near the dwajastamba corresponds to the soul bound by the 3 pasas, Anava, Karma, and Maya, and the 2nd Nandi on the other side of the Balipitam (the altar where the victim is sacrificed) represents the soul freed from the pasas. The 2nd nandi has offered itself as an oblation into the sacred fire of Brahman. No one can separate the offering from the fire into which it has been offered. The priest who officiates in this sacrifice of the Atma is alike called the Dikshita. The Ritwicks here are the Sadhaka-Acharyas. The mantra 'Vonshat' plays an important part in this Yaga as in the old sacrifices. In the old yagas such as Garudachayana etc., certain mounds were erected while there was also other minor kundas and mandalas and Vedis. This is Howthri. In all acts done in the Sivalaya from Karshna to Prathishta and from Prathishta to Ootsava and from Ootsava to Prayaschitta, some of the same processes are repeated a number of times. The construction of kundas, mantapas, and the performance of ceremonies thereto, homas, rearing of palikas are all repeated several times. During the Balastapana, Pavitrotsava, Yagas, Linga-stapana, Nrutta Saba, Vimana stapana, Soola stapana Prasada and Gopura-stapana during car-stapana etc., are repeated. The Acharya, who has had Acharya-abhisheka done to him, is the fit man to establish both the sthira linga and Chara linga. The Sthira linga (immoveable emblem) is the linga in the temple and chara linga is the Acharya. Both of them become objects of worship and both of them become god's emblem by the same kind of processes. Hence the Agama says:

**"Sthavaram Jangamam chaiva Lingam Duvidham Ishyathe-Sthavaram Sthapitham Lingam Jangamam Dikshitam Viduhu Jangamasyavamavena Sthavaram nishphalam Bhavet."**

"Stavara (immoveable) and Jangama are two kinds of lingas. The stavara linga is the one established in the temple and the dikshita is the Jangama linga. The stavara linga worship will be of no avail if you have no regard for the Jangama linga." The Agamas mention 7 kinds of lingas. They are the Gopuras, Sikhara, portals Prakaras (Walls), Balipitam, the Archaka, and the linga in the inner sanctuary.

"Gopuram Sikharam Dvaram Prakaram Balipeetakam, Archakam Moolalingamcha Sapta Lingamthu Darsayeth."

The Balipeetam is called the Bhadra-lingam. It is on the Balipitam that the deovtee is converted into Sivam. Hence it is called the Bhadra linga. The Sikhara is identically the Moola linga as we shall hereafter show. The portals and the prakaras are Siva linga as they remind us of the Eternal Lord. In all these and in the thousand and one references, the word "Linga" is used in the sense of 'Symbol'. Thus Sivalingam is that Symbol which reminds us of the "Unknown Deity" residing over all the universe. We said that the temple is the old yagasala. What is the most important thing in the yagas? Certainly the sacred Fire. If

the pasu is Nandi and the Balipitam is the place where the victim is sacrificed, where is the sacred fire in this yaga sala in which the Aham-homa is performed? Certainly that is the linga. Thus the linga shooting upwards is the pillar of fire climbing upwards. Those who are acquainted with the eternal as the Pasupathi - "Imam Pasum Pasupathe the Adya Badnami," "I now tie this pasu for thee, oh Pasupathi," says the Veda. 'Avorajanam Adhvarasya Rudram,' (Rudra who is the king of sacrifices). "Ghathapathim Medhapathim Rudram" (Rudra the lord of the slain and the marrow). "Ayam Somaha Kapardine kritham" (This soma is performed for the one with braided hair) "Rowdri Vai Gowha" (This cow belongs to Rudra) are the Srutis. The 21 yagnas, 7 paka yagas, 7 haviryagnas and 7 somayagnas are all propitiated to Rudra. The Karmakanda says: 'Eka eva Rudro nadvitiyaya tasthe,' "Esham Isaha Pasupathihi Pasoonam chathushpadam," Ethavantho vai Pasavaha Dwipadachathushpadascha," "Thasmath Rudraha Pasoonam Adhi pathihi," Rudra alone stands without a second"- and the Gnanakanda (Upanishads) reproduces the same in a higher sense - "Ekohi Rudro nadwithiyaya thastheehu - ya Iman Lokan Adhi Srithaha - ya Ise asya Dvipadaha chathushpadaha kasmai Devaya Havisha Videma" "Rudra is the Pasupathi and the pasus are these two legged and four legged beings." "Pasoogumstha gumschakre Vayavyan - Aranyan - Gramyascha ye - Tham Yagnam Barhishi Prowksham - Purusham Jatham Agrathaha - Thema Deva Ayajantha - Yagnena yagnam Ayantha Devaha." 'The birds, the beasts and men became pasus. The devas sacrificed the first born purusha.' The Upanishads too borrow the same language. 'Vrathamethath Pasupatham Pasupasa Vimokshaya', 'Gnatva Devam Muchyathe sarva Pasaihi', "Gnatva Devam sarva Pasapahanihi", "Visvaroopaikapasam", "Dhyananirmathanabhyasath Pasam Dahathi Pandithaha".

Indeed in all the Atyasramopanishads such as the Svetesvatara this Pasupathi is praised. Thus if there is truth in the fact that the Alayas are only sacrificial grounds in a higher sense, then the sacred fire must be the sivalinga. If the sivalinga does not stand for the 'Sacred fire' what else could it represent, especially when there is a Balipitam, a Pasu and a Yupastamba before it. The old Iranian have perpetuated the Eternal One in the form of "fire"; and the Aryans too might have had the very same emblem of fire in their public places of worship. Why had they represented the fire in the form of a stone pillar? The answer is plain enough. They had not only to represent the sacrificial fire, but also the sacrificial mound, the sacrificial post and the victim to be sacrificed. All this they represented in the same kind of material. Their idea was not only to represent the "Unknown Principle" in the resplendent form of fire, but also to perpetuate the working of Pasupathi in His manifold ways, without altering His form as a pillar of fire. In one and the same place, they had perpetuated the nature of the Pathi, the Pasu and the Pasas, of the 36 tatwas resolving into the 3 kinds of Maya viz., the Moolaprakriti, the Asuddha maya and the Kutila (Suddha maya) controlled by the Ichcha, Gnana, and Kriya Saktis of the Lord, of the 5 kinds of pranava, indeed of the workings of the Divine Lord and of the end and aim of all creation. Hence it is, they have established the temples from the Himalayas to the Cape Comorin in the same granite rocks. This lingam of fire is made to rest on a pitam. In some cases the pitam can be removed. This Pitam too is in some places circular (Vrithakara) and at other places square (Chaturasra). But the most common one is the circular pitam. Imagine a lotus supported on its long stalk while its petals are open. There are whorls of petals rising one over the other. In the midst of this flower you see a small ovary of yellow colour with

small yellow coloured stamens round it and with pollen sticking to them in the centre. Here you see a lingam. It is only in reference to this the Agama says "Pattika kanja kantabja pattika dyapratharika." This abja (lotus) contains a pattika, a neck etc.

The tank is Anava. The soil is karma. The root is Maya. The 24 tatvas from prithivi to Prakriti, the stalk. The 8 petals are the 7 vidya tatvas and suddhavidya. The kesaras (stamens) are the Isvara tatvas and Sadakya tatva. The pistil of the flower is the Sakti tatva. The Nadha and bindu form the ovary." Here, apart from the Atma Vidya tatvas and suddhavidya, the linga proper is made up of Isvara and Sadakya, Bindu and Nadu tatvas. The Agama acharyas prescribe internal as well as external poojas and Homas. The heart is the place of pooja and the Nabhi (abdomen) is the place for homa. Corresponding to the heart there is a place of worship outside, and corresponding to the Nabhi there is the Sivagnihotra kundam. A true saivite is enjoined to do both the pooja and homa, both internally and externally. He alone who has done the pooja in the heart is qualified to do the pooja outside. Indeed without Siva poojah in the heart, there cannot be poojah outside. Similarly, without the homa in the Nabhi, there cannot be agnihotra in the fire pot outside. The heart is a lotus, the nabhi kunda is another lotus. Similarly the linga outside is described to be seated in a lotus, and the fire-pot outside is lotus. After the completion of the pooja and the homa internally and externally, there is the place for Samadhi (deep contemplation). The seat for that in the inner side is the Brain; and outside, he is required to select a lonely place for doing this Samadhi. The brain too is a lotus. The lotus of the heart is considered to possess 8 petals and the lotus of the brain thousand petals. Of course, in all these various flowers there are lingas. The lingas are all jyothies or colloquially pillars of fire. Sreemat Aghora Sivacharya in his Nityanushtana rules observes thus regarding the contemplation of the Lord in the Brain.

"Vowshadantha Moolena Sikhantha asthadadho mukha padmasravadamrutha dharabhibi Sakala Nadimukham pravishtabhihi Sabahyabhyantaram sarva saruramaplavya, Hridaye Nala Patra karnika roopam Padmam Akaradi Matratraya yukthena Pranavena Suddha Vidyatmakam Asanam, Thatkarnikayam puryashtakam chathushkalena Pranavena Avatharnam Bhuvayiha thasmin Dwadasanthastham Bindu Roopam Sivamayam Atmanam Panchakaleva Poorakena Srishya samaneeya - Jyothirupam samasthapy Vowshadantha sakthi mantrocharavena kshubda sakthi Parisrutha Bahulamrutha Pravahena Abhishimchayeth."

'Wetting his body all over with the discharges of the honey (nectar) exuding from the lotus whose petals are blown downwards, and thinking that the heart is a lotus possessing a stalk, petals, karnika (bud) and making it the seat of Suddha Vidya and seating on it, the Atma of the nature of Siva, of the form of Bindu, on taking him down from his seat in the Brain (Dwadasanta) and establishing the Lord of the form of Jyothis, this Atma must make abhishekams to the Lord with the waters of Sakti made to flow all round.'

"Thadami Poorva va danganyasam Vidhya Hrinnabhi Bindu Sthanani Pooja Homa samadhinam sthanani sankalpya Vakshya mana kramena Bhavopanitha Pushpadyaihi Anthar Hridpadme sivam sarvopacharaihi Manasa sampoojya", "Nabhi kunde swatassiddhagnow Gnananalm Nyaseth, Thathaha sooryayutha, samaprabam Hrid pundarika Mandhyaththu sushumna Yathanalam Dvadasanthe Pade Yoijam Thejaha Punja Pinjaram, Thena Vinyastha Margena Guanalam sivam sampoojya Poorakakrishtena Bindu prasrutha, Amrutha roopena Ajyena Homam Krithva, Authaha Poojitham Devaya samrpiya, Poojam samarpya Bindow sarvathomukham sphurath Tharakakaram Isvaram Dhyatva, Bahibipoojayamithi Prarthya Labdha, anugnaya - sthana suddhim samachareth."

"Then making the anganyasa as before (conversion of one's body into that one in which it will be fit for god take his seat), thinking in his mind, the heart, the navel, and the Brain as places respectively for making poojah, homa and Samadhi, and worshipping Sivam in the lotus of the heart with all respect due to Him with the flowers of Ahimsa etc., in the manner hereunder to be described blow up into flame (kunda) the fire of Gnana in the fire pot of Navel. Then we should pour Siva, the fire of wisdom, the thick cluster of Tejas, of the sheen of a thousand suns, the ghee nectar flowing from the Bindu. The Jvala or flame is said to rise from the navel and reach the Dwadasanta through the heart as through the Nadi of Sushumna. The long blazing flame is here the linga. In the heart lotus god is Jyothirupa and in the navel, god is Gnananala, Tejahpunja pinara. The water to be poured over the linga in the heart lotus is Sakthi Kshubda sakti prasruthabahulamrutha pravaham and the ghee to be poured over the flame of fire rising from the navel is Bindu prasantha Amrutha roopena ajya Bindu. The water and the ghee are the same - Sakti. He should then offer all the fruits of pooja to the Lord and contemplating Isvara in the Bindu stana (Brain) as a shining star (spurath tharakakara with faces on all sides sarvatho (mukha) take (anugna) his commands and request him that he may be allowed to do pooja outside and with the permission so obtained, he must select a place outside for doing the pooja and must wash the place etc. After making the Sthana suddhies and Mantra Suddhies, the devotee must do poojah outside." Thus the Paddhathikara continues

"Mownam Asthaya Mantran Hrasva Deergha Plutha kramena Omkaradi Namonthan Ucharya Mantra suddhim kuryath."... Thadanu poorvarchitam poojam Gayathriya sampoojya, Asthrena Linga Pindike Praksholya, samanya Arghya Jalena abhishichya chala linga Ashta pushpekaya Asana moorthy Moolairva Abhishichya, yavadi choornena Viroomshya.. Moolena Panchavaram Brahmabhi rangaischa swahanthaihi Vyoma vyapyadiva Va-- sahasra dharayacha sugandha sithala Jalena Namake chamaka Purusha sooktha Manthrena yatheshtamabhi shichya, Gandhodakena sthapitha sivakalasenapi samsnapya, Paschat Hridayena Arghyajalena Abhishichya, suddha Vasthrena sommrujya Peete samaropayeth."



Then after making pooja with the Gayatri mantra, washing the linga pindika (peeta) with the Asthra mantra, pouring ordinary water on the linga, adoring the same with the 8 kinds of flowers, then pouring the consecrated waters over the linga with the Pancha-brahma and shadnga mantras or Vyopa voyapin mantram all along reciting the Namaka, chamaka and Purusha sooktha mantras and rubbing it with a pure cloth, place it on a seat. "Evam Kritha Atma sthana Dravya Mantra Linga suddhim Vidhya Sivam poojayeth." Thus finishing the 5 Suddhies (purificatory ceremonies) to Atma (the worshipper), sthana (place of worship), Dravya (materials for worship), Mantras (prayers) and linga (Symbol of god intended for worship), one should adore Siva. After making poojas then to the Avarana Devatas, Ganapathy and Lakshmi in the north-west and in the north-east corners, worshipping the seven gurus (Sadasivam Ananthamcha Srikantam Punarambikam Guham Vishnumcha Dhatharam guroon Sapthan Smaran Yjeth) Sadasiva, Anantha Srikantha, Ambika, Guha, Vishnu and Brahma, taking their approval with the prayer. Allow me to do poojah to the lord" (Devam Sampoojayamithi labdanugnaya sivam yajeth) one should do pooja to the Lord.

Behind this pita there is the Kriya Sakthi of the Lord who is pervading all the tatvas from the earth to Kutila. In that space there is the seat of Anantesa, supported by 4 lions resting in the 4 corners, north-east, south-east, south-west and north-west, the lions themselves representing the Dharma, Gnana, Vairagya and Aisvarya, of different colours and supported also by 4 legs in the North, East, South, and West corners representing the Adharma, Agnana, Avairagya and Anaisvarya. Above that is the linga of two divisions the Adhachadana and Oordhva Chadana, the middle portion being called the Mekhala portion. Here the earth is the root and the other tatvas up to kala, form the Nala (stalk) (Prithvi kandam Kalatatvantaika nalam - Kshubda Maya Mahapadam Anekadala Sankulam). The Oordhvachandana are the blown petals. Here is the description of the lotus.

"Mannika sadrusam Kandam Nalam Neela Sama prabham. Ankuramthu pravalabham, Dalamrajatha Suprabham - Kesaram Hema varnabham Agre mukthavaliyutham" Kandaya namaha. Ankuraya namaha, Nalaya namaha, Mukulaya namaha Dalaya namaha, upadalaya Nalaya namaha, Vidyesvarashtaka roopani Dalani samchinthya Abhyarchya, Than moola peetopari Kesarebhyo namaha, Peetonnatha Bhagamadhye, "Tapta chamikara chayam Panchasat bheeja garbhitham - Kesaranam chathushashtya Karnikam poojayeth thathaha." Karnikayai namaha, Bijebhyo namaha - Ithyevam Samnditha roopam Padmam Vibhavya Padmaya namaha ithi poojayeth. Thathaha Poorvadisantha Kesareshu Vidheyasvaradhishtathrun Siva Sakthimeva Vamadin Dayatva, Dalagravrithe Soorya mandalaya namaha, Sorrya mandaladhi pathaye Brahmane Namaha - Kesaragra Vrithe Soma mandalaya namaha Soma Mandaladhi pathaye Vishnave namaha, Karnikagra vrithe agni mandalaya namaha, Agni mandaladhi pathaye rudraya namaha, Karnika madhye Kutilatmikam Kshirodanibham Sakthi mandalam sanchintya, Sakthi mandalaya namaha, thadadhishtayakam Isvaramcha Dhyatva, Sakthi Mandaladhi pathaye Isvaraya namaha, Ithi Sampoojaya - Thadupari Kshityadi Kutilantha Vyapakamasanam Vibhavya Sivasanaya namaha, Siva-moorthaye namaha, Ithi Moorthim Thejoroopam Dandakaram Avibhakthavayavam, Siva tatvamaka Parabindu Vyapthikam Vibhavya Linga Veshtane Nivesayeth."

In the midst think of a sprout of an emerald colour and small stalk of the colour of sapphire the bud-like-coral and the petals (small ones) of the colour of silver, the Kesara (pollen) of the colour of gold, worship the root, sprout, stalk, the bud, the petals and the small petals and think of the Astavidyesvaras as the 8 petals. Above these petals (i.e) above the peeta (Pindika) rises the linga. There is the Karnika of the colour of molten gold, big with the 51 seeds (51 Aksharas) and with kesaras (pollen) 64 in number; worship that karnika and the seeds. Thus conceive of a lotus formed of the various parts hitherto described.

