

GOVINDA DAS AGHORI
AGHORA

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To the Mother, to the Guru,
to those who thirst for knowledge.

AGHORA

वेदा न लोका न सुरा न यज्ञा वर्णाश्रमो नैव कुलं न जातिः ।
न धूममार्गो न च दीप्तिमार्गो ब्रह्मैकरूपं परमार्थतत्त्वम् ॥

vedā na lokā na surā na yajñā varṇāśramo naiva kulam na jātiḥ
na dhūmamārgo na ca dīptimārgo brahmaikarūpaṁ paramārthatattvam

There are no worlds, no Vedas, no Devas, no sacrifices,
no castes, no family tribes, no nationalities,
no smoke-path, no shining-path.
There is only the highest Truth, the Absolute Brahman.

(Avadhut Gita)

The Aghoris are one of the principal Indian traditions and the most extreme and fascinating form of the Tantra. Dattatreya, a divinity that includes the Trimurti Brahma, Vishnu and Shiva, are considered to be the founder of this school.

The sanscrit term Aghora is the combination among two words and has various meanings: A is a negation; Ghora is the obscurity of the ignorance, but it also means intense, deep; Aghora therefore means Light, absence of obscurity, awareness, but it also symbolizes a style of life where a person of the Aghori tradition doesn't have intense or deep feelings, it doesn't make difference among the various feelings, seems to be indifferent to the various stories of the life.

Aghora is also a path (Sadhana) within Tantrism.

I would say that we could simply define an aghori as the one who follows the path of the Aghora. A path of evolution and spiritual realization that starts from the most animalistic, grossest aspects of the human being and stage after stage evolves into what can be called a liberated soul. From Pashu (Animal) to Vira (Hero), to Dīvyā (Divine), to Bāla (Child), Unmatta (Crazy), Pishacha (spirit) and Avadhut synonymous with Ascetic, Renunciate, of one who has gone beyond one's feelings and worldly obligations, which went beyond all that is pure or impure, beyond all duality and differentiation. The Avadhut is the One who sees the One in everything.

The procedures of these Sadhanas are secret (Gupta) and personal, handed down only from Guru to disciple, without the loving guidance of the Guru they can become very dangerous for one's mental health. In Vamachara tantra we walk a razor's edge, it is a direct and straight path, but a small mistake can prove to be fatal.

It is said that Aghoris drink liqueurs, smoke ganja, eat meat (in some rites also human meat); they use a human skull as a bowl, they wander among the funeral pyres, meditate at night and don't have any sex inhibition. This path seems to be detached completely from hinduist philosophies and it deceives the true nature of this little known reality in the indian sadhus (ascetics) panorama. The ritual practices of the Aghori are symbols of their non-dualistic beliefs. The corpse upon which they meditate is a symbol of their own body and transcendence of the lower self and realization of the Supreme Self.

They are also known for their knowledge of magic arts; many people believe they owns magic powers and it is not difficult to hear histories of miraculous recoveries. Among the people, the word Aghori always arouses a mixture between respect and suspect; anyway they also have many devotees among the various religion present in India. Together with an Aghori you can easily found Hindus, Sicks, Muslims, Jains, Christians or other.

In reality when we are together with these sadhus seems to be in front of a mystical crazy person, The Fool of the tarots, all the rational thoughts seem to fade away for leaving place to an intense spiritual experience, over every duality.

The death's theme, so recurrent among the Aghoris, constantly reminds us our mortality but it is also a challenge to transcend the duality between life and death. Breaking every mental scheme, going over every taboo makes aware of the illusion of this world and becomes a path toward the liberation (*moksha*), the realization of the self with the absolute one. Also the conventional Hindu distinction among pure and impure for the Aghoris is an illusion.

The site proposes to spread and to let know the Aghori culture too often misunderstood and stigmatized as one dark "sect". It doesn't absolutely want to make proselytism in accord with the conviction that any religion is pure illusion, fruit of mental conjectures and that in sum it estranges the man from the native spiritual message.

HISTORY



Dattatreya, a divinity that includes the [Trimurti](#), *Brahma* (the Creator), *Vishnu* (the Preserver) and *Shiva* (the Destroyer), is considered the founder of this school.

It is represented as an ascetic with the three heads of *Brahma*, *Vishnu* and *Shiva* together with four dogs that represent the four Veda. He has in the hands some objects of spiritual meaning:

kamandal (water's-pitcher);

japamala (rosary);

damru (drum);

trisul (trident);

shankar (shell);

sudarshan (disk).

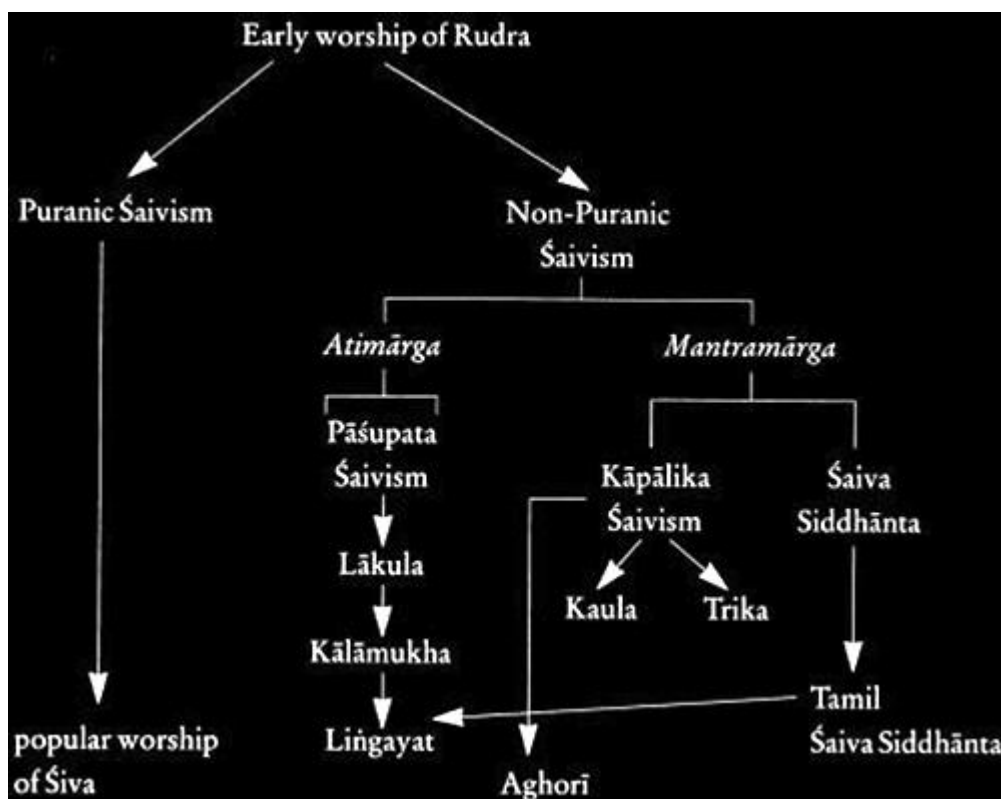
Damru and *trisul* are in association with [Shiva](#), while the disk and the shell with [Vishnu](#). Pitcher for the water and rosary are the few possessions of an ascetic.

Dattatreya's parents were a very devoted couple and practised many *tapasyas* (austerity) to get a very desired child. His mother wanted intensely her child to be the incarnation of the *Nirguna Parabrahman* (the Supreme Brahman without form). But since it was impossible that the without-form could take a form, *Brahma*, *Vishnu* and *Shiva* granted her that her child would have been their child embodying all three the divinities.

Dattatreya is considered the highest expression of the ascetic, of the renouncer, since He has known how to draw from every thing the suggestion for the deepest meditations. Also something considered by everybody meaningless or negative, can teach us a lot. In his *Avadhut Gita* He said he had [24 Gurus](#): the earth, the water, the fire, the wind, various animals, etc. That's how he learned the various virtues, finding the spiritual education through these and other natural phenomenon.

"There are no sacred writings, there are no sacrifices, Gods, religions, there are no colors, there are no levels, there are no classes, there are no groups, there is neither some dark path nor some bright path, last reality is only the beauty of the spirit." ([Avadhut Gita](#))