Then think of the Kesaras as the 8 Sakthis Vama, Jyesta, Rowdri, Kali, Kalavikarani, Balavikarani Balapramathini and Sarvabhathadamani - who are so many aspects of one Siva's sakthi - and who control and rule the 8 Vidyasvaras and think of Manonmani to rest in the Karnika and worship them all severally by their names. In the circumference of the petals, think of the sun's Mandala to exist with its presiding deity as Brahma, and in the circumference of the Kesara think of the Moon's Mandala presided by Vishnu as its deity, and in the circumference of the Karnika think of Agnimandala with Rudra as its presiding deity and in the middle of the Karnika think of the sakthimandala of the colour of milk with its presiding deity Mahesvara, and considering such a form as one formed of all tatvas from Prithvi to Kutila and as the seat of the Lord, and with the mantras Siva Asanaya namaha-Siva moorthaye namaha, think of a Thejoroopam in the form of a pillar having no hands, feet, head etc, (Thejoroopam Dandakaramavibhaktavayavam) and thinking it to permeate through the Siva-tatva (Nadatatvam) place the Lord's symbol in the place called the Linga Veshtana.

In this pillar of fire we must suppose that there is a Form with Isana mantra as the head, the tatpurusha mantra as the face, the Aghora mantra as the heart, the Vamadeva mantra as the abdomen and the Sadyojatha mantra as the leg. Then we must consider this body as one formed of the 38 Kalas, Sasini etc. Sakthena Anena Sakalo Vigneya Nishkala Sivaha - Kshithydai Kutila prantha Mantra Simhasana Sthithaha. Drik Kriyecha Visalaksham Gnana chandra Kalanvitham - Samjinthya Moortharupari Sakthimathra Vijrumbanam." Sarvakartharam Nishkalam Vibhum Gnananandamayam Svaparaprakasam Samchinthya "Swami Sarvajaganmatha Yavat poojivasanakam. Thavath Tvam Prithi Bhavena Lingesmin Sannidhirbhava" ithi Vijnapyava avahana, Sthapana, Sannidana, Sannirodhana padaya, Achamana, Arghya pushpa Dananthairashtabhissamskaraisamskrithya Poojayeth.

Arghyam Datva Isanadina brahmana Dhenu, Padma, Trisoola Makra Srigakya mudram Namaskara mudramcha, Darasayithva Sarvesham Sivena Sadharmya Aikyam Bhavayeth."

Then we must think of the Lord as possessing a body formed of 38 Kalas - such as Sasini etc. Thus we should think of Him as possessing a body formed of Sakthis. By this Sakthi the Lord, who is Nishkala should be contemplated to have become Sakala. His seat is the 36 tatvas from earth to Kutila. His Icha , Gnana and Kriya Sakthis are his 3 broad eyes. The wisdom is in the form of the crescent Moon. Then think of God in the Brahma randhra (Brain) as possessing Vidya-Deha thinking that this Vidya-deha is of the Linga form and must make nyasa to that effect. Then we must pronounce the Moola mantra (Pranava) with all its Kalas such as medha, etc., and thinking of the same as equal to the fierce sun (Prachandamarthandopamam) and leaving the 5 Karanesvaras Brahma, Vishnu, Rudra, Isvara, Sadasiva while pronouncing that Pranava, in their respective places of A,U,M, bindu and Nada. Contemplating the Nishkala Lord, the Creator of all, the Omnipresent, Sat-chit-Ananda, the Vivifier of all and the Self-luminous Sivam and with deep reverence praying to Him "Oh Lord, ruler of all worlds. Be thou pleased to be present in this Linga till I finish my pooja," thus making the 8 samskaras Avahana, stapana, Sannidhana, Sannirodana, Padya and Achhamana giving, Arghya and flower - we must do poojah. Then we must present to Him the several Mudras (Geometrical figures with spiritual meanings) such as Dhenu (cow), Padma (lotus) Trisoola (Trident) Makara (Turtlefish) and offering the namaskara mudras i.e., the joining of the palm of hands. We must thank all to have attained his nature and become one with Him. (Sarvesham Sivena sadharmya Aikyam Bhavayeth). Then waing incense and showing the luminous form of the light, and presenting all offerings (nivedyas), the devotee should 108 times make japa of the Moola mantra (Pranava) and finishing them praise Him in loud and enchanting strains.

Guhyadi Guhya gopta twam -Grihanasmath kritham japam Siddhir Bhavathu me Deva Twatprasadath Thvayi Sthitham "Sivodata Sivo Bhoktha Sivas saivam idam jagat Sivoyajathi Sarvathra yassivaha Soham Evathi."

"Thou art the preserver of all secrets. Therefore receive my japas and let me attain my aim. Whatever I did, good or bad, take that as my offering. Siva is the giver, Siva is the enjoyer, all is Siva, Eveyewhere Siva does the pooja. That Siva is I myself." By reciting these slokas, one should resign his mental prayer, ceremonial acts, and himself in the Varada hadn of the Lord... We have here described the mode of Sivapoojah in a shortest way possible. Then begins agni karya, and Aghoras siva says:

"Thatogni Hridpadme Sivam abhyarchya" Naivedya Samaye Thiladibhihihi yatha Sakthi Moolena Brahmagaihi Hutva Naivedyaya charum Hutva parangmukha Arghyam datva Sivam Nerapeksham Visrujya Vahnim namaskrithya."

Then in the Agnikunda (of the form of a lotus) one should do homa with Panch Brahma and shadanga mantras and prostrate before him. He who does so daily will never be tainted with sin just as there will

be no darkness when the sun has risen." Evam yo Prathyaham Bhakthya Sampoojayathi Sankaramna thasya Jayathe Papam Yathadithyodayaththamaha."

Regarding this Antarpooja, Bahya pooja and Agnihotra, the great Trilichana Sivacharya in his siddhanta saravali observes thus:-

Regarding the Antar pooja (Inner pooja) he says thus "Hridpadme Manasa Vibhavitha Maha mayoparisthasane Dhyeyo Dipa Sikhakrutheessu kusumam Bhava Kshamarghyam jalam leporavasayini Parasivaha Pranalo manase pathrehamkrithiresha Eva paramo Doopayamanatmakaha.

In the heart-lotus there is a seat (for the Lord) above the Mahamaya. In that seat the Lord parasiva should be contemplated in the form of the flame of a lamp. To him, Bhava (good intention) is a good flower:- Patience is Arghya and Abhisheka waters. Knowledge of Siva is Dhyana and lepa (smeating materials such as sandal-wood). The waving of incense is the Ahankaran (consciousness) etc. The meaning is that the 36 tatvas from the earth to the Mahamaya, constitute the lotus and the seat above it is sakthi and the lord is in the form of the flame of a lamp. Regarding the outer poojah the saintly Acharya says:-

Sesanahatha Dharikoparidharadya grantayana Pankajam Vidyordhya stha sivantha padma Khachitham pitam Sivasyasanam Sarvadhvadi bhaga Samyutha sivagnanakhya Lingatmakam sarvadhvadhika bhaganala sahitham peetam kriyasakthikam.

The meaning is that the whole linga consists of a peetam and linga. The Peetam is that part of the lotus (up to Suddhavidya) as far as the petals and linga is the other part of the lotus. Thus the lotus is the linga. In the Poojastava, a work from which saint Umapathy Sivacharya and others have copiously quoted, the following Stanzas occur and they will also explain as to what the linga means. "Hridpadmakhya Sivalaye Manasije thath Karnikakhye Kriya Peeta gnanamayam Visuddha manasa Samasthapy nadatmana Lingam thathcha Suddha Mayena Payasa Sansnapy Samyak Punaha Vyrageyacha chahandanena Vasubhihi Pushpairahmisadibhihi."

Pranayama Bhavena Dhoopavidhinachitdeepa Danenayaha Pratyaharamayena Somahavisha Sowshumna Japenacha - Tatchintha bahudharanabhi vamaiahi Dhyanothbhavair Chooshanaihi Thath Samyanunivedanena yajane dhanyassaevamalaha." The heart lotus is the Sivalaya. In it Karnika, the peetam is Kriya and gnana is linga (Nada). The Abhisheka-water is the nectar. Vairagya is the sandal.

Ahimsa and others are the flowers. The restraining of breath is the waving of incense. The consciousness is showing the light (Deepa). Pratyahara is Havis. Sushumna-Yoga is Japa. The ornaments (Jewels) are those blessed sensation arising from a constant contemplation of Him - giving up on one's self is the Offering (Neivedya). He who does this Pooja has indeed obtained what ought to be obtained.

"Dharikadhara Sakthi bijam Anantha Pankaja Kudmalam - Punya bodhat Viraga Bhoothi padam Viloma chathustayam. Gathraka chadana Chadam Kamalam sa Kesara Karnikam Sakthi mandalaSangha yuktham Aham namami Sivasanam."

"Prithvi kandam kalah tathvahutaika nalam granthi granthim suddha vidya sarojam Vamadi sakthigatha kesara karanikadyam."

Tath kandam sathakoti yojanamidam Nahlam paradhantakam grandhihi koti parardha Paschima sahasram chathurlakshakam - Moorthisthasyacha kotirisvara mayee Thasyarbuda syarbudam Ambojam Mantramayam Sadasiva Vapuhu Dhyananumeya Sivaha."

The above quotations convey the very same idea. In fact it is clearly asserted in the last verse Sadasiva's body is a huge 'Lotus' whose root (???????) extends over 100 crores of yojanas etc. He who is to be contemplated within is to be worshipped outside in Sivalinga - "Jneyassivas - Sarvagatassarire Dhyeyassa poojyassivalinga madhye." A summary of the Sivalinga pooja is given in chapter 20 of the Vayusamhita, utara bhaga.

"Asyordhva Chadanam Padmanam Asanam Vimalam Sitham, Astapathrani Thasyahuranimadi gunashtakam, kesara incha Vamadya Rudra Vamadi sakthibhibi Beejanyaapicha Thaeva Saktha youthar manonmani karnikapara Vairagyam Nablam gnanam Sivatomakam Kandascha Sivadharmatma karnikanthe Thrimandali etc."

The above verses convey the same idea as is expressed in our quotation from the padohathi of Srimat Aghora Sivacharya.

We said that certain Mandalas and Vedis are erected during important celebrations of religious festivals, such as Brahmotsava, Linga pratishtha or Dikshas. Sages like Aghora Siva, Thriloghana Siva, and Anantha Siva in their treatises on Dikshas and treatises like the Vayusamhita in its second part give lucid

explanations as to how mandalas should be constructed. The Mandalas are pictorial representations made on the floor with the powders of precious stones or flour of rice etc. Here is the description of a mandala.

"Pithenojvala karnikamcha rajasah swethena Rakthena vai, Peethanapicha kesarani suklena Pathranicha, Syamenatha dalahntharam sitha Vathi rakthena, koneshvadho suklasruk kapilah sithabha kalithah, keelasu pushpavahihi."

A lotus should be drawn on the floor forming the Karnika with bright yellow powder, the Kesaras with white, blood-red and yellow powders, the petals with white powders as spreading in 4 directions, drawing the middle portion of the petals with green powders. A mandala called Latalingaka is hereunder described.

"Bakthe Vimsathidha Bahisasipadabth Veethee Sithah Dikshujair Dwaraneesa Mukha dhutheenynbhayatho Lingani Pandu drugaihi, Koneshavabdipadair Latah Harithabhah Veehtee Chatushshashtibhihi, Padmam Santhi Kaladibhanicha Lathalingodbhaave mandale."

"A street of black colour should be drawn up on four sides in the form of a square. In the middle of each of the 4 sides of this square, a doorway measuring 4x2 padas (feet) should be drawn up. In the inner side, on each side of such doorway a linga should be drawn up. Thus 8 lingas will be formed at the rate of 2 lingas for each doorway. In each of the corners (angles) of this square a creeper measuring 4 padas should be drawn up. Within this square, above the lingas another street one pada in breadth in green colour should be made to run of 4 sides. In the midst of this square a full blown lotus measuring 64 padas should be drawn up. This lotus must contain a karnika measuring 4 padas, pollen round this karnika, measuring one pada should be made to stick up to. Then 8 petals each petal measuring 2 padas, spreading towards the eight directions should be drawn up." Here the square represents a wide tank, the green line representing the waters. The black line represents the tank's bank with stairs thereon. A lotus with creepers here and there is said to rise above the surface of the water.

Another mode of representing the lata-linga mandala is here under given:-

"Ashta Vimsathi bhajithe Vasupadair madhye amnujam Bhagathaha, Pattam syath sithah Veetheekah sasipadath kone hatha saphabhhi, Dwaram Dikshu Munidwayairubhayathe Lingameha Shatsaphabhir Veethee Prakh Bahyapadena Mandalamidam cha Anyam Lathalingakam."

First draw a lotus of 8 padas. Around it draw a pattah (a circular line) measuring one pada. Draw with white powders a square street measuring one pada in which round the circle. The corners of this square should contain creepers each measuring 7 padas. In the 4 quarters door-ways each measuring 7X2 padas should be drawn. Then on each side of such a doorway up a linga."

The Matanga Agama prescribes the Navanabha Mandala during diksha.

"Kshetraissapta padeekrithe sasipadath Veethee samanthath padair Dikshvashtasucha Pankajahni Paritho Veetheendubhagenacha, Dwabranyashta Janthara Sthithi padair authasthitbair jathrakam Padmam Syahth navanabha mandalamidam sreeman mathangoditham.

Select a square each side of which should measure 7 padas. Within this, at a distance of one pada from the centre these should be a street a side of which should measure 4 padas. In the eight quarters of this street 8 padmas (lotuses) should be drawn up. Enclose this square street by means of another square. On each side of this latter square construct two doorways, each doorway being formed midway between the two lotuses of the inner square. The other portions of this outer square should be peetahs (raised plots). The following is a description of mandala called Gowrilata mandalam.

"Soothraissaptha dasahthmakairabhavathe gowree batham Ahwayam Madhye Veda padair Vidikshu ghapadur Bhootha Ambujani nyaseth. Lingam Patta saroja kanta kamalam peetam kramath Dik padair Vashtabhoori Vishaischa kona kalathair bhoothaibi padaihi syullathahm."

Enclose a square spot measuring 17X17 padas by means of cotton strings. In the angles form 4 lotuses, each lotus containing linga patta, saroja, kanta, kamala, and peeta, the linga measuring 4 padas, patta measuring 6 padas, saroja 4 padas, kanta 2 padas, kamala 4 padas and peeta 6 padas. On each side of the said corner construct a creeper measuring 5 padas attached to the said Lotus. Another mandala by name Bhadra mandala, is described below.

"Kshetre Rudra padeekruthee grahapadair madhye sitham panbajam, kuryath konachathushtayeshtapadakai swarna prabhan swasthekahu Dikshvahdithya padeshvadholaya layair Lingani peetani thath, Sesham Bhinna Vilomya mathulam Bhadram Supushpam param."

Enclose a square space of 11X11 padas; construct a linga of 9 padas within it. In the 4 angles construct Swathikas of the colour of gold. On the 4 sides lingas with peetahs should be constructed. The linga should contain of course, linga, pattah, saroja, kanta and kamala and peetah.

Here is the description of another mandala called Umakantakam.

"Dwahtimsathpada Bhajitheshu Nalinam Madhye chattushshashtibibi, thathbabe Thripadaischa peetakamatha Thraikena Veethee Harith, dikshu dwabra Rishi dwayairubhayatho Vachah Varairvarsha yuth Lingam bahyapadena Vidheerithaschitram hi Umakanthakam."

Enclose a square space of 32X32 padas. Form within it a lotus of 64 padas. Round it a ghatra with peeta of 3 padas should be constructed. Near it a green Veethi of 3 padas should be formed. On each side of this Veethi doorways of 7X2 padas should be made. On each side of the doorway lingas containing linga, patta, saroja, kanta, kamala and peetah respectively measuring, 4, 6, 6, 2, 4 and 6 padas should be constructed." "vacha varairvarsha yuth" means "containing ya, cha, va, ra, va and sha."

In all these we see that the creepers contain a lotus; this lotus containing petals, stalk, stamens, ovary, etc., known in Sanskrit as kanda, nahla, dala, upadala, karnika, kesara, and linga. The whole linga represents a Grand Lotus and we cannot conceive of a linga without the corresponding petals etc. Those who have the propensity to pull asunder the petals and the stalks etc from the flower can only be pitied and these maniacs are more fit for lunatic asylum than for civilized society, even though such maniacs passed and still pass for great Acharyas and the words or rather the ravings of such fools can have no value.

Let us now see what the Upanishads have to say about this Linga. If we turn to the Hamsopanishad we see the following:-

"Yeshe sow Paramahamso Bhanukoti pratheekahao yenedam Vyaptham. Thasya Ashtadha Vrithir Bhavathi. Poorvadale punye mathihi, Agneye Nidralasyadayo Bhavanthi, yamy kroweye mathihi, Nairuthe pape maneesha, Varunyam Krudayaham, vayavye gamanadow Buddhihi, Sowinye Rathipreethihi Aisane dravayahdanam padme vairagyam, kesare jagradavastha, karni kayam Swapnam, Linge sushupthihi, padama thyage Thuriyamyade hamso Nade vilino Bhavathi thath Thureeyahtheetham."