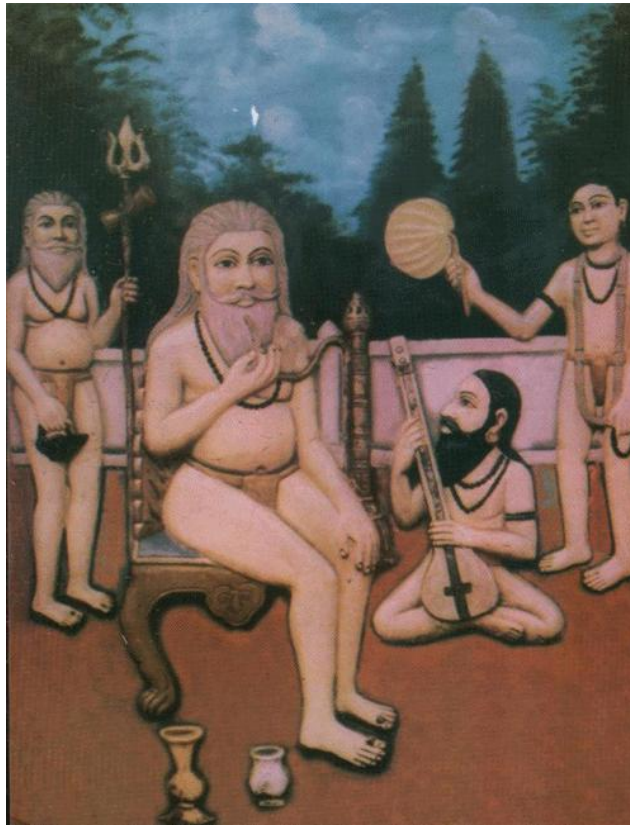
In reality is difficult to draw a historical map of the Aghori babas. There are no official figures. Few and veiled of mystery are the news on their account. The few news that we have come from Persian sources of 1500 D.C. and from English relationships of the XVIII century. Besides this philosophy of life trespasses sometimes on other mystical schools (as the Sufis for es.), taking some techniques of meditation of it and weaving them with others. Some Aghoris have also had muslim guru or of other faiths. Despite this, the Aghoris represent an ancient tradition and there have been periods in which this particular family of sadhu has been very numerous. Today the devotion to these babas is largely practiced among the Indian middle class.



The most greater center is the *Kina Ram Ashram* and in the fields of cremation in Varanasi (Benares), center of important pilgrimage for the devoted Aghoris. *Kina Ram* is a sadhu lived in the '700 and considered to be an incarnation of Shiva.

It has esteems that to the beginning of the '900 in all Varanasi there were not more than 300 Aghoris while to our days they esteem only an about twenty, in the whole India perhaps a hundred.

Kina Ram



Baba Kina Ram was one of the greatest saint in India. Born at Ramgarth village of Chandauli district of Uttar Pradesh in a zamindar (official employed by the Mughals to collect taxes from peasants) family of Akbar Singh and Mansa Devi. He showed sign of divinity from the very beginning. He had no interest in mundane activities of day to day life but showed inclination towards renunciation and reclusive life style that really worried his parents who married him at an early age but the newlywed bride died before second marriage (*Gavamā*). Baba Kina Ram left his house just after this incident and got himself initiated by Baba Shiva Ram. Later on he traveled throughout India and visited all the major pilgrimages.

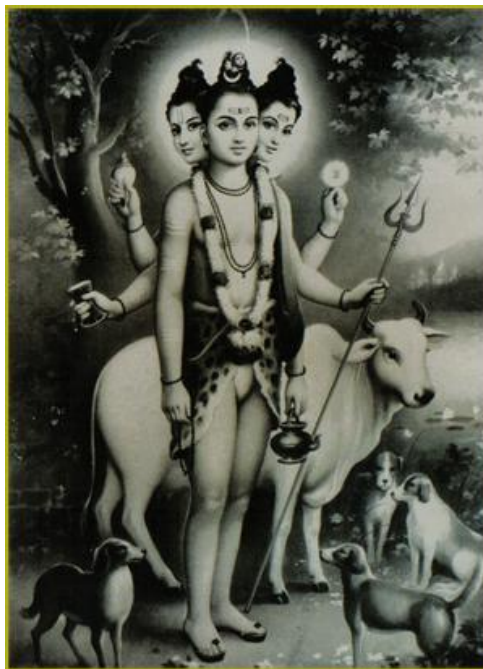
He practiced severe sadhana at Baluchistan in the temple of Mata Hingalaj, who directed him to Girnar mountain in Gujarat and thereafter he was told to proceed to Varanasi. At Girnar, he had darshan of Bhagwan Dattatreya and attained divine siddhi (power). Baba Kina Ram set a fire to Agneya Rudra at Krim Kund which had been burning for the last 400 years. Bija Ram and Ram Jeyawan were his famous disciples.

During Mughal rule the society was plagued with several iniquity. Baba Kina Ram opposed the tyranny of local rulers and taught people to rise above caste, creed and sectarian views. He showed miracles to prove that a true saint transcended human power and could not be cowed down by rulers or kings who led luxurious life. The stories of his miracles are very famous in North India. He was laid to rest in the lap of Mata Hingalaj at Krim Kund and thereafter the charge of ashram passed on to Bija Ram.

Clans

KALI KULAM ↓		TARA KULAM ↓		SHRI KULAM ↓			TRIPURA KULAM ↓		
KALI ↓	DHUMAVATI ↓	TARA ↓	CHINNAMASTA ↓	BAGALA MUKHI ↓	MATANGI ↓	KAMALA ↓	TRIPURA SUNDARI ↓	TRI BHUVANESVARI ↓	TRIPURA BHAIRAVI ↓
AGHORA PANT ↓		VAMA PANT ↓		SHRI PANT (ANANDA NATH) ↓			TRIPURA PANT ↓		

ANANDA BHAIRAVA NATH



THE 24 NATURAL GURUS OF DATTATREYA

- | | | |
|---------------------------|----------------------------------|-----------------------------------|
| 1) PRITHVI (mother earth) | 9) AJGAR (python) | 17) PINGALA (a courtesan) |
| 2) VAYU (wind) | 10) SINDU (ocean) | 18) KURARAPAKSHI (a bird of pray) |
| 3) AKASHA (space - sky) | 11) PATANGA (bugs) | 19) BALAK (children) |
| 4) JAL (water) | 12) BHRAMAR (black bee) | 20) KUMARI (virgin) |
| 5) AGNI (fire) | 13) MADHUKSHIKA (honey-gatherer) | 21) SHARAKRIT (arrow maker) |
| 6) CHANDRA (moon) | 14) GAJ (elephant) | 22) SANF (snake) |
| 7) SURYA (sun) | 15) MRIG (deer) | 23) MAKADI (spider) |
| 8) KAPOT (pigeon) | 16) MIN (fish) | 24) BHRINGI (a species of wasp) |

In the Uddhava Gita, a song embedded in the Bhagavata Purana (11.7-9), Dattatreya tells King Yadu about his 24 unusual gurus:

1. The Earth

The Earth is disrespectfully trodden on by all creatures but bears them all without complaint. So from Her, I learned to accept all of life's pleasures and pains with forbearance.

2. The Wind

Wind is of two types, Prana refers to the internal life forces and Vayu refers to the external movement of air. Prana is in all bodies but takes on the shape and form of the particular body it is in. Vayu passes everywhere but does not remain in one place. So from Prana and Vayu I learned to avoid attachment to any place but to adapt to wherever I might find myself.

3. Akasha

Akasha is one and all-pervading. From it I learnt that Brahman is one and all-pervading.

4. Water

Water purifies and sanctifies. From it I learnt to be a source of purity and sanctity.

5. Fire

Fire burns things leaving only their essence. From it I learnt that a yogi should see in beings not all the false opposites like rich-poor, old-young, high-low, but only the Atma which is the essence.

6. Moon

The one and same moon appears to go through changes, waxing, waning etc. From Him I learnt that the one atman only appears to go through changes such as birth and death.

7. Sun

The Sun through most of the year draws up moisture but during the monsoon the weather cycle results in all that moisture being released as rain. Thus all the living things are nourished. So from Him I learned to gather up all the energy normally dissipated in the body due to *avidya* (ignorance) and expend it in *tapas* (austerity) which lead to *jñana* (knowledge).

8. A pigeon

The *Kapot* is a kind of bird like a pigeon. It only has one mate which it pairs with for life. Once in a forest there was a *Kapot* who built a nest together with a female of the species. For years they lived together, laughing and having fun in each other's company. The female *Kapot* laid eggs that hatched into babies who were their parents pride and joy. Once, when the pair was out to find food for their children, a hunter came by and snared the chirping young ones in his net. The parents returned at that moment and seeing the fate of her offspring, the mother rushed towards them only to be caught herself. Seeing this father bird began to reflect: "I had the perfect life with all material comforts and a loving family. Now it is all gone so what is the point of living?" Despondent and unaware, he didn't notice the hunter coming after him until it was too late and he too was caught. From this I learned that although pleasure is found in this world, it is transient and ends in pain. So it is better to renounce it.

9. A python

The python is a big snake that is rather lazy. Instead of hunting for prey it just lies there and waits for prey to come to it. From it I learned not to seek to feed one's appetite but to accept whatever comes one's way.

10. The ocean

From close up the ocean is roiling with waves but from a larger perspective it is perfectly still. Furthermore though all the rivers of the world empty into the ocean it never becomes full. From it I learned that the vrittis of the mind (modification of the mind) and the agitations of the outside world though seemingly violent and unceasing become nothing but stillness in Brahman.