This Paramahansa is shining like crores of suns. His propensity is eight fold. The Paramahansa's heart is compared to a lotus. The various component parts of the Lotus are described. The petals of this paramahansa's heart spread towards the eight directions, east, south-east, south, south-west, west, north-west, north and north-east. The east petal is desire to practice virtue. The south-east is desire for sleep and laziness. The south petal is hankering after cruel actions. The south-west is desire to commit sin. The west petal is desire to play. The north-west petal is desire for walking etc. The north petal is desire for amorous acts and the north-east is desire to amass wealth. The padma (lotus apart from the petals) is Vairagya. The kesaras are the waking state - the Karnika (ovary) the dreaming state, the Linga the dead- sleep state and the leaving of the lotus, padma tyaga is Thuriya and when the Hamsa merges in Nada, that state is Thureeyatheetham. Here the heart of this Paramahansa is likened to a great lotus. Indeed all upanishads, all agamas, all puranas and other works great and small have likened the heart to the Lotus. Why is this so? We cannot attempt to answer this. Suffice it to say that such is the case - Here we are tempted to quote passages which go to describe the heart as a lotus. In all these we request our readers to bear in mind the quotation from the Hamsopanishad.

The Taithiriya Mahopanishad in the Anuvaka wherein it describes the glory of the yathies has the following description of the yathies' heart - (the upasana sthana).

"Daharam Vipahpam Paravesmabhootham, yath Pundareekam Puramadhya Saggustham, Thathrahpi Dahram Gaganam Visokaha thamin yadanthana thath Upahsithavyam."

First the yathies, those who have renounced the world, are praised. They are the Upasakas. Then the Upasana Sthana is described. That is their heart which is a Pundareeka, i.e., a lotus. The Upasya is said to dwell in it and the Supreme Lord is named Mahesvara in the very next Mantra which begins with "yo veda dow" and ends with "yaha paraha saha Mahesvaraha."

The same upanishad in the Narayana anuvaka praises Narayana with all the encomiums due and describes a heart within him of the form of a Lotus, and dwells upon the Lord in that heart with the Mantra "Rutam Satyam .... Krishnapingaka." Here is summary of it. The upasaka (worshipper) Narayana is described by the Mantras "Sahasra Seersham Devam" and a heart within Narayana, (the upasanasthana) is described by the Mantras "Padmakosa PratheeKahsam Hridayam chapi Adhomukham." This heart lotus has its cone turned downwards. Within it there is a cavity. (Thasyanthe Sushiragum sookshmam). There is within it a fire (Thasya madhye Mahan Agnihi). Within it is the flame. (Thasya madhye Vahni Sikha). Within the flame is Paramatma, (the upasya). This Paramatma is devoted by the Mantra.

"Rutam satyam Param Brahma Purusham KrishnaPingalam Oordhva retam Viroopaksham Visvaroopaya Vai Namaha."

The Kaivalya upanishad says:-

"Athyasramasthaha Sakalendriyani Nirudhya Bhakthya Swagurum Pranamya, Hrid Pundareekam Virajam Visuddham Vichintya Madhye Visadam Visakarm, Achinthyam Avyaktham Anantharoopam sivam prasantham Amrutham Brahmayonim Thadadi Madhyantha Viheenam Ekam Vibhum chidanandam Aroopam Adbhutham, Umasahayam Paramesvaram prabhum."

Here too the heart is described as a Lotus and the Aroopa Lord within it is the umasabaya of 3 eyes, "corresponding to the Viroopaksham and Krishnapingalam of Narayanuvaka (Krishnapingala means umasahaya. "Ardhapullakshanam Vande Purusham Krishnapingalam" - (Half-male-half-female form is Krishnapingala.)

The chandogya describes as well the heart as a lotus:- "Atha Yadidamasmin Brahmasure Daharan Pundareekam Vesma Daharosmin Antharakasaha. Thasmin yadanthasthathanveshtavyam"... Within this Brahmura there is a lotus seat. That which is within it is to be sought after.

The Maitrayan upanishad:

"Atha ya Esho Anthare Hridpushkara evahsrithonnamathi sa Eshnognir Divi Srithassouraha kahlahkyo Drushya."

In these upanishads mention is made of Hridaya Pundarika the heart lotus, and the Hamsopanishad alone gives the various component parts of this lotus such as the petals, linga, Karnika etc. The upabrahmanas explain the Narayana Anuvaka as regards the various component parts of this lotus:- Says the Sootha Samhitha.

"Athavaham Harissakshahth sarvajnaha Purushothamaha, sahasra seersshah purushaha sahasrahkshassahasrapath, Visvo narayano Devo Hyaksharaha Paramaha Prabhuhu Ithi Dhyathva Punasthasya Hridayamboja Madhyame prahnahyahmair Vikhasithe Paramesvara Mandire, Ashtaisvarya Dalopethe Vidya Kesara Samynthe, Jnana Nahle Mahahkande Pranavena Prabodhithe, Visvae Mahavahnim Jvalantham hisham visvathomukham, Vaisvahnam Jagathyonim Sikhahthanvinam Isvaram, Thahpayantham Svakam Deham apahdathala masthakam, Nivahtadeepavath thasmin Deepitham Havyavahanam, Neelathoyadamadhyastham Vidyullekheva Bhasvaram, Neevara sookaVadroopam Peethahbhasam Vichinthayeth Thasya Vahneesikhsyasthu Madhye Parama kahranam, Paramatmanamanandanu Paramakasam Isvaram, Rutham Sathyam Param Brahma Param Samsara Bsheshajam, Oordhva retham Viroopaksham Visvaroopam Mahesvaram, Neelagrivam Svamathmanam Pasyantham Papanasanam, Brahma Vishnu Mahesanairdhyeyam Dhyeya Vivarjitham, Sohamithyadharenaiva Dhyahyeth Yogi Mahesvaram."

First one should convert himself into Vishnu the 25th principle, the pristine and natural condition of the Kshetragna. In the middle of the heart lotus of that Vishnu, - a lotus which has for its petals the 8 aishvaryas, the Jnana for its stalk and the Mahath for its root, and which was blown by the restraining of breaths - in that temple of the Lord kindled by Pranava, there is the flame of fire. Within the fire lies Mahesvara, the Truth, the Sathya, Parambrahman, the blue throated, the causeless cause of everything. He whom Brahma, Vishnu and Rudra contemplate." We need not point out here that the great Vidyananya commented upon the Soothasamhita, and he himself says that Sankara wrote his Bhashya on the Brama Sootras after having gone through it eighteen times.

In the Isvara gita of the Koorma Purana, it is described, "Chinthayithva thu poorvoktham Hridaye padmam uthamam, atmanam atha katham Thathra anala samaprabham, Madhye Vanni sikhakahram purusham panchavimasakam Chintyeth paramatmanam Than madhye gaganam param, Omkara bodhitham tathvam sasvatham sivamachyutham avyaktham prakrithowlinam param Jyothiranuthamam, Thamasaha paramam thatvam atmadaram Nirajanam, Dhyayitha Thanmayo Nithyam Ekaroopam Mahesvaram."

Think of a beautiful lotus flower in the heart and within it the Atma the 25th principle, and within this a Chit Akas and within it the Lord, the Paranjyothi the great lustre. Ever think on that one Mahesvaram by being of this form.

We see a linga in the lotus flower, and in the heart, which is described as a lotus (of course not an actual lotus it could be); there is a linga, as the hamsopanishad assures us. What then is the linga in the heart lotus? In the above quotations we see that this heart lotus contains a Vannisikha, a flame of fire. This

flame of fire then is the linga. That linga or flame of fire is the form of the Lord Sikhantavinam Isvaram). If the petals of this lotus be blown by means of Pranayama, there is seen the linga of flame kindled by Pranava. So say Trilochana Siva "Hridpadma Vibhevitha Mahamayoparisthasane Dhyeyo Deepa Sikhakruthi." In the heart-lotus the Lord is of the form of the flame of a lamp. Srimad Aghora Siva says:-

"Hridaye Nahla patra karnikaroopam padmam akarahdi sahtrahtraya yukthena pranavena asanam vinyasya - Jyothiroopam Samsthapya."

Within the heart there is a lotus composed of stalk, petals, ovary and stamens and by means of Pranava of three matras A, U, M, a form of flame should be established. Of course even in our Linga pratishta in the temple, we see that a "Thejoroopam Dandakaram Avibhakthavayavam," a form of Thejas, flame, like a pillar, had been established. Thus the Thejas is the linga of this heart lotus.

The Upanishad says that this heart-lotus has its cone turned downwards. "Padmakosa Pratheekahsam Hridayamchapi Adhomukham." How are its petals blown? This heart-lotus is by an effort made to turn upwards and there the petals spread towards the eight directions. Says the great Aghora Sivam. "Idapingalabhyam samyuktham Adho mukha padma mukhula yuktham Sushiraroopam sushumnam sanchinthya." The Sushumna Nadi near the cavity of the heart with the Ida and Pingala nadis on its sides are in the form of a lotus having its cone turned downwards. Instead of allowing the breath to escape outwards through the nostrils, by a sustained effort the breath must be directed to reach the dwadasantha. Then the cone is turned upwards.

"Pooraka kumbhakamcha krithva Humkara chitham Nivesya Vayum Oordhvam Virechayeth. Hum phat ithi Santhathocharanena padma mukulam Oordhvamukhat Bhinna grandhim Vidhaya." By constant repetition of the syllables Hum and Phat and by means of Pooraka (filling in of breath) and Kumbhaka (holding it for a while), the rechaka (leaving) must be made upwards, then the upturned cone of the lotus is blown and the petals begin to spread and thence begins the linga prathista of Jyothiroopam. For a full explanation vide the Bhootha suddhi of Sreemat Aghora Sivacharya. The Soothasamhita laconically dwells upon this in the words "Pranayamair Vikhasithe" blown by means of pranayama. The Vayu Samhita says:

"Samprekshya Nasikagram Swam Disaschanava lokayan, Samboutha pranasamcharo pahashana iva nischalahas, swadehayathana syanthaha vichinthya sivam ambaya, Hrid padma peetikah madhye Dhyana yagnena poojayeth, Angushta mathram Amalam Deepyamanam Samanthathaha Suddhadeepa

sikhakahram swa sakhthyah poorna manditham, Indurekha samahkahram Thahrahoopamathapiva, Neevara sooka Sadrusam bisa soothrabha mevava."

Looking at the tip of the nose and not noticing the quarters, restraining the breaths and sitting motionsless like a rock, the Yogi should contemplate on Siva with this Amba in the temple of his heart. In the midst of the heart-lotus he should adore the Lord by means of Dhyana yajna. Him who is Thumb-sized void of malas, shining everywhere, who is of the form of the flame of a lamp (Deepasikhakahram). Thus it is clear that the linga is the pillar of fire supposed to rise from the heart lotus similar to the lingas which we see situated in the actual lotus flowers. The word "Angustamahtra roopam" in the above quotation from the Vayu samhita reminds us of the "Sabdadeva Pramithaha" Soothra in the Brahma Soothras. (1st Adhyaya).

Bhagavan Badarayana after dilating upon the Daharopasana in the Daharadhikarana introduces the Sutras "Sabdadeva Pramithatha" and Hridyapekshaya thu manushyadhikarathvath." The blessed Bhashyakara Srikantha Yogi thus explains these Sutras.

"Katavalayam asya vishaya srooyathe 'angushta mahthra purusho madhya atmani Thishtathi Isano bhootha bhavyasya. Thatho navijugupsathe.....Paramesvara eva angushta mahthra Ithi yuktham ..... katham paramesvare parichinnathvam abhyasyamahnam upapadyatha ithiyatha ah ha soothram Hridyapekshayathu Manushyadhikarathvath aparichinnasyahpi paramesvarasya angushtamathrathvam upahsaka Hridyapekshaya. Manushyadhikarath vath upahsanah sastra vidhihi manushyanahm Hridyam yahvath pramahnam Tadavichinnam roopam paramesvaraha paramakarunikaha parigruhnathi Tadupahsanah siddhaye thathaha Paramesvaraha Jyothirmayo Linga roopathayo pahsakahnam Hridaya madhye thishtathi ithi nischayam."

We will briefly summarise this. The subject matter of this Sutra is a text of the Katavalli upanishad wherein the Lord is denoted by the word Isana and is said to be "Thumb-sized". The prima facie view that Jiva is here meant by the term "Angushta mahtra" is refuted and it is concluded that Paramesvara is denoted by the term "Angushta mahtra." The Lord Isana is unlimited. How can He be termed Angushta mahthra (Thumb-sized)? He is not limited. The heart of man is of the size of a thumb. Paramesvara, the merciful Lord is pervading it; for the purpose of accepting the worship of the worshiper, He is present in that Thumb-sized heart. Therefore it is concluded that Paramesvara as Jyothirmaya is in the form of a Linga within the heart of the worshippers (upahsuka)" Mark well that the Lord is Jyothirmaya and is in the shape of a Linga. Thus it is clearly seen that the Jyothi, the form of the flame of a lamp, is the Linga in the heart lotus. We will substantiate this by a quotation from the Vayusamhita.

'Tathra padmahsanam Ramyan krithva Lakshana samyutham vibhave sathi Hemahdyairathna dyairva swa sakthithaha Madhye kesarajahlasya sthahpya lingam Kaniyasam, Angushta prathimam Ramyan Sarva gandha mayam subham'

Engrave a lovely shape of a lotus in gold or with precious stones according to one's circumstances and amidst the kesaras establish a small Lingam of the size of a thumb. Why should it be conceived as thumb sized? The word Dahara itself means small. Says the Katavalli 'Thasyacha Oordhvam Pranamunnayathi Apahnam prathyagasyathi Madhye Vahmanamahsinam Visvedevah Upasathe." The Prana goes upwards, the Apahna goes downwards and within the narrow space rests the small being worshipped by all Devas. The Mahopanishad too has the following.

"Angushta mahtraha purusho angushtam cha Samahsarithaha isa sarvasya Jagathaha prabhuhu preenahthi visvabhuk."

Isa is thumb sized and He resides in the thumb-sized heart and being Jyothi devours all. This mantra is but a continuation of the mantras. "Prahnahnam grandhirasi Rudro ma Visanthaga - Thennannena Apyahyasva" Oh Rudra, thou art the knot of all pranas showing here that the form of the Lord is very small. This mantra too is a continuation of the mantras.

"Pranenivishto amritham Juhomi sivo ma visa apradahaya pranaya swaha, apahene nivishto amrutham Juhomi sivo ma visa apradahaya apahmaya swaha, vyane nivisho amrutham Juhomi sivo ma visa apradahaya vyahnaya swaha, udahne nivishto amrutham Juhomi sivo ma visa apradahaya udanaya swaha, samahne nivishto amrutham Juhomi sivo ma visa apradahaya samanaya swaha, Brahmani Ma Atma amruthathvaya."

Thus the Lord, the thumb-sized, is denoted by the names Siva, Rudra, Brahma, Isa and Isana. By the Thumb-size we mean this Linga form which is of the form of the flame of a lamp (Deepa sikha krithi). Of course Sankara, Ramanuja and others take the above Katavalli Sruthi as the subject matter of the Sutra "Sabdadeva pramithaha." They similarly describe in the Daharadhikaranam the heart as a lotus by quoting the chandogya text. If Ramanuja accepts the heart as a lotus, should he not think that lotus must contain a linga as well as we find lingas in actual lotuses and should not the thumb-size refer to the Jyothirmaya linga of that heart lotus? We do not wish to question further.

To resume our subject, Srimad Appayya Dikshita observes in the Pancharatna Sthava thus:

"Hridayabja kosa antharavakasa labdha angushta parimana swa Lingakaratvam asthi ithi Thasya Lingaropathva Siddhihi, spashtamcha Thasya Linga roopathvamamnam Hamsopanishad."

His own Lingakara (the shape of linga obtained in the temples) is obtained in the Hridayabja (heart-lotus) which being bound in a small space (Arbhaka okaha as the Suthra asserts) has the size of a thumb. Here the Deekshita yogi quotes the Hamsopanishad to prove the explicit existence of a linga in the lotus:- and continues thus.

"Vayu samhithayamapi Mahalinga pradurbhavadyaye samamnayathe Thathra kara srutho Bhage Jwala lingasya Dakshine Ukaraschothare Bhage Makarasthasya. Madhyathaha Ardhamatratmako madaha srooyathe Linga Moordhani ..... Thasmath Hamsopanishad Ekarthahpanna Katavalli mantrahlochanaya Visvatma Nahdasiraska linga roopathvamapi Brahmaikanthikan Thallingamithi thathopi Lingasya Parabrahmatva siddhiraprathyooha."

"In the Vayusamhita in the chapter in which it dwells upon the rising of Mahalinga, it is thus said. To the right side if this flaming Linga (jwala-linga) rests A and to the left side rests U and M rests in the midst and in the top of the Linga, it is heard that Nada rests:- Therefore from a consideration of the Katavalli Sruthi whose import is the same as that described in the Hamsopanishad, the Linga roopathvam, having the Nada for its top which nada is the source of the World, stands for the Parabrahmam which it represents. This theory is unassailable" and elsewhere the Revered Deekshita points out.

"Sivabhidana sruthyavadharana soochita sathbhavena Linga roopathva lingenacha Angushta matram Purusham Nischinvan Sootrakaraha sivam Parambrahmethi Vyakthi chakara"

The soothrakara (Vyasa) explicitly shows that Siva is parambrahma both by means of the appellation "Isana" and the Lingarooopa (Shape of Linga) which depicts the Thumbsize in the heart-lotus." Here we will point out that the Soothrakara in considering the subject matter of the Soothra 'Sabdahdeva - pramithaha" takes Sabda to mean "Isana Sabda" and does not take other words such as Purasha. By "Sabda" he means only the "Isana Sabda." The subject matter as we pointed out is 'Angushta mahtraha Purusho madhya Atmani thistathi:- Isano Bhootha Bhavyasya." Here the term Isana is both yoga and Roodhi." If the word be taken as yoga alone as meaning a "Ruler of past and present," then there will be nothing peculiar in the word "Isana as the word by which the Supreme Lord is denoted will be frustrated. Hence the word "Isana" is not a simple yoga word but is "roodhi" as well:- After all, the heart-

lotus must explicitly contain a Linga and if not where is the warrant to think that the heart-lotus alone is devoid of a linga? This Linga, as was already described, is the jyothi, or jwala of Thejas or the Deepa Sikhakruthi. As followers of Vedas we should admit that this "jyothi" is to be sought after as existing in Atma:- The Chandogya says "Yadidamasmin Anthaha Purushe jyothihi" and in the jyothiradhikarana, Sankara, the champion of the Nirvishesha theory, observes that by jyothi in Man jataragni cannot be meant. Observes he "sarvagathasyapi Brahmanaha upasanartham Pradesa Viseshadinam upadhi sambdandhath Praikalpane Virodhabhavenacha jyothischa Sruthihi Brahma paraiva ithi Siddhanthaha." Though the Brahman is everywhere, still for the purpose of being worshipped, He takes after the form wherein He is present. And here there is no contradiction. Therefore the jyothi sruthi means only Brahma. Again sruthi says.

"Vime karnah Pathathopi chakashur vadim Jyothir Jridaye ahitahm yath" Satyam gnanam anantham Brahmo yo Veda nihithau, Guhahyam" Hridayakasa mayam kosam anandam paramalayam Hiranmayapare kose Virajam Brahma Nishkalam"

These sruthis declare that the jyothi is to be found in the Hridaya pundarika, and this jyothi must be the linga of the heart-lotus.

When we speak of God as Light, we mean that He is chaitanya and we have shown that this light is the linga of the heart lotus; and the Linga Sooktha texts in the Vedas clearly explain this. Here are the texts.

"Nidhana pathaye namaha - Nidhanapathanthikaya namaha,

Oordhvaya namaha - Oordhava Lingaya namaha,

Hiranyaya namaha - Hiranya Lingaya namaha,

Suvarnaya namaha - Suvarna Lingaya namaha,

Divyaya namaha - Divya Lingaya namaha,



Sarvaya namaha - Sarva Lingaya namaha,

Sivaya namaha - Siva Lingaya namaha,

Jwalaya namaha - Jwala Lingaya namaha,

Atmaya namaha - Atma Lingaya namaha,

Paramaya namaha - Parama Lingaya namaha,

Ethath Somasya Sooryasya Sarvalingagaum sthahpaya the Pahinimantram Pavithram."

Here the Linga is called Oordhva-linga, because as a pillar of fire it climbs upwards. It is Hiranya, because it has the appearance of molten gold. It is Suvarna because of its shining appearance. It is Divya Linga because it stands as the Emblem of Divinity. It is Siva linga because it represents Siva. It is called jwala Linga because of its sparkling nature. It is called Atma linga because it rests as the linga of the heart lotus of man. It is called Parama linga because it symbolises "Infinity and Eternity." Maharshi Bodhayana in his Mahanyasa etc., uses these Mantras as the Anga of Sri Rudram." There are also khila riks to describe the nature of Linga. The khila Riks are as authoritative as the riks themselves if we give credit to Manu who says

"Swadyayam Srahvayeth Pithre Dharma Sastram Chaivahi, Akhayahna neethi hasahmscha Puranani Khilanicho."

One should recite the Vedas, the dharmas, the Akhyanas, the Ithihasas, the Puranas and khilas during Sraddhas. The riks are:

"Satyam Param Paramam Nithyam Tath Sthanuroopam, Thadeva Lingakaram"

"Brahma Vishnoorajasabaddha Vyrah Madhye Thayor Drisyatha Jahtha Vedah."

True, Great, Eternal. This unchanging form. This alone is the shape Linga. Brahma and Vishnu were quarrelling and there arose in their midst a great fire.

The Upabrahmanas thus describe the Linga. The vidyesvara Samhita.

"Adow Brahmatva Budhyartham Nishkalam Lingam uthitham yadidum Nishkalam Sthambham Mama Brahmatva Bodhakam Linga Lakshana yukthathvath namalingam Bhavoth idam."

In the beginning for a conception of the Absolute Brahmam the Nishkala Linga arose. Let this Nishkala (void of parts being a huge pillar) pillar, which proclaims "My Brahmatva stand as my mark or sign or symbol because it possesses the characteristics necessary for symbolising eternal Brahm."

"Mahanalasthamba Vibhishanah kruthirbabhoo va than madhya thale sa nishkalaha kimethath Abduthahkaram ithyoochuscha Parasparam Athendriyam idam Sthambham Agniroopam kimuthitham. Asyordhvamapichadhuscha Avayorlakshya mevani," "Yath panasthambha roopena swahvirasam Aham pura." Anadhyan thamidum sthambam Anumathram Bhavishyathi Darsanartham hijugatham Poojanartham hi puthrekew" "Purasthath sthambha roopena Paschath Roopena charbhakow."

He the Nishkala, became a dreadful huge pillar of fire in the midst of Brahma and Vishnu. "What is this wonderful form? Why arose this huge pillar of fire which is inconceivable to all our senses? Let us try to find out its top and bottom." So spoke the two among themselves. The Lord says "Did I not appear formerly in the form of a pillar?" (Note here that the author says that the Lord Himself became a pillar or took the form of a pillar, not that his generative organ was found there. "Aham stambha roopena Avirasam." I appeared in the form of a stambha). This Beginningless and Endless Sthamba Pillar will dwindle into an atom so that the world may gaze at it and worship it. "First as a pillar and then as a figure (roopa) did I appear." Another Samhita Says:

"Maha Jvala mayam ghoram sthambha bhootham Jagathraye yasyantham No madyamcha No Moolamiha drisyathe Nopamanam pramanam Va Thejaso Vasthularyasa, Brahma Vishnoo Prakupithou Lingam paramapasyatham, Jvalalingam Samudranthe Jvalantham swena thejasa." Idam Jvalah mayam lingam kasyas yath ithichinthya thou." ..... "Linga moorthim Maha Jvalahmalah Samvrutha. mavayam,

Lingasya madhye Ruchiram chandrasekhara Vigraham, Madhye Lingam Mahagborum Mahabdherambhasi Sthitham."

In the three worlds this terrible form of a huge flame settled as a pillar whose top, middle and bottom are unknown. It has no similitude. It is immeasurable. "Let us see the Grand Lingam of flame which is of itself shining amidst the Ocean." Thus said Brahma and Vishnu. This endless Linga form studded with streams of flaming beams. Within that Linga is the figure adorned with the crescent moon. In the midst of the vast Ocean this High terrible Linga"- These are upabrahmanas of the text in the Ambasyapare portion of the Mahopanishad.

"Ambasyapare Nahkasya Prishte Mahathomaheeyan Sukrena Jyothigumahi samanupravishtaha, Nainam oordhavam Nathiryauncha Na madhye parijagrabhath Na thasyesekaschana Thasya nama Mahath yasas" Na sandrase Thistathi roopamasya na Chakshusha Pasyathikascha nainam Hrida maneeshha Manasah bhiklupthaha yacnam Viduramruthasthe Bhavanthi."

His top, middle and bottom are not known. His form is not cognizable to our eyes. No man has seen it with his eyes. He is grasped by the Mind. His name is the "Great Glory."

The Agama says "Jyothisthambha krithismrutham" Tadroopam sookshma roopena Jyothiroopamithi smrutham" and the Vayu Samhita says "Jvalingasya Deekshine ukaraschothare bhage makarasthasya madhyathaha." The Jyothi is represented in the form of a pillar. That form being subtle is called jyothi roopa. "This flaming Linga is formed of Pranava. A rests to its right side, U in the left and M in the middle.

This jyothi is the Eternal Brahman "jyothirjvalathi Brahma hamasmi" "Aham Visvam Bhuvanampyabhavahm Suvarna jyptheehi" "jyothi sparkles. I am therefore Brahm." I have become the entire world. I am the shining jyothi."

It is the jyothi that Yogis in their Samadhi states and Videha Mukthi Avasthas realises and become one with it. It is on realising this jyothi that the soul never returns.

"Asmath Sareerahth Samuthaya Puram Jyothirupa sampadyathe Na Sa punaravarthathe, Na Sa Punarahvarthathe"

So says the chandogya. "By ascending from this body and attaining the Grand jyothi. He never returns, He never returns."

The Brahma Sootra Krith in his final sootra "Anavruthis sabdath Anavruthissabdath" refers to this jyothi. By jyothi we must only take the thick cluster of the fiery beams; at least we must so imagine it. As so many other things of the world this jyothi is a word of the physical world. Only this is symbolically used for Brahmam. The common jyothi or Light removes darkness. The Paramjyothi or God removes Agnana, the root of evil. the Brihadaranyaka gives out this prayer. "Asathoma Sathgamaya Thamso ma jyothirgamaya Mruthorma Amrutham Gamaya." From Asat lead us to Sat. From darkness (ignorance) lead us to Light (God) and from death lead us to Immortality." The Siddhanta Saravali in the very first address to God says 'Sivakhyam Akalam jyothihi Prapadye Dhiyah'- I contemplate on that formless jyothi which is denoted by the name Siva. this jyothi form is not the form of a man or a woman. It is of the form of "Fire." It is Deepasikhakruthi or of the shape of the flame of a lamp (Vannisikhakahram). The jyothiroopam does not stand for the lustrous figure of a man or a woman. We also think that Siva-Sakthi is in the heart. But we dare say that this figure is imbedded within that linga form. The linga form is called Sakalanishkala. The Sakala forms are only products of this Nishkala form. Lingasya Madhye Ruchiram chandrasekhara Vigraham. The figure of the Lord as possessing the crescent moon on the head is within the Linga. Therefore the Linga form alone is denoted by the term jyothiroopam and not the figure of a man or a woman. In our ordinary Siva-deekshas, any one who has the Samaya deeksha performed to him or any one who is initiated with the Sripanchakshara mantra can know how the disciple is required when performing karanyasa to hold both the palms of his hands in the form of a lotus bud which is formed by the joining of the palms of the hands with a hollow inside so that the fingers of the one hand join with the fingers of the other hand; how the palms are then separated as if to show the blowing of the petals and how the Siva-sana is pointed by the thumb in the place near the heart i.e. the chest, how Sivamoorthy is there contemplated. These are all too many plain things. Again those who have had the curiosity to look at the "Lingadharana ceremony of the Veera Saivas, whether they are done according to the Panditha achara or the Basavachara, can see that the Linga is tied round the neck and is made to hang touching the heart. Aradhya Acharyas like the Somanatha Aradhya and Panditha aradhya have written treatises regarding the suspending of the Linga. The mantras and tantras used on the occasion all describe the linga a part of the lotus. Even the great Yagnavalkya when initiating Gargi into the secret of yoga says

"Athava paramathmanam Paramananda Vigraham, Guroopadesath Vigneyam Purusham Krishna Pingalam Brahma Brahmapura Gargi Daharabjekha madhyame Abbyahsath samprapasyanthi Yoginasthvamcha thatha kuru"

The Brahma pura is the heart. The heart lotus is the place of the Brahmam. Having thus established the jyothiroopam as the Linga of the heart-lotus, it is our purpose now to show what this jyothi is. In our quotation from the Vayu Samhita we said that to the right side of the flaming linga rests in the top of the Linga. Now we all know that the combination of A, U, M, and Nanda constitutes Pranava. In the Hamsopanishad we learnt that when the Hamsa merges himself in Nada that state is called Thuriyatheetam. Yadah Hamsa Nade Vileenobhavathi Thath Thuriyatheetam. In the Sootha samhita "Gnana nahle Maha kande Pranavena prabodhithe and in the Isvara gira we learn "(Om kara bodhitham tatvam)" and Aghora Siva himself says "(Akaradi mahthrah thraya Yukthena Pranavena-jyothiroopam samsthapy)" and in our quotation from poojastava we said "Hridpadmakhya Sivahlaye ..... Visuddha manasah, samsthapy Nahdathmana Lingam thatcha etc." What connection then is there between the jyothi the Pranava or the Nada and the linga. All upanishads, the Taithriya, the Chandogya, the Mandookya, the Prasna, the Swetasvatara, the Atharva sikha, the Atharvasiras and the kaivalya upanishad are unanimous in describing the efficacy of the Pranava Dhyana. "The body and soul are like the understicks of the sacrificial Arani while the Pranava is the upper stick and the fire that is ignited consumes all pasas. "Atmanam Aranin krithva-Swadeham Aranin krithva-Pranavam chotharahranin Dhyana nirmathanah bhyasath Pahsam Dahathi Pandithaha." The Atharva sikha, which forms the essence of all the Vedas as the Sootha Samhita and the Vayu Samhita assert, thus says

"Prahnam manasi saha karanair Nahdahnthe Paramathmani samprathishtapy Dhyayitha Isanam" and it begins with describing the mathras of Pranava A, U, M and Ardhamatra. This Ardhamathra is the final mahtra. (Yahvasane asya chaturthyardha matrah sa Omkara." The Vayu Samhita thus describes the import of this portion of the Atharvasikha Upanishad.

"Ardha matrahthmako nahdaha srooyathe Linga Moordhani." This ardhmathra is formed of Bindu and Nada. What is Nada and what is Bindu? The Svayambhu Agama says

"Srishti kahlethu kutilaha kundalyahkahraye sthithaha. Tan madhye Jnanamuth. pannam Thadroopam Nahdamuchayathe." In the beginning of creation the kutila (Pranava) stands in the form of kundali, a sleeping serpent with its coils folded. In it sprang a sound (Nahda) and Bindu is kundalini itself.

"Sa Bindurith manthavyasaiva kundalinee mathah." The word kutila itself means "curved". The Agamas assert that the two primary modes of pranava are Bindu and Nada. Of these Bindu has the form of a cypher and the Nanda the form of a stick or pillar. "Prathanam Bindu Samyuktham Dwitheeyam Dandam Uchyathe." The Vayu Samhita asserts that Bindu is of crescent form and Nada has the shape of the flame of a lamp.

"Ardha Chandrahkrithir Bindu Nahdo deepasikhahkrithihi." The form of the Bindu is and of the Nahda is ----- or again the Bindu is ? a cypher or dot . while the shape of Nahda is a long line. Sometimes the serpent is viewed as sleeping. Then its coils will be folded. At that time it is in the form of a circle, or when it is distributed a little, its coils are a little unflored; then the shape is a semi-circle or ardhachandrahkruthi. The conjunction of Bindu and Nahda is formed like ? or like or like . The two joining together is called Ardha mahtra. While A, U, and M have distinct sounds, the Ardha mahtra has a subtle sound. Hence it is called Anahatha. Hence this ardhamaatra is called Mownaksharam or the Silent Letter or as it is called by Saint Thirumoolar

Now we all know tha the symbol ? is called Pillayar-shuli and is written at the beginning of any Tamil or Grantha work. All of us (Tamils) have been in the habit of writing such a symbol at the commencement of any letter, but alas even here the western influence has made itself felt. We are gradually losing our Pranava. People ignorant of the meaning of this symbol have come to view it with disfavour to designate it as a sectarian symbol and in its place to substitute ??? for which we have no warrant. We have authorities requiring us to sound the Pranava or to contemplate on the Pranava at the commencement of any holy act but we have yet to find authority for the use of the novel ????. This simply shows that these people have lost the Pranava and that they are far removed from the Pranava. We will be very glad if these people can cite authorities for the use of ??? or for the pranava being void of Ardhamaatra or for the ardhmahtra not being like ?. Such is the perverseness of man! If the Pillaya-shuli is augmented with the A, U, and M, then the whole figure is the shape of Ekadanta Ganesa - the head of an Elephant with one tusk. This also determines the correctness of the South Indian Alphabets. For instance consider the vowels and consonants of the Tamil language. We place dots over the consonant, but we do not do so in the case of vowels. Why is this? We know that the vowels are called ????????? or life letters and that the consonants are called ????????? or ????????? body letters. We also know that without the help of the vowel or ????? the consonants or ??? cannot sound. The relation between the vowels and consonants is like the relation which subsists between Atma and Deha. One is not derivable from the other. The consonants are not products of the vowels even as the Deha (body) is not a product of Atma (soul). Still the consonants depend upon the vowels for their sound. There will be no consonant without the help of the vowels. The vowels partake of the nature of Nada. The consonants partake of the nature of Bindu. Nada is one which has its own sound; this Nada does not depend upon any other for its sound. But what is Bindu? The Bindu, though it has its own Mahtra or Sound, depends upon the Nada for the very existence. The Nada is life and the Bindu is body. It is to show that the Bindu is body or ??? that we place dots over the consonants. The dots represent the Bindu. The vowels need no such signs. Hence we do not use them in the case of vowels. In the Sivalinga itself the peeta is called Bindu while the pillar is Nada. Hence the Vathula Agama says 'Linga peeta prakahrena karmasadakhya Lakshanam Nahdam Lingamithi jneyam Binduh Peetam udahrutham Nahda Binduyutham roopam karma sadakaym uchyaathe," The karma sadakhya is siva-linga. The peetam is Bindu and the Linga is Nadam. The combination of Nada and Bindu is karmaroopam. The Vidyeesvara Samhita says "Bindu Nadatmakam Sarvam jagatha sthavara jangamam. Bindu sakthi Sivo Nahda Sivasakthyahthmakam jagath. Nadahdharam idam Bindu Bindvahdharam idam jagath jagadadharabhoothouhi BinduNadow

Vyavasthithou." The Gnana Siddhi says Gnanenathu kriyothpannam Thadroopam Bindu ruchyathe. The entire world is formed of Bindu and Nada. Bindu is Sakthi and Nada is Siva. The whole world is Sivasakthi mayam. The Bindu is dependant upon Nada. The world is dependant upon Bindu. Therefore Nada and Bindu are the Adhara, (Substratum) of the wordl mobile and immobile things.

Thus the Linga being Nada partakes of the nature of ????? and the Peeta being Bindu partakes of the nature of ?????. The relation between linga and peeta is exactly the same as that between ????? ????? and ?????????????? What is the realtion between the ????? ????? and ??????????????. Tholkappiar, that sage who flourished 7000 years before Panini describes this in the Sutras ?????????????? ?????????????? and ?????????? ?????????? and Nachinarkiniyar, the commentator, likens this to the undifferentiated condition of salt and water, and of finger and finger.

The vowel has 1 matra and the consonant has half matra. The vowel and the consonant both combined should have 1+½ or 1½ matras. But the matra actually obtained is only one ---- not 'one and a half'.

The matra for ? is one and matra for ? is also one, though ?? (the consonant) has half mahtra. But has the vowel become the consonant? Yes in a sense it has become the consonant and yet remains distinct as the ? in ? remains distinct from ?. This is the relation of God and Soul in mukthi. This is the view of the author of the Vedantha Sutras when he says that God alone has the power of creation and not the soul, who can only enjoy Divine Bliss.

This is the view of the Upanishads when they proclaim "that a person intent on the dulcet sounds of a vina hears nothing but the sound of vina" etc. This is also the view of the Gitacharya when he says "such a man never dies in me. We said that Nada has its sound and Bindu produces shape. 'Nada (sound) produces Bindu (shape)' is a scientifically demonstrable truth. So every sound is represented in a shape. The first distinct sound is only ? or Akahra. The next sound is only ? ikahram and the next sound is only ? ukahram. Of course we leave the long vowels out of consideration. The ? + ? is ? and ? + ? is ?. The sequence or order is in the formation of sounds. But where is the order in the pronunciation of the characters A, B, C, D, or in Aliph, Be, Se, The? In pronouncing our Hindu letters, we give them certain shapes. These shapes are formed as we pronounce them. Thus the shape of ? or A is what is formed in the pronunciation of the sound ?. So is ? and so is ?. Of course the characters of the present day alphabet are not what Tholkappiar gives in his immortal Grammar. The Sivagamas assert that from the bottom of the evolving Bindu tatva Ambika Sakthi is produced, from her issue three sakthies Vama, Jyeshtha and Rowdri. Vamah is of the form of a slumbering serpent. Jyeshtha is dandakara or a line. Rowdri has the shape of two horns (or brackets) - (?????). A combination of these Sakthies produces the letter Akahara or the primary sound. In Akahra Rowdri Sakthi is the head. Vamah the face, Ambika the hands,

Jyesta the long body, Of course the Bindu and Nada are the tatvas, out of which these 3 kalas of Pranava are formed. Thus according to the Agamas, every alphabet, vowel or consonant, is formed out of one or more of the Nava Sakthis, Vama, Jyesta etc., that evolve out of Bindu and Nada, the Bindu being a dot or a star or zero and the Nada being a line. The Pranava which comprises within itself the entire alphabets of 51 letters is the only letter in which the entire 9 sakthis conjointly play their part in producing its shape. Kalidasa thus describes the truth "Vyomethi Bindurithi Nadaithi Indurekha roopethi Vakbhava thanoorithi Mathuruketh Nishyandamahna sukhabodha Sudhaswaroopam Vidyothase Manasi Bhagyavatham Jananam." The Vyoma is the sky or Akas. The Bindu is the Star, the Nada is the form of linear lightning: the Indurekha is the various shapes of the waxing and waning moon, the Vakbhava thanu is the body produced out of the Vaks (speech) Vaikari Madhyama, Pasyanthi, Sookshma and Su-Sookshma which are but products of Kutila or Kundalini which is a compound of A,U,M, Bindu and Nada. Of these 5 Vaks the Susookshama is Gnanarookpa and the Sookshma is the originator of the 3 Vaks Pasyanthi, Madhyama and Vaikari. The pasyanthi is Nirvikalpa (changeless) and Madhyama is Savikalpa (changing) and Vaikari is Srothra Vishaya or the audible sound.

Vaikari is the grossest and it is caused by the udana Vayu and Prana Vayu. The Madhyama Vak is not audible. It rests in the throat but still the Will cognizes it. It is generated by the Prana Vayu and not by the Udana. The Pasyanthi Vak is an undifferentiated condition of the various sounds or rather their substratum. These 5 kalas (subtle) guide the 5 sthoola kalah Nivruthi, Prathishta Vidya, Santhi and Santhiatheetha. There is thus here an attempt, to connect the heavenly regions with inner organisms of the human body. A link is forged between astronomy and physiology both of them finally merging in the Divine Philosophy of Oneness. The Agama says "Siva Sthithassarvajanthoonam Aksharanam Akahravath". Just as the letter (sound) A stands among the letters (sounds), so Siva stands with reference to all the souls.

The above explanations are necessary in view of the fact that the Pranava is the chief or Tharaka Mantra the efficacy of whose dhyana is so gloriously described in all the upanishads and Agamas. We alluded to the Tamil alphabets in as much as the vowels and consonants therein are characterised by short and long and as the phonetic order is complete there, for instance there are short A and a but in Sanskrit we have only long A and a and we cannot conceive of long A and long a without the short A and short a, just as we cannot have a long A without the short A. In other respects the rules mentioned in the Panini's grammar may equally apply. Thus it is clear that all the shapes of the sounds have their origin from the Divine Kutila whose Kalas are the nine Sakthis that they are derived only from the Nada and Bindu which constitute the Ardha mahtra of the Pranava. This Ardha matra is the entire Siva linga, the peeta representing the Bindu and the Linga the Nada. In the succeeding pages we will describe how the Sivalinga is the shape or Yantra of the sound Pranava. Only when we understand the relation between the Linga and Peeta or the short and long or the vowels and consonants, we can have a conception of the Pranava Linga being characterised as the symbol of the Divinity. Else mere assertion that the Pranava is all and that the Linga is all will be a conundrum.



The same sacred books current in the South and in the North describe the Prabha or ???????? of the divine forms and the shapes of Ganesa and Linga as pranava. We see no actual difference in the shapes of Ganesa and Linga as sculptured in the North and South. The long story of Ganesa as the offspring of two pranava kunjara (elephant) Siva and Sakthi (Nada and Bindu) is found in the Skandapurana. Of course any northern edition of the same may be compared with that in the south. The Agamas give lucid explanations of the shapes of Alphabets from A to Ha. The 51 Aksharas are the forms of Rudras. These Aksharas are the seeds of the Lotus of Kutila. 'Panchasath rudra roopasthu- Panchasath Bija garbhitham," so say the Agama and the Vayu Samhita. We are told in the Santhana Agama that these Agamas were taught in the mutts that were once situated on the banks of the Ganges. These mutts were known by the names of Mandahnakahlisa in the middle and Ahmardakee, Golaki, Ranabhadra and Pushpagiri on the 4 sides. This shows that the alpabet as it prevailed in the South was also extent in the north for a long time and that the men in the North lost them with the influx of time and subject to the influence of various marauding nations such as the Greeks, the Scythians, the Huns, the Mughals and Afghans etc, as at the present day they are fast losing the pronunciation and nay the very language itself.

Anyhow we see that the Nada and Bindu form part and parcel of the Holy Pranava. These two constitute Ardhamatra. The Siva Dharmottara says "Athavahnya Prajahrena Brahma Vishnu Mahesvara kramath Mahthra Samuddhistah Tathparaschardhamahtrayah" and the Vayu Samhita says "Evam Thisrubhire vaithath Mahthrabhirakhilam Tridha Abhidaya Sivath mahnam Bhodhayathyardha mahthraya". Thus the Ardhamatra is above the three matras A, U, and M. The Atharva Sikha explicitly speaks of Ardhamatra and its connection with Nada. The 27th chapter of the second part of Vayu Samhitha treats of this Atharva sikha and the rising of the Mahalinga.

The Chapter begins thus.

"Evameva vivadobhooth Brahma Vishnoparasharam

Thasyordarpahpahahya prabodhayacha Devayoh

Madhye samahbhirabhavath Lingam Aisvaram Adbhutham

Jvahlah mahla Sahasrahdyam Apregneyam Anoupamam

Kshaya Vriddhi Vinirmuktham Adi Madyanta Varjitham

Thasya Jvahla Sahasrene Brahma Vishnoo Vimohithou."

Brahma and Vishnu began to fight. To put down their pride and to enlighten them, a grand lingam arose amidst them, a wonderful lingam symbolising Isvara, shining with thousands of fiery beams, an immeasurable, and unrivalled form void of decay and growth, as well as beginning, middle and end. Brahma and Vishnu were quite stunned with the multitudes of fiery-beams.

"Pranipathya Kimathmedam ithyaohinthayatham Tada

Athabhirabhavath thathra Sa nahdam Sabda lakshanam

Omithyekaksharam Brahma Brahmanaea prathipahdakam

Tadapyavidithama bhavath Chathurdheikam Thadaksharam

A-u-m ghi thrimathrabhihi parasthachchardha mahtraya

Thathrahkahro Sritho bhage thada lingasya Dakshine

Ukahrasthathare Tadvan Makahrasthasya Madhyathaha

Ardhamahtraahthmako Nahdaha Srooyathe Linga Moordhani

Vibhakthepe thatha Thasmin Pranave Paramakshare

Vibhagarthamcha Thou Devow nakimchith avajagmathuhu

Vedathmana thadavyaktho Pranavo Vikruthim gathaha

Thathrakaro Rik abhavath Ukahro yajuravyayaha

Makahrassahma sanjahtho Nahdasthvatharvane Sruithi."

Then they prostrated before it and began to muse about its nature. But they could not. Then the Mantra, the one Akshara, Omkara, which depicts the Supreme Brahm, with Nada, the primary essence of sound, took shape. That too was not understood by Brahma and Vishnu, their minds being overpowered by Rajas and Tamas. Then that word divided itself into 4 divisions, viz., A, U, M, and the Ardhamatra beyond them. Then the Matra leant towards the right side of the Linga, U leant towards the left side, while M leant towards the middle. The Nada which is called Ardhamatra, went to the top of the Linga. Even when this Great Word Pranava thus divided itself, still they could not understand. Then the Pranava changed itself into Veda. A became Rik, U became Yajus, and M became Sama, the Nada became the Atharvana:

"Rik upathapayamasa Samasathvartham Atmanaha

Rajo Gunesha Brahmahnam Moorthishvahdyam Kriyasvapi

Srishtim lokeshu Prithvim Tathveshvahthmanam Avyayam

Kalahdavani nivruthimcha sadyam Brahmasupanchasu

Linga bhageshvado bhagam Beejakhyamkahrana Thraye

Chathush shashti Gunaisvaryam Bowdhdham yathanimhdishu

Taditham Arthair Dasabhir Vyaptham Visvam Richa jagath."

Then Rik stood up and began to dwell upon its import in brief. Of the gunas Rajas; among moorthis Brahma; of actions creation; of worlds earth; of tatvas Atma tatva; of Kalahdvas Nivruthi; of 5 mantras sadyojatha mantra; of the portions of Linga the bottom; of the 3 causes the seed; of the Anima and other prosperities 64 prosperities which pertain to Buddhi; in this manner by means of these ten kinds, the Rik pervades the universe."

"Athopasthapayahmasa Swartham Dasa Vidham Yajuhu

Satvam guneshu Vishnumcha Moorthishvadyam Kriyasvapi

Sthithim lokeshvantharikshan vidyam thathveshucha thrishu

Kalahdvasucha Pratishtamcha Vahmam Brahmasu Panchasu

Madhyanthu Linga Bhageshu yonimcha Thrishu Hethushu

Prahkruthamcha thathaisvaryam Thasmath Visvam yajurmaya."

Then the Yajus established its own ten kinds. Of Gunas Satva; of Moorthis Vishnu, of action Sthithi or Protection; of worlds the Anthariksha; of tatvas Vidya tatva; of kaladhvas Pratishta; of the 5 mantras Vamadeva mantra; of the Linga portions the middle part of the three causes the yoni (uterus); of the prosperities the prosperities which pertain to Prakruthi; in this way the universe is Yajurmaya."

"Thathopasthapayahmasa Samahrtham Dasadhathmanaha

Tamo guneshvatho Rudram Moorthim Adyam kriyasucha

Samhruthim Thrishu lokeshu Swargam Tatveshvatha Sivaha

Vidya kalahsvaghoramcha Brahma Brahmasu panchasu

Lingabhageshu Peetordhvam Beejinam kahranatharaye

Powrushamcha thathaisvaryam itham Sahmuah chatham jagath."

Then stood up the Sama-veda and dwelt upon its own ten divisions. Of gunas Thamas; of Moorthis Rudra; of actions Samhara (dissolution); of worlds Swarga; of tatvas Siva tatva; of kalahs Vidya kala; of 5 mantras the Aghora mantra; of the portions of Linga the upper part of the Peeta; of the three causes the Beeji (the man); of the prosperities the prosperities of Purusha tatva; Thus the Sama Veda pervades this universe.

"Atharvaha nairgunyam artham paramam Atmanaha

Thatno Mahesvaram Sakshan Moorthishvapi Sadasivam

Kriyasu Nishkriyasyapi Sivasya paramahthmanaha

Bhoothanugrahanamchaiva muchyanthe yena janthavaha

Lokeshvapi yatho Vacho nivruth manasah saha

Tadhoordhvam unmana lokaht Soma lokamalowkikam

Somas sahomayah yathra Nithyam nivasatheisvaraha

Tadhoordhavam unmanalokath yampraptho na nivarthatha

Santhimcha Santhyatheethamcha Vyapikam Vaikalasvapi

Tathpurusham thathesanam Brahma Brahmasu panchasu

Yathravahya samahradhyaha Kevalaushkalas sivaha

Tathveshvapi Thada Bindor nath Sakthesthathahapara

Thathvath Apiparam Tathvam Athathvam paramarthathaha

Karaneshu thavatheethahth Mahyah Viskshobha kabranahth

Ananthath Suddha Vidyayan parasthathcha Mahesvarahth

Sarva vidyesvarahdeesath saporasthathcha Sudasivath

Sarva Mantra Thanor Devath Sakthitraya samanvithath

Pancha vakthrahddasabujahth Sahkshath sakala nishkelath

Tasmath Apiparahth Bindor Ardhendoscha Tathaha parahth

Tathparath Nirodheesath Nahdahkhyathcha thatha parahth

Tathahaparath sushumnesahth Brahma randresvaradapi

Tathaparasyahssakthescha parasthath siva thathvathaha

Paraman kahranam Sahkshath Swayam Nishkahranam sivam

Kahranabnamcha Dhathram Dyantharam Dhyeyam avyayam

Paramahkhsa madhyastham Paramathmoparisthitham

Sarvaisvaryena sampannam Sarvesvaram Aneesvaram

Aisvaryaschapi Mahyeyath Asuddhath manushadikhath

Tath parahth suddha vidyadyah unmanahuthath Parathparath

Paramam paramaisvaryam unmanadya manadicha

Apahramaparahdinam nissahmyahthisayam sthiram

Itham Arthairdasa vidhairiyamahtharvaneer sruthihi

Yasmath Gareeyasee thasmath visvam vyaptham Atharvanah."

Then the Atharva Veda dwelt upon its own import. Nirguna (of gunas); of Moorthis Mahesvara and Sadasiva; of actions of the Paramatma, Siva who is void of any action (nishkriyah) the Anugraha (Blessing) function by which all souls are liberated, among Lokas (worlds) the Somaloka where the Lord with Uma ever rests, the abode without reaching which the speech along with the Mind has returned, which is (therefore) beyond the Unmana loka, reaching which one will never return; of Kalas the Santhi, Santhi Atheetha and Vyapika, of the 5 mantras the tathpurusha and Isana Mantras; of the portions in the Linga the top of the Linga which is the portion for Nada where the Lord Siva who is simply Nishkalah is to be contemplated; of the tatvas, that Tatva which transcends the Bindu, Nada and kutila and beyond that tatvam which is really no tatva; of the causes, itself transcending the three causes being simply the agitator of Maya, transcending Anantha and the Suddhavidya, transcending the Mahesvara, the Lord of all Vidyesvaras, transcending even Sadasiva, whose body is formed simply of Mantras, in whom rests the three Sakthis Icha, Gnana and Kriya, who has five heads and ten hands who is the Sakala-nishkala transcending Bindu, Ardhachandra, nirodi, Nada and Nanantha, transcending sushumnesa and Brahmarandresa, transcending even the Sakthi tatva and Siva tatva, He is himself the causeless cause, Sivam, the grand cause, the resort of all causes, the unifier of all causes and the one to be contemplated upon, the Lord in the midst of chidakasa, the Lord transcending all Atmas; (of prosperities) possessing all aishvaryas (omniscience and other 7 qualities) being Sarvesvara and having no Isvara for Him, transcending the prosperities of Asuddha Maya the prosperities of men, transcending the lower prosperities and all the higher prosperities of Suddhadhavas, transcending the prosperities of Suddhavidya and anmana, which possess the beginningless Aishvaryas which are limitless, the like of which cannot be found anywhere, the transcendental aishvaryas which "are ever existent". Thus the Atharva demonstrated its ten divisions by which it pervades the universe."

"Rig Vedaha punarahedam jahgrath roopam mayochyathe

Yenahamatmathathvasya nithyamasmyabhidhayakaha

Yajur Vodovadath thathvath Svapuhvastha mayochyathe



Bhogyahthmana parinathah Vidyah Vidyah yatho mayi

Sahmachaha sushupthyakhyam evam sarvam mayochyathe

Mamahrthena sivenedam Thahmasena bhideeyathe

Atharvahaha Thureeyahkhyam Thureeyatheetha mevacha

Mayabhideeyathe thasmath Adhvattheetha padosmyaham

Adhvathmakamtha Thrimalam Siva Vidyathma Samjuitham

Thathraigunyam Thrayeesahdyam Samsodhyameha padaishinabam

Adhvatheetham Thureeyahkhyam Nirvahnam paramam padam

Tadatheethamcha Nairgunyath Adhvanosya Visodhakam

Dvayo Pramapako nado Nahdahnthaseha madahtmakaha

Thasmahn mamahrthas swathanthryath Pradhana Paramesvaraha

Yadasthi Vasthu Thath sarvam guna Prahdhanya yogathaha

Samastham Vyasthamapicha Pranavahrtham prachakshathe

Sarvartha Vachakam Thasmath Ekam Brahmaitha daksharam

Sivo va Pranavohiesha Pranavo va siva smruthaha

Vahchya Vachakayorbhedo nahthvantham Vidyathe kvachith"

Again Rig Veda says: "By me is denoted the waking state. I am therefore the appellation for ever of Atma tatva. Similarly the Yajur Veda says "By me is denoted the Swapna avastha (dreaming state), as teh Vidya tatva which transforms itself into Bhogya (things consumable) rests in me; The Sama says "By me is announced the state of Sushupthi and this is explained by the Siva tatva." The Atharva Veda says. "I announce the state of Turiya and Turiyathita. Therefore I am the condition that transcends all adhvas. The three bold divisions of Atma, Vidya and Siva tatvas, which are the regions of the three malas (Anava, Karma and Maya), comprise all Adhvas in them. They are of Three Gunas, capable of being accomplished by (a knowledge of) the Trayee (Rik, Yajus and Sama) and capable of being tested or purified by the persons desirous of padas (berths). The state of Turiya which transcends the Adhvas is the blissful great condition (of the mukta). Being void of Thrigunas it is further beyond and is the purifier of adhvas. The Nada is the link that connects both i.e. the adhva and the state beyond and Nandantha is my own sphere. Therefore my state which is independent is preeminently supreme. Whatever substance there is in the world, that substance by the conjunction of gunas proclaims the meaning of Pranava either in its entirety or separateness. Therefore the Akshara (character) and one Mantra OM is designatory or explanatory of all things. Therefore the Lord Siva creates the entire world by uttering the word "Om". Siva is Pranava and Pranava is Siva. There is not much difference between a definition and a thing defined.

"Arthametham Avijnhya rajasubhaddha Vyrayo

Yuvayo Prathibodhaya Madhye Lingam Upasthitham

Evam Omithi Mahm Prahuryadihokthamutharvanah

Rucho yajoomshi samani sakhaschanyassahasra saha

Vedeshvevam Svayam Vakthraivyakthamithya Vadathsvapi

Swapananubhoothamivathath thabhyahm nadhyava seeyatha

Thayosthathra Prabodhaya Thamopanayanayacha

Lingepi Mudritham Sarvam yatha Vedairudabhrutham

Thaddhrustva Mudritham Linge Prasadath Linginasthada

Prasantha manasow Devow prabuddhow sambabhoovathu

Thatho lingasya Lingathavam Linginopicha Lingitham

Linge Visvasya jagathaha Viseshuth Swathmanorapi

Uthpaththam Vilayamchaiva yahthathmyamcha Shadadhvanahm

Thathaha paratharam Dhama Dhahmavanthamcha Poorusham

Nirutharatharam Brahma Nishkalam Sivam Isvaram

Pasu pasa mayasyasya prapanchasya sada pathim."

Not knowing this meaning both of you are fighting with each other. For enlightenment of you both this Linga arose in your midst. Therefore the wise denote me by the syllable Om, as Atharvana Veda just now explained to you.

Though the Riks, the Yajus, Samas along with their multitudes of branches spoke with their own mouths still they did not last for a long time in their minds. All seemed to them like phantoms in dream. Then for their enlightenment and the dispelling of their internal darkness, all the truth proclaimed by the Vedas were engraved or imprinted in the Linga. Seeing the above truth marked in the Linga, by the Grace of the Lord, whose symbol is Linga, the two were enlightened. Hence the Lingathvam, state of being a linga, for the Linga - which means symbols or Mark (???????). As the Linga i.e. as all the truths are marked or symbolised by this symbol, this is called symbol or Linga. As the Lord is the resort of all the truths symbolized by the form of the Linga, He is called Lingi - literally one denoted by Linga. This Linga depicts or inculcates the projection or creation of the entire universe composed of pasa (non-material soul) and pasa (material) as well as their dissolution and of the true condition of the Shaladvahs. Beyond that is the Nishkala of the Lord.

Thus it is clear that the Siva linga is Pranava engraved or sculptured. Siva linga is the yantra or the shape for Pranava. The Vidyeshvara Samhita says:

"Linganamcha kramam Vakshye yathavath srutha Dwijaha, Thadeva lingam prathmam Pranaavam Sarva kahmikam, Sookshmam Pranava roopamhi Sookshma roopamthu Nishkalam.....Svahusthallikhithum Lingam Suddhapranava manthrakam yanthru lingam samahlikhya Pratishtavahanamchureth, Bindu nadamayam Lingam Sthavaram jangamchayath."

I will now describe the order of the Linga. Listen to it. That alone is the Prime Linga which is Pranava, the fulfiller of all desires. The Pranava form is subtle and this subtle form is Nishkala. The linga written by one's hand is the pure Pranava Mantra. By imprinting the yantra Linga one should perform pratishta etc. This linga of Bindu and Nada is all the mobile and immobile things.

The same Samhita asserts.

"Pranavam Dhvani lingamthu Nada lingam Svayambhuvaha Bindu lingamthu yanthram syahth" and it defines Pranava thus:-

"Akahrascha ukarascha Makahrascha thathahaparam

Bindu nadayutham Taddhi subdakahla kalahddh yutham

Pranava (sound) is the Nada Linga of the self existent Lord. The Bindu Linga is yantra or shape of the Pranava and Pranava is formed of A, U, M, and beyond these is the one formed of Bindu and Nada."

"Srethumichani yogindra Lingavirbhava lakshanam Pura kalpe Mahakale Prasanne Loka Visrute Ayudhyatham Mahahthmahnow Brahma Vishnu parasparam Thayornahnam Nirakartham Than madhye Paramesvaraha. Nishkala sthamba roopena svaroopam Samadarasayath, Thatha sva linga chinnhathvahth Sthambhatho nishkalam Sivaha Svalingam Darasayahmasa Jagatham Hitha Kahmyayah Tadaprabhruthi lokeshu Nishkalam lingam Aisvaram."

Again it says:

"Yadidam Nishkalam stambham Mama brahmatva bodhakam Linga Lakshna yukthathvath Mama Lingam Bhaveth idam Lingam Omkara mantrena veram Panchaksharenatha Svayamevahi Saddravayair Prathish tahpyam Porairapi."

Oh Yogindra, I now desire to hear of the appearance of linga. He says: When Brahma and Vishnu were fighting in former times, for dispelling their delusion the Lord himself appeared before them in the form of a huge pillar, void of parts. As it was marked with His mark it became Linga. For the purpose of doing good to the world, He exhibited his own mark. Thence forward the Nishkala forms the Divine symbol.

The entire Kailasa Samhita is a treatise on Pranava:

"Akahraschapyukahrotha Makahrascha trayam kramahth. Thisro Mahtras samahkyatha Ardhamahtra thathapram Ardhamahtrah Mahesani Bidnu Nada Swaroopinee."

A, then U and M - these three in their order are called the three Mahtras. Beyond these is the Ardhamahtra - oh Mahesani (Parvati) the Bindu and Nada constitute Ardhamahtra.

"Akahrasthu Mahathbeejam rajassrashta chathurmukha ukahra Prakruthir yonihi Satvam palayitha Hari Makahra purusho Bijee Tamassamharako Hara Bindur Mahesvaro Devasthirobhava udahrutha Nadassadasiva Proktho Sarvanu grahaka Prabhu Nada moordhani Samchinthya Parahth paratharassivaha."

The letters A is Mahat (mind), Bija (Semen Virile), Rajas Brahma, the creator, the four faced. The letter U is Prakruthi, Yoni (matrix) Satvam, Hari, the sustainer. The letter A is Purusha, Beejee (the agent or Man) Thamas and Hara the destroyer. The Bindu is Mahesvara, Deva, the Thirobhava. The Nada is Sadasiva is the Anugraha-doer. In the Summit of Nada Lord Siva is to be contemplated.

The Samhita gives six interpretations or rather modes of viewing or understanding Pranava. "Manthro yanthram Devatacha Prapancho Gururevacha Sishyascha Shat padarthanam Esham Artham Srunu priye." The six modes are Mantra, Yantra, Devata, Prapaicha, Guru and Sishya -Listen to their meanings.

"Pancha varna Samashtisyath Mantra poorvan udahbruthaha Sa eva yanthratham praptho Vakshye than mandala kramam yanthramthu Devata roopam Devata visvaroopinee Visvaroopo guru proktho Sishyo guru Vapusruthaha."

The combination of 5 letters is called Mantra. The same obtains a shape or yanthra. I will describe them. The Yanthra or shape is the form of Devata. The Devata is in the world. The Guru is Visvaroopi. The disciple is the body of Guru.

"Hridpundareekam Virajam Visokam Visadam Param Astapathram kesaradyam karnikopari Sobhitham. Adhara sakthi mahrabhya Thrithathvantamayam padam Vichinthy Madhyasthashtasya Daharam Vyoma Bhavayeth Omithyekhaksharam Brahma Vyahharan Mahm Tvayah Saha."

Within the Heart lotus of eight petals shining with Kesaras and Karnika and upon a seat formed of Adharasakti to the end of Atma Vidya and Sivatatvas - the Lord with His Sakthi is to be contemplated by uttering the mantra Om.

Lord Subramanya thus initiates the great Sivadvaitin Vamadeva, who is mentioned in the Aithareya upanishad and in the Brahma soothra "Sastra, Dhruvathoopadeso Vamadevadvaitah.

The Lord says:

"Pranavartha Parignanaroopam thath Vistharadaham Vadami Shad Vidharthaikyaparijanena Suvratha Prathamam mantra roopasyath. Dvithiye yantra Bhavithaha Deva tharthaha Thru theyartha Prapanchartho thatha param chathurtha Panchamorthasyath Gururoopa Pradiasakaha sashto sishyatma rooportho shadantha Pari keethi thaha."

"I will in detail describe the meaning of Pranava in six ways of modes of interpretation. The 1st interpretation is Mantra; the 2nd interpretation is yantra; the 3rd interpretation is Devata; the 4th interpretation is prapancha; the 5th is Guru (teacher) and the 6th is Sishya (disciple). These are the six interpretations for the Pranava.

"Thathra mantra Swaroopam the Vadami muni saththama - "Ahdyasvaro panchamascha Pavarganthasthathapara Bindu mahadwena pancharnah Proktha Vedairnachanyath Ethath samashtiroopohi Vedadissamudahruthaha Nadassarva samashti syath Bindvadyam yachathushtayam Vyashtiroopena samsiddham Pranave Siva Vachake."

Oh great Rishi, I will describe the nature of the Mantra. The primary sound A, the 5th sound U, then the last sound in the pavarga (labials) i.e. M and the bindu and Nada - these are denoted by the Vedas as constituents of Pranava. A combined form of these 5 sounds is called the source of Vedas. The Nada is called Samashtipranava of all the various component parts, while Bindu, M, U and A, are called Vyashtipranava of the Pranava which designates Siva."

"Yantra roopam srinu prajna Siva Lingam Thadevahi Sarvadhasthath Likheth Peetam thadoordvam prathamam svaram uvarnamcha thadoordhvasitham Pavargantham thadoordhvagam. Thanmastha kustham Bindumeha thadoordhvam Nadamahlkitheth. Evam yantram samah likhya Pranavenaiva Veshtayeth. Taduth thenaiva Nahdena Bhindyanadavasahuakam."

Oh wise one! listen to the form of the yantra. That is only Siva linga. At the bottom of all, the peeta must be written, above it should be written the first sound A, the letter U should be written above it. Then M should go above that; on the top of that the Bindu and above it should be written the Nada. Thus writing the yantra it must be encompassed also with Pranava and must cleave it asunder by means of the previously described Nada. The figure thus formed will give Siva linga.

Whom else to think of ?

Thinking place a major role in deciding one's future irrespective of whether that person brings it into action or not. Though the superfluous actions depend on what that person intends to do and is in the control of the person concerned, the actions that happen at the subconscious levels depend mainly on what kind of feelings he is generally under. Whether one sees the repercussions of the thoughts in the immediate future or not he /she would feel it certainly in long run if a proper introspection is made. In fact it may be astonishing to note that even the form and appearance of people may change in accordance with their thoughts. So it becomes very important to lead our thoughts in the way that yields maximum benefit. It should be one of the major aspects due to which our ancestors followed the fruitful procedure of chanting mantras like the shiva panchAkshara. When one keeps thinking all the times about shiva he/she gets the form of shiva (This is one of the liberation state called sArUpyam).

There is a story of a sage and prostitute. A prostitute lived in a house opposite to that of a sage. The sage everyday did the rituals without failure. But his mind was always thinking and lamenting about the prostitution that used to happen in the opposite house. But the thinking of the prostitute was always inspired by the sage and the holy deeds he used to do everyday. She fell sick after some time suffered and died. The sage due to his discipline and rituals lived long and then died. After their death he was taken to Hell while the prostitute was allowed in the Heaven. He was explained that they got the correct prize for their thoughts.

shiva as the pathi who is never affected by the pAsam is always in the state of bliss enjoying in the self. He is the ideal thing for all of us pasus to think of in order to get rid of the bond(pAsam) that makes us suffer. He has thousands of holy names and thousands of graceful forms. If we think only about Him and nothing else and enjoy it indefinitely it is the ideal situation one can ever think of on this earth.

Translation:

Oh! gold like bodied! with the skin of the tiger worn in the waist, on the lightning like red matted hair ornated by the blooming flower konRai ! my Lord ! Oh, great gem ! emerald of mazapAdi ! I won't think of anyone other than you



Thoughts - Greatness in simple form

There was an old lady. Not at all rich. She had no kith or kin to take care of her in that very old age. All she had was only one. The chokkan (Name of Lord shiva in the madhurai temple.). Neither was she a scholar nor did she any ritualistic worship. She earned her basic needs from selling a sweet ball called puttu. All her worship was - everyday before opening the shop and selling the delicious puttu she made, she would offer it to the chokkan. This offering was much more than something shown to the God to bless. She with the heart fully cooked with devotion would call that chokkan about whom many philosophies say very many different things and still could not explain in total but who is for her the beloved Lord shiva simple for the selfless love. To that chokkan she would feed the tasty puttu. It would not be with the vEda mantras, it would not be with the scriptural rituals. But it was with the care that shows up in the closeness. The puttu she offered were more than honey balls. They were dipped in the good honey of her devotion that is a delicacy that can not be got from any beehive. So probably the Lord wanted to taste that in person.

Once when He wanted to get the embracement of devotion from shakti she flooded the kambai river. Now it was the turn of river vaigai. The river started running with flood as if with the vengeance to sink the pANdiya capital itself. The king, worried, summoned at least one person per house to reinforce the embankments on the river to control its wrath. With no body to support her and she not in a position to do that hard physical work whom can she call ? She appealed to her beloved chokkan to take her out of that difficult position. The Lord was probably waiting, who knows !! It, which does not get revealed easily to even the sages who sit for ages meditating on It, came out for a simple love that was unshakable. The Almighty came as a laborer. Not knowing it was her Lord, but thinking it was His grace, van^dhip pAtti employed Him with puttu as the wage. The Lord who was offered the whole puttu everyday took just the ones that were broken into granular size, sat and ate them enjoying it. Even the dEvas gave Him only the poison, but this old lady fed Him with the delicious puttu !

He went to the river bank started playing and slept there !! He is commanding the entire world, who can command Him ? Since He did not work the reinforcements done in the adjacent portions by others were also flushed away by the flood. The king came furious and bet the Laborer with the stick in his hand. Is He a normal person to get beaten and lament in pain ? The stroke that landed in the Omni-present's back was felt by every creature in the entire world. The Lord was not seen. The flood got controlled. The king realized. The old great simple lady vandhi's feelings were unexplainable. The Lord who is called dEva dEva since without It the entire celestial powers cannot exist, came to her hut doorstep and having puttu she offered, got the beat from the king also for her devotion !!! She got His covetable feet. The devotion, whether simple or not, when strong, selfless, stretching to the possible way of expressing and directed on Him, the prize is Lord shiva.

The feelings

This is a beautiful statement of the sage of limitless love, thirunAvukkarachar in the thiruth thANDakam he recited in thiruvaiyARu. This reflects the high spiritual state of that great sage and it shows how the real love for the Lord should be.

The God who transcends everything is so great to be completely understood. Rather It should be felt. For devotees who feel Him, He is simple. It is in fact the crown of all the feelings - the love for Him that establishes the connection with Him. When this love grows, comes out of the clouds of personal benefits to raise over the peaks, the devotees who enslaved themselves to that form of Mercy find the Lord in all their feelings. He who is beyond growth or decay, grows and occupies their hearts and feelings. Whatever be the emotions - happiness, sorrow, anger, submission - everything is directed towards Him. That Almighty is felt like the kid, the mother, the friend, wife / husband to receive all kinds of emotions. It is out of this great love that sundharar even scolds the Lord in "mILA adimai" (thiruvArUr), "koduku venychilai" (thiru murugan pUNdi) songs. The same love could be seen in the "chUduvEn pUNkonRai" (thiru ammAnai) and entire thirukkOvaiyAr where mANikka vAchakar expresses the passion for the husband - that is the Lord Himself. The lust is also enjoyable and leading to salvation if it is aimed at that beautiful Lord shiva.

As the Lord is all the relationships Himself for those who hold His flower like feet all the emotions should naturally run around Him. It is the feelings and emotions that accelerates the human to get elevated or dragged down. If all the feelings are towards that Thief who robs the hearts then there can be no doubt about marching towards liberation. If all the feelings are for the Lord then one always keeps thinking about Him and only about Him. If that naked and always blissful Lord is in all the feelings every moment is enjoyable, every emotion is enjoyable.

[ REFERENCE :-

**Tantra Siddha Maha Yogi Shastrishree Dr.Rupnathji's Works**

**Here is a list of Tantra Siddha Maha Yogi Shastrishree Dr.Rupnathji's Works as known to me.**

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**\*Sarada Bhujangam**

**\*Sivananda Lahari**

**\*Soundarya Lahari**

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**\*Siva-padaadi-kesanta-varnana**

**\*Siva-kesaadi-padaanta-varnana**

**\*Sree Vishnu-padaadi-kesanta**

**\*Uma-Maheswara Stotram**

**\*Tripurasundari Vedapada Stotram**

**\*Tripurasundari Manasapooja**

**\*Tripurasundari Ashtakam**

**\*Devi-shashti-upachara-pooja**

**\*Mantra-Matruka-Pushpamaala**

**\*Kanakadhara Stotram**

**\*Annapoorna Stotram**

**\*Ardha-naree-Natesvara Stotram**

**\*Bhramana-Amba-Ashtakam**

**\*Meenakshi Stotram**

**\*Meenakshi Pancharatnam**

**\*Gouri Dasakam**

**\*Navaratna Malika**

**\*Kalyana Vrishti-Stavam**

**\*Lalitha Pancharatnam**

**\*Maaya Panchakam**

**\*Suvarna Mala Stuti**

**\*Dasa Stuti**

**\*Veda Sara Siva Stotram**

**\*Siva Panchaakshara Stotram**

**\*Siva-Aparadha-Kshamapana**

**\*Dakchinamoorthy Ashtakam**

**\*Dakshinamoorthy Varnamala**

**\*Mrityunjaya Manasa Pooja Stotram**

**\*Siva Namavali Ashtakam**

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**\*Shat-padee Stotram**

**\*Siva Panchakshara Nakshatra Mala**

**\*Dwadasa Ling Stotram**

**\*Kasi Panchakam**

**\*Hanumat Pancharatnam**

**\*Lakshmi-Nrisimha Pancharatnam**

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**\*Panduranga Ashtakam**

**\*Achyuta Ashtakam**

**\*Sree Krishna Ashtakam**

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**\*Praata Smarana Stotram**

**\*Jagannatha Ashtakam**

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**\*Eka Sloki**

**\*Yati Panchakam**

**\*Jeevan Mukta Ananda Lahari**

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**\*Sree Vishnu Sahasranama**

**\*Sanat Sujateeyam**

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**\*Hastaamalakeeyam**

**SOME OTHER BOOKS WRITTEN BY TANTRA SIDDHA MAHA YOGI  
SHASTRISHREE DR.RUPNATHJI ARE GIVEN AS FOLLOWS:-**

**\*The Primal Revelation at the Heart of Civilization**

**\*Krishna Worship: One of Humanity's Most Ancient Traditions**

**\*The Great Blue Spirit Nagi Tanka Skan Skan**

**\*The Lion of Time**

**\*Contacting Vedic Empire Productions**

**\*Rakhi Bond of Love Saves the Life of Alexander**

**\*Ancient Pompeii's Lakshmi Statuette**

**\*Hindu Radio-Breaking the Sound Barrier**

**\*Philippines- A Golden Heritage**

**\*Sympie Gold inlaid Quartz**

**\*Ancient Hindu Mariners and Australian Gold**

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**\*The Blue God of Judaism**

**\*Greek Othrys and the Vedic Adri Montains**

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- \*Ancient Orissa's Links with Rome, Japan, China, Africa and SE Asia**
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  - \*The Sanskrit Dialect Known as English**
- \*Caitanya's Bhakti Movement Empowers India & Humanity**
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**\*Cure For Hypertension**

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**\*Cure For Heart Diseases**

**\*Care For Diabetes**

**\*Care For Cancer**

**\*Cure For Cancer**

**\*Care For Infection**

**\*Cure For Infection**

**\*Care For Vertigo**

**\*Cure For Vertigo**

**\*Care For Schizophrenia**

**\*Cure For Anger**

**\*Care For Anger**

**\*Cure For Hernia**

**\*Care For Hernia**

**\*Cure For Autism**

**\*Care For Autism**

**\*Care For Addiction**

**\*Cure For Addiction**

**\*Cure For Memory Problems**

**\*Cure For Anxiety**

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**\*Cure For Arthritis**

- \*Care For Ageing**
- \*Cure For Ageing**
- \*Care For Skin Problems**
- \*Cure For Skin Problems**
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- \*Care For Depression**
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- \*Cure For Short-Sightedness**
- \*Care For Hypothyroidism**
- \*Cure For Hypothyroidism**
- \*Care For Hot Flashes From Menopause**

**\*Cure For Hot Flashes From Menopause**

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**\*Cure For Excessive Sweating Of Palms & Feet**

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**\*Cure For Lower Back Pain**

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**\*Care For Kid's Memory Power**

**\*Care For Stiff Knees & Knee Pain**

**\*Cure For Stiff Knees & Knee Pain**

**\*Excelling In Sports - Level 2**

**\*Excelling In Sports - Level 1**

**\*Care For Lower Back Pain**

**\*Care For Asthma**

**\*Cure For Asthma**

**\*Care For Baldness**

**\*Care For Food Allergies**

**\*Cure For Food Allergies**

**\*Care For Long Sight**

**\*Cure For Long Sight**

**\*Care For Dandruff**

**\*Cure For Dandruff**

**\*Care For Ulcerative Colitis and Crohn's Disease**

**\*Cure For Ulcerative Colitis And Crohns Disease**

**\*Care For Irritable Bowel Syndrome**

**\*Excelling In Studies - Level 2**

**\*Cure For Baldness**

**\*Care For Tinnitus**

**\*Care For Rapid Recovery From Illness**

**\*Cure For Rapid Recovery From Illness**

**\*Cure For Eczema**

**\*Care For Digestive Disorders**

**\*Care For Sinusitis**

**\*Cure For Sinusitis**

**\*Care For Thyroid Problems**

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**\*Cure For Epilepsy**

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    - Past Life Memories - I Remember Living in Egypt as Cleopatra
      - Karma - What is Karma or Kamma in Buddhism
    - What Is Karma? - About the Karmic Law of Cause & Effect
      - Karma - Hinduism
      - Karma as the Ethical Center - Buddhism
      - Owning Your Actions - Self-Esteem
        - What Is Karma?
        - How Does Karma Affect Me?
          - Is My Family Affected?
          - How Do I Balance?
          - Pinpoint the Issue

- Exercise: Achieving Growth
  - Karma Yoga
  - Law of Cause and Effect
    - Past Life Karma
      - Karma Good
      - Hinduism
  - Basic Tenets of Hinduism
    - What is Dharma?
    - POLL: Does God Exist?
    - Karma - Hinduism
  - What Is Karma? - Past Life Experience
  - Karma - What is Karma or Kamma in Buddhism
    - Owning Your Actions - Self-Esteem
  - Central Concepts of Hinduism: Karma and Samsara - Hinduism
    - Hinduism for Beginners
    - Glossary of Hindu Terms
    - Hindu Baby Name Finder
    - Hindu Festivals Calendar 2012-2050
      - Top 10 Hindu Deities
      - Gods & Goddesses
        - Gurus & Saints
      - Scriptures & Epics
      - Festivals & Holidays

- Temples & Societies
  - Arts & Culture
- Matrimonial & Wedding
- Ayurveda & Healthcare
  - Yoga & Meditation
  - Vedic Astrology
    - hinduism
    - dharma
  - sacred hindu texts
    - bhagavad-gita
  - glossary of hindu terms
  - What is Hinduism?
  - Who is a Hindu?
  - How is Hinduism Unique?
  - When and Where did Hinduism Originate?
  - What are the Basic Beliefs of Hinduism?
  - What are the Main Hindu Scriptures?
  - What are the Major Hindu Gods and Goddesses?
- How To Be an Ideal Hindu
  - Hinduism
  - Judaism Beliefs
  - Christianity Beliefs
  - Hindu Gods Ganesha



•Hindu

•The Vedas: World's Oldest Spiritual Teachings

•All About the Upanishads (Vedanta)

•The Itihasas or Histories: Ancient Hindu Scriptures

•Bhagavad-Gita

•Bhagavad Gita For Busy People

•Learn a Verse from the Bhagavad Gita

•The Mahabharata: Summary

•The Ramayana: Summary

•What is Dharma?

•What is Karma?

•What is Om?

•What is Namaste?

•The 5 Principles & 10 Commandments

•Common Myths About Hinduism

•Reincarnation, Heaven and Hell

•Brahman: The Concept of God

•The Hindu Concept of Time

•The Four Ages of Man

\*Lord Siva

\*Significance of Siva

\*The Trident and the Snakes

\*The Ganges

**\*Siva and his family**

**\*Symbolisim**

**\*Siva and His Titles**

**\*Siva and Tantra**

**\*Aspects of Lord Siva**

**\*Siva Murthy**

**\*Siva As Nataraja**

**\*Dakshinamurthy**

**\*Siva Pariwar**

**\*Famous Saints of Saivism**

**\*Samkara and Shankara**

**\*Shankara, the destroyer**

**\*Siva and the NayanMars**

**\*Namo Naraayana**

**\*Significance of Narayana**

**\*Symbols of Vishnu**

**\*Garuda and Adishesha**

**\*The Ideal King and Ideal Man**

**\*Lord Krishna**

**\*Concept of Avatars**

**\*Matsya & Kurma**

**\*Varaha Avatar**

**\*Narashima Avatar**

**\*Vamana & Parusurama**

**\*Rama & Krishna**

**\*Buddha & Kalki**

**\*Mother of Universe**

**\*Devi: The Great Goddess**

**\*Devi, The Creator**

**\*Parvati, Durga & Sakthi**

**\*Lakshmi, Goddess of Wealth**

**\*Saraswati, Vidya Devi**

**\*Beloved Gods**

**\*Ganesh**

**\*Skanda**

**\*Ayyappa**

**\*Anjaneya**

**•History and Antiquity**

**•Appar**

**•Lord Shiva in Literature**

**•Basava**

**•Basavanna**

**•Daskhinamurthy - the World Teacher**

**•The Lias and Legends of Shiva**

**•Devotees of Lord Shiva**

**•Shaiva Festivals**

- The Trinity
- How to Meditate?
- Kashmir Shaivism
- Kaula Tradition
- Lesser Known Aspects
- Shiva Lingam - Symbolism
  - Manickavasagar
  - The Nataraja
  - The Nayanar Saints
- Secrets of Panchakshara
  - Lingashtakam
  - Saints of Saivism
  - The Saiva Siddhanta
  - Tirumana Sambandhar
  - Shakti Yoga
- The Meaning of Shamkara
  - Saivism and Tantricism
    - Shiva and Vishnu
    - Siva Tattva
  - Siva and his Snakes
  - Sundaramurthy
- The Svetasvatara Upanishad
  - Symbolism in Shaivism

- Tirumular
- The Trident
- Tripurantaka Legend
  - Shiva and Rudra
  - Vira Shaivism
- Who is Lord Shiva?
  - How to Worship
    - \*Siva Glory
    - \*Siva Tatva
  - \*Siddhanta Philosophy
  - \*Philosophy of Symbols
    - \*Siva Tandava
    - \*Siva Sakthi
    - \*Tripura Rahasya
    - \*Siva Lilas
  - \*The Upanishads
    - Aghora
    - Vaishnavism
    - Nath Siddhas
- Sarvam Khalvidam Brahma
  - Aham Brahmasmi
  - Ayam Atma Brahma
- Ekam Evadvitiam Brahma

- Tat Tvam Asi
- Prajnaman Brahman
- Brahma Satyam Jagan Mithya
- Mahavakyas
- Mahavidya Goddesses
- Theory Of Creation
- Hindu Gods
- Hindu Goddesses
- Shraadh
- Yajna
- Havan
- Gotra
- Aarti
- Agnihotra
- Devadasis
- Ishvara In Hinduism
- Devi
- Grihya Sutras
- Dvija
- Hiranyagarbha
- Brahman
- Cremation
- Puja

- Janmotsava
- Shradh
- Anteshti Kriya
- Homa
- Hindu Vrata
- Days of the Week
- Ahalya
- Kachwaha
- Jyotirlinga
- Brahmin Castes in India
- Panchangam
- Ashta Dikpalas
- Astomi
- Brahmaloka
- Sannyasi
- Samakara
- Hindu Sacred Places
- Origin of Hinduism
- Hindu Religious Texts
- Hindu religious leaders
- Marudeva
- Sarvesvara
- Lokas

- Papa
- Maharudra Swahaakaar Yagna
  - Conch Shell
  - Punarjanam
    - Aghori
    - Heaven
- Parting with money after sunset
  - Shraavana
  - Sashtanga
    - Kshama
    - Agrasya
    - Sanskaras
    - Libation
      - Kerari
      - Kusha
    - Maharajas
  - Chandrayana
    - Bhagat
    - Jiva
  - Devarshis
- Months of Hindu Calendar
- Varna System in Ancient India
  - Purohitas



- Hindu Rituals
- Pancharatra
- Gorakhnathis
- Citta
- Ramanandi Sampraday
- Omkaara
- Cult of Draupadi in South India
- Development of Hinduism
- Shaktism
- Places of Worship
- Mantra
- Hindu Iconography
- Teachings of Hinduism
- Kalpa Sutras
- Saura
- Goddess Tara in Hinduism
- Vaikhanasa
- Matangi System
- Basvi System
- Hypnotism
- Aghor Upasana
- Soundarya Siddhi
- Doorlav Tantra Siddhi

- Himalayer Siddha
- Himalayer Sadhak
- Importance of Diksha Sanskar
  - Jagat Saar
  - Importance of Guru
    - \*Kailasa Temple
    - \*To Heaven by Heaven
    - \*Spiritual friendship
    - \*Bodhisattva Vow
    - \*O night, o sweet
    - \*Potuit Decuit Ergo Fecit
    - \*Argala Stotra
    - \*Mysticism and magic
    - \*Namavali
    - \*Chinnamasta's 108 names
    - \*Work as Temple Elephant
    - \*Psalm 19
    - \*Ayat al Kursi - the Verse of the Throne
    - \*Battle with the Angel
    - \*Love Her, Mind
    - \*Mount up with birds
    - \*Six-winged
    - \*God's Answer to Job

**\*What would you like done with me?**

**\*Red Coral**

**\*Tere Ishq nachaiya**

**\*14 Maheshvara sutras**

**\*It is more than possible**

**\*Tell and still it is hidden**

**\*How to tell**

**\*Kun fa ya Kun!**

**\*Hafiz**

**\*St. Francis of Assisi**

**\*Brihadeeswarar Temple**

**\*Through the Pain**

**\*Varalakshmi Vratam**

**\*Mystic and mystification**

**\*Kumkum, Bindu and Sindur**

**\*Ravana's love**

**\*Struggle and Contemplation**

**\*Glory of Night**

**!Tantra Shastra**

**!Nadi Astrology**

**!Live Effects of Stars**

**!Tarot School**

**!Today's Fortune**

!Ayushya Yoga

!Astro-Yogas

!Predictions by Vedic Astrology

!Jupiter in the house Uranus

!Totake (Remedies)

!Mysterious Death

!Use of Gem Stones

!Moon is Best Remedies

!Vedic Marriage

!Career by Rashi

!Diseases by rashi

!SIGNIFICANCE OF STARS

!Chalisa Chanting

!Sundar Kand

!Graha Mantra Chanting

!Meaning of Your Name

!Birth in Ashwini Nakshtra

!Birth in Bharani Nakshtra

!Birth in Kritika Nakshtra

!Birth in Rohini Nakshtra

!Birth in Mrigshira Nakshtra

!Birth in Adra Nakshtra

!Birth in Punarvasu Nakshtra

!Birth in Pukhshya Nakshtra

!Birth in Ashlekhha Nakshtra

!Birth in Magha Nakshtra

!Birth in Poorvaphalguni Nakshtra

!Birth in Uttraphalguni Nakshtra

!Birth in Hasta Nakshtra

!Birth in Chitra Nakshtra

!Birth in Swati Nakshtra

!Birth in Bishakha Nakshtra

!Birth in Anuradha Nakshtra

!Birth in Jyeshtha Nakshtra

!Birth in Moola Nakshtra

!Birth in Poorvashadha Nakshtra

!Birth in Uttraashadha Nakshtra

!Birth in Shravan Nakshtra

!Birth in Dhanishtha Nakshtra

!Birth in Shatbhikha Nakshtra

!Birth in Poorvabhadrapada

!Birth in Uttrabhadrapada

!Birth in Revati Nakshtra

!Birth in Pieces Sign

!Birth in Aquarius Sign

!Birth in Capricorn Sign

!Birth in Sagittarius Sign

!Birth in Scorpio Sign

!Birth in Libra Sign

!Birth in Virgo Sign

!Birth in Leo Sign

!Birth in Cancer Sign

!Birth in Gemini Sign

!Birth in Taurus Sign

!Birth in Aries Sign

!Illness Removing

!How win a Lottery?

!Dreams in Astrology

!The Ritual Fire Offering

!Durga-Saptashati

!Yavnacharya not a Greek Astrologer

!Codes of Rigveda

!Yoga Siddhi

!Meaning Astra & Astrology

!Shakti in Rigveda

!Cosmic Vibration

!Vedic Agni & Illa

!Under standing Tantric Mantras

!The Great Tantra Challenge

# !SECRETS OF THE SAPPHIRE

!House to House

!The Houses and Signs

!Encyclopeadia of Astrology

!Questions and Answers

!Lagna

!About Astrology

!Vedic astrology

!Grahas (planets)

!Rasis (signs)

!Bhavas (houses)

!Chakras (charts)

!Varga chakras (divisional charts)

!Nakshatras (constellations)

!Ayanamsa

!Dasa Systems

!Characteristics of Rasis

!Indications of Rasis

!Characteristics of Planets

!Planetary Dignities

!Planetary Relationships

!Lagnas (ascendants)

!Use of Special Lagnas

!Upagrahas (sub-planets)  
!Vargas (divisional charts)  
!Divisional Chart Significations  
!Insights on Divisional Charts  
!Using Divisional Charts  
!Varga Grouping and Amsabala  
!Significations of Houses  
!30 Days Lesson of Astrology  
!A Controversy  
!Karakas (significators)  
!Arudhas (risen ones)  
!Use of Arudha Lagna  
!Use of Bhava Arudhas  
!Meaning of Arudha  
!Use of Graha Arudhas  
!Graha Drishti  
!Rasi Drishti  
!Graha Drishti vs Rasi Drishti  
!Argala (Intervention)  
!Virodhargala (Obstruction)  
!Use of Argala  
!Yogas (special combinations)  
!Ashtakavarga (eight-sourced strengths)



!Different Strengths

!Shadbala and Astakavarga Bala

!Sahamas (sensitive points)

!Functional Nature

!Baadhakas

!Analyzing Charts

!Marakas (Killers)

!Vimsottari dasa

!Vimsottari Dasa Variations

!Ashtottari dasa

!Kalachakra dasa

!Narayana dasa

!Lagna Kendradi Rasi dasa

!Sudasa

!Drigdasa

!Niryana Shoola Dasa

!Shoola dasa

!Sudarsana Chakra dasa

!Moola dasa

!Transits and natal references

!Transits and ashtakavargas

!Timing with Sodhya Pindas

!Murthis (Forms/Idols)

!Rasi Gochara Vedha

!Taras (Stars)

!Special Nakshatras/Taras

!Sarvatobhadra Chakra

!Casting Annual Charts

!Casting Monthly Charts

!Casting Sixty-hour Charts

!Judgment of charts

!Compressed dasas

!Impact of birthtime error

!Re-interpreted significations

!Using Birthcharts

!Prasna (horary astrology)

!Progressions (taught by Manu)

!Diseases Rectifications

!Who can use Vedic Astrology ?

!Penumbral Eclipse

!Peregrine

!Periodical Lunation

!Phase. (Obs.)

!Phenomenon

!Philosophy

!Philosopher's Stone

!Barren and fruitful

!Benefic and Malefic

!Stars in first House

!Stars in second house

!Stars in third house

!Stars in fourth house

!Stars in fifth house

!Stars in sixth house

!Stars in seventh house

!Stars in earth house

!Stars in ninth house

!Stars in tenth house

!Stars in eleventh house

!Stars in twelfth house

!Sun in 12 Houses

!Moon 12 Signs

!Mars in 12 Signs

!Mercury in 12 Signs

!Jupiter in 12 Signs

!Venus in 12 Signs

!Saturn in 12 Signs

!Rahu in 12 signs

!Ketu in 12 signs

- !Pluto in 12 signs
- !Uranus in 12 signs
- !Neptune in 12 signs.
- " Just Try and See
- " Past Life
- " Sadhana of the Sun
- " Boost Your Brains
- " Santaan Prapti Mangala Sadhana
- " Narayan Kalp Sadhana
- " Jwalamalini Sadhana
- " Parad Ganpat Sadhana
- " Sadhanas for Marriage
- " Are Houses Haunted
- " Paasad Ganpati Sadhana
- " Akshay Paatra Sadhana
- " Dharmaraaj Siddhi Sadhana
- " Sadhana of Sun and Saturn
- " Chhinmasta Sadhana
- "Sadhana for Protection of Health
- "Shree Siddheshwari Sadhana
- "Worship of Shiva (Shivaraatri)
- "108 Divine names " from January
- "Riddance from Evil Spirits

**"Panchanguli Sadhana**

**"Aakarshan Sadhana**

**"Megha Saraswati Sadhana**

**"Kaamdev Rati Prayog**

**"Mahamrityunjay Sadhana**

**"Mahalakshmi Poojan"**

**"Lakshmi Sadhanas of great Rishis and Tantriks"**

**"How to celebrate Diwali"**

**"The Right Way to perform Sadhana"**

**"Diksha for affliction of MARS"**

**"Shraadh Pitra Santushti Sadhana"**

**"Guru Poornima Sadhana"**

**"Gopal Prayog for Children"**

**"Solar Eclipse Sadhana"**

**"Lunar Eclipse Sadhana"**

**"Uchhisht Ganpati Sadhana"**

**"Guru Worship "**

**"Sadhanas using Moti Shankh"**

**"Swadhishtthan Chakra Sadhana"**

**"Quick Acting Bheirav Sadhanas"**

**"Sadhana of planet Moon"**

**"Miraculous Hanuman Sadhanas"**

**"Sadhana to Rid Addiction"**

**"Planet Shukra (venus) Sadhana"**

**"Lama Holi Sadhnas"**

**"Planet Shani (saturn) Sadhana"**

**"Durga Sadhana"**

**"Vaidyanath Sadhana"**

**"Some Simple Yantra Sadhanas"**

**"Amazing Mantras for new Millenium"**

**"Sadhna to get Mental Peace"**

**"Kanakdhara Sadhna"**

**"Another Mahakali Sadhna"**

**"Mahaganpati Sadhna"**

**"Kartikeya Sadhna"**

**"Sabar Lakshmi Sadhnas on Diwali"**

**"Simple Shree Yantra Sadhna"**

**"Sadhna to banish diseases"**

**"Face To Face With Divine Yogi "**

**" Enlightened Beauty "**

**" Gaayatri Sadhana "**

**" Gurutatva Sadhana "**

**" Garbhashth Cheitanya Sadhana "**

**" Priya Vallabha Kinnari Sadhana "**

**" Even You Can See Your Aura "**

**" Telepathy "**

" Happy New Year "

" The Mahavidya Sadhanas "

" The Mahavidya Sadhanas : Mahakali - The Saviour "

" The Mahavidya Sadhanas : Bhuvaneshwari - Bestower of Absolute Power "

" The Mahavidya Sadhanas : Baglamukhi - The Victory Giver "

" The Mahavidya Sadhanas : Tara - The Provider "

" The Mahavidya Sadhanas : Dhoomavati - The Terrifier "

" The Mahavidya Sadhanas : Kamala - The Wealth Giver "

" Jyeshthha Laxmi Sadhana "

" Anang Sadhana for Perfect Health & Vigour "

" Propitiating The Ancestors "

" Sadhana for Successful Married Life "

" Kriya Yog Sadhana "

" Arma Chetna Sadhana "

"Treasured Eruditions of Ancient India"

" A Simple Practice To Get Rid Of Diseases "

"Some Simple Miraculous Charms"

"Mahakali Sadhna"

"Shree Yantra Diksha Sadhna"

Famous Tantra Books Written By Dr.Rupnathji(Dr.Rupak Nath) are given here as follows:-

1. Matsya Sukt Tantra

2. Kul Sukt Tantra
3. Kaam Raj Tantra
4. Shivagam Tantra
5. Uddish Tantra
6. Kuluddish Tantra
7. Virbhadrodish Tantra
8. Bhoot Damar Tantra
9. Damar Tantra
10. Yaksh Damar Tantra
11. Kul Sharvashy Tantra
12. Kalika Kul Sharvashy Tantra
13. Kul Chocramani Tantra
14. Divya Tantra
15. Kul Saar Tantra
16. Kulavarand Tantra
17. Kulamitr Tantra
18. Kulavati Tantra
19. Kali Kulavaan Tantra
20. Kul Prakash 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. Kalp 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 Deveswar Tantra
20. Sammanan Tantra
21. Gopiniay Tantra
22. Brinaddautami 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. Gavakshy 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. Brihddhamal Tantra
63. Siddh Yamal Tantra
64. Kalp Sutrah Tantra.etc.

**For other Important Books By Great  
Scholar Maha Yogi Paramahansa  
Dr.Rupnathji [See other Websites.]**

Shastrishree Rupnathji (Dr.Rupak Nath) is a Tantra Siddha Maha Yogi since his birth. He is the master of ashta siddhis, radiant light of Yoga knowledge, salvator for mortal beings on earth and capable of giving them the divine experiences, master of masters, immortal. His birth was predicted thousands of years ago in Nadi Grantha. Siddha Yogi Rupnathji has Vak siddhi meaning whatever he says has the

power of turning into reality. Tantra Siddha Maha Yogi Shastrishree Rupnathji (Dr. Rupak Nath)'s life is surrounded with numerous stories about miraculous deeds he has performed. There is no doubt that Tantra Siddha Maha Yogi Shastrishree Rupnathji (Dr. Rupak Nath) is a highly realized yogi who has acquired many Siddhis and has the miraculous powers at his disposal, which he uses discriminately only for the propagation of Dharma.

Avadhuta Maha Yogi Paramahansa Dr. Rupnathji of India is a most divine Guru, possessing unique spiritual powers. He was, and still is, famous throughout India as an extraordinary saint. He always revelled in His own joy, identifying Himself with the entire universe. He is completely detached from all his actions and lived frugally. He is a divinely intoxicated yogi and is a born Siddha ('Perfect Master'). After wandering across the length and breadth of India on foot.

A Siddha Guru is a spiritual teacher, a master, whose identification with the supreme Self is uninterrupted. The unique and rare quality of a Siddha Guru is his or her capacity to awaken the spiritual energy, kundalini, in seekers through shaktipat.

Maha Yogi Paramahansa Dr.Rupnathji is a Siddha Guru who walked the path of yoga under the guidance of his Guru. Maha Yogi Paramahansa Dr.Rupnathji received the power and authority of the Siddha Yoga lineage from his guru before he passed away in 1985. He teaches the Siddhas' message that the experience of divine consciousness is attainable in this human body. Maha Yogi Paramahansa Dr.Rupnathji constantly points us back inside ourselves, where this state is both possible and accessible.

As a Siddha Guru, he carries out his mission of awakening seekers to their own potential for enlightenment by bestowing shaktipat. Through his teachings and his writings and through



Siddha Yoga teaching and learning events and study tools, he guides students on this mystical journey toward God, helping them move beyond their own limitations and reach the goal. Maha Yogi Paramahansa Dr.Rupnathji expresses a great love and reverence for children as the holders of our future and has written books and songs expressly for them.

His teachings are made available for seekers of all ages, around the world, through the work of the Rupnathji Foundation. In his Siddha Yoga Message for the year 1995, Maha Yogi Paramahansa Dr.Rupnathji describes the essence of her vision for all human beings:

Maha Yogi Paramahansa Dr.Rupnathji, one of the most revered Siddha Gurus of the modern era, is a janma siddha—one born with the full realization of his own divine nature. From an early age, Maha Yogi Paramahansa Dr.Rupnathji spontaneously manifested his mastery of atma jnana—knowledge of the Self.

**Born in the North-East Indian state of Assam, Maha Yogi Paramahansa Dr.Rupnathji, as a young man, traveled on foot throughout India. As his reputation as an enlightened master and miraculous healer spread, crowds of seekers were drawn to his wisdom and blessings. Eventually, by the mid-1990s, he settled in the village of Cachar in the state of Assam. Out of honor and respect his devotees began to call him Siddha Rupnathji, a title that means 'the Magical Guru; the venerable one; the great one.' He always directed people to turn within and meditate.**

**Maha Yogi Paramahansa Dr.Rupnathji also undertook many philanthropic works. Over the next decade, he transformed the village by educating the villagers; feeding, clothing, and schooling the children; and providing for the building of roads and local facilities.**

**In 1996, Maha Yogi Paramahansa Dr.Rupnathji asked Swami Juktananda, one of his main disciples, who was later to**

become his successor, to settle nearby in Bikrampur Village. Maha Yogi Paramahansa Dr.Rupnathji is known as Baba, so the devotees began to affectionately refer to Maha Yogi Paramahansa Dr.Rupnathji as Yogi Baba, which is Hindi for 'Sadhu Baba.'

Maha Yogi Paramahansa Dr.Rupnathji's core teaching is:

**The Heart is the hub of all sacred places. Go there and roam.**

This foundational Siddhi Yoga teaching has guided generations of students on the Siddhi Yoga path.

In truth, the gift of life must always be recognized and never be taken for granted. Why is life so precious? In Siddha Yoga philosophy, we recognize that in this human life we have a rare opportunity. We can transform an ordinary perception of this universe into an extraordinary vision. To be on this planet and to behold the universe from the divine perspective is a sign of an illumined heart. To put this vision to best use in the best way possible is a human being's highest duty.

Siddha Yogi Rupnathji has Vak siddhi meaning whatever he says has the power of turning into reality. Vak means speech or voice, so Vak Siddhi literally means accomplishing a pure ability to use words. Attaining mastery of it, Siddha Yogi Rupnathji gains the ability to make changes to the physical material universe. Vak siddhi depends upon pure intentions. Vak siddhi means whatever one speaks turn to be true. Yes, God only gives power to those who have pure intentions and the feelings of harmlessness to everyone. Practicing Satya will bring one naturally to Vak Siddhi. "The word is a force; it is the intent. That is why our intention manifests through the word no matter what language we speak." The vak siddhi gave Rupnathji the power to make whatever he say or think turn out to be true. In other words, Siddha Yogi Rupnathji got the power to accomplish things by mere thought. This is also known as psychic speech. Using 'Saraswathi siddhi' (the siddhi by which the essence of great scriptures becomes known to him) along with

**'Vak siddhi' (the siddhi of superlative communication) Siddha Yogi Rupnathji can cast a strong impression in the minds of people as regards imparting knowledge and virtue to them. People who hear the words or read material written by the Siddha Yogi Rupnathji proficient in this siddhi become mesmerized and willfully compelled to follow his instructions or directions. Siddha Yogi Rupnathji is so impelled and charmed by the vivacity and clarity of the words that they immediately consent from within to abide by his advice. Knowledge and truth flow seamlessly and effortlessly from the mouth of Siddha Yogi Rupnathji like the clear waters of a free flowing river. There is great impact on people when he uses this siddhi. Using this siddhi, Siddha Yogi Rupnathji can turn a non-believer of God into a believer, a worldly man into one spiritually minded (if possible in the recipient's karma). With his words, he can turn an evil and dishonorable person into one who adopts the principles and tenets of 'Dharma' (righteousness). It is not possible for people to find fault or go**

against the teachings of such a Yogi, for his words are a reflection of 'Saraswathi' (The goddess of knowledge) and backed by the absolute truth of Brahman (Almighty). Siddha Yogi Rupnathji possesses the ability to bestow the eight siddhis and the [[nava nidhi]] (nine types of wealth).

Shastrishree Rupnathji(Dr.Rupak Nath) is a Tantra Siddha Maha Yogi since his birth. He is the master of ashta siddhis, radiant light of Yoga knowledge, salvator for mortal beings on earth and capable of giving them the divine experiences, master of masters, immortal. His birth was predicted thousands of years ago in Nadi Grantha."A Yogi is greater than an Ascetic, greater than an Empiricist and greater than the fruitive worker. Therefore, in all circumstances be a Yogi and to be a Yogi search for a Real Satguru by mercy of whom a soul engaging itself with sincere endeavor in making further progress being washed of all contaminations in due course of time, ultimately attains the supreme goal i.e. SALVATION."Tantra Siddha Maha Yogi Shastrishree

Rupnathji(Dr.Rupak Nath)'s life is surrounded with numerous stories about miraculous deeds he has performed. There no any doubt that Tantra Siddha Maha Yogi Shastrishree Rupnathji(Dr.Rupak Nath) is highly realized yogi who has acquired many Siddhis and have the miraculous powers on his disposal, which he used discriminately only for the propagation of Dharma. Tantra Siddha Maha Yogi Shastrishree Rupnathji(Dr.Rupak Nath) commanded respect for yogis at every place he has visited, and his ways to make this happen is very unconventional, Unpredictable and incredibly powerful, Tantra Siddha Maha Yogi Shastrishree Rupnathji(Dr.Rupak Nath) is as alive God amongst people, who knows the past and future and who able to bless and punish, both things which he frequently used to do. Tantra Siddha Maha Yogi Shastrishree Rupnathji(Dr.Rupak Nath) is highly spiritual person, and for him there is no any difference between mighty Kings and simple people, as well as between gold and stones. Since young age Tantra Siddha Maha Yogi

**Shastrishree Rupnathji(Dr.Rupak Nath) has been famous for performance of different miracles and there exist lot of stories connected with his childhood, which is impossible to mention in this short space.The life of Tantra Siddha Maha Yogi Shastrishree Rupnathji(Dr.Rupak Nath) is full of so many different miracles he has performed, that it is impossible to mention all of them in this short article, for a separate book would be required to mention all of them.**

**DR. RUPAK NATHJI (DR. RUPAK NATH)**