11. An insect

A moth or other insect is irresistibly drawn towards light even when as in the case of a fire it will destroy itself. From it I learned that the foolish seeker after desires will become a slave to them even to the point of self-destruction.

12. A black bee

A bee flits from flower to flower to collect its essence as food and the flower is not harmed by it. From it I learned that a sannyasi should not trouble a particular patron by depending on him even though it is the *grihastha dharma* (householder duty) to provide *bhiksha* (alms) to sannyasis but go from house to house to lessen the burden.

13. A honey-gatherer

Honey comes from another smaller species of bee. Like the bumblebee it collects nectar from flowers for its food but unlike the former, it stores it up as honey in its hive. There it becomes a target for theft by bears and other animals, farmers etc. From it I learned that one should not store up food and wealth but only keep enough to stay alive for the moment.

14. An elephant

The elephant is a mighty beast; very hard to capture but it has one weakness. In the rutting season the smell of a female elephant will drive it wild and it will rush headlong to the source of that smell. A skillful hunter can use that to trap it. From this I learnt that even those who are mostly unswayed by desire can be laid low if they have some lingering vice. So desire must be uprooted completely.

15. A deer

A deer is also hard to catch because it can run so swiftly. But the beguiling sound of a flute mesmerizes it into inactivity where a hunter can trap it. From this I learnt that a yogi must stay away from music and other things that exist only to beguile the senses lest he become ensnared in samsara. (Bhajans and other types of devotional or meditative music are ok though because they have the opposite effect.)

16. A fish

A fish is protected from hunters by living in the deep water. But clever humans attach bait to fishing lines. The fish gets caught on the hook in the very mouth that greedily relished the taste of the bait. From it He learned that one should only take food which is sattvika and avoid that which is only cooked in order to excite the palate.

[Some of these examples show the dangers of relying on the senses. The moth met its doom due to sight; the elephant due to smell; the deer due to sound; and the fish due to taste. A wise man controls all the senses.]

17. Pingala the courtesan

In Videha there lived a courtesan named Pingala. Each night she would dress in her finest most alluring clothes and ornaments and stand in the doorway of her home enticing passing men to come and spend the night with her for money and pleasure. One night many men passed by on the street and she watched them thinking "oh this one is rich" and "oh that one is handsome" but nobody came to her. As the hours wore on she became more and more depressed and anxious. Eventually she gave up waiting for a lover altogether. And then she had an illumination. She realized she did not need the attention of others for happiness and sadness occurs within. From then on she decided to live a disciplined and moral life. And that is the lesson I learned from her.

18. A bird of prey

A small bird of prey found some carrion and rushed away with it, constantly in fear that it would be taken away. Sure enough, a group of larger birds of prey who had no meat of their own came and stole it away from him. Unexpectedly the small bird of prey felt relief that he no longer had to worry about protecting the carrion. From this I learned that possessions only make one fearful of their loss and it is better to renounce them all.

19. A baby

A baby has no sense of respect or offense. It may laugh or cry or sleep or wake but these are all fleeting states which are forgotten as they pass. From this I learned that emotions are transient and, like a baby, a yogi should just let them pass over him and be forgotten.

20. A young woman

A girl was of marriageable age and the parents of a suitor were to come and visit her. But they arrived unexpectedly when the girl's own parents were away. So she welcomed them herself and quickly went into the kitchen to prepare something for them to eat. As she was grinding the flour, the many bangles on her wrists began clashing. The girl stopped, thinking "By hearing this sound, the guests will know I am preparing food myself" [and therefore that the family is poor.] So she removed all but two of the bangles and began grinding flour again. Still their sound could be heard. So she took one more off and was able to complete her task in quiet. From her I learned that wherever there are lots of people there will be unnecessary talk and gossip. Even with only two there will be the same.

It is better to be by oneself and take a vow of silence.

21. An arrow-maker

A certain arrow-maker supplied his weapons for the army of a king. He prided himself on his work and once was so engrossed in it that when the king came by he failed to see him let alone salute him. From him I learned that a yogi should meditate with complete one-pointed focus like the tip of an arrow. Only such *dhyana* (meditation) leads to the supreme goal.

22. A snake

A snake lives a solitary life, it does not remain in one place, it is silent in movement, it does not build any kind of residence but finds shelter in whatever cave or hole etc. is available. From it, I learned the code of conduct of a muni. To live alone, wander from place to place, not to engage with other people but pass silently, and to find shelter in any place.

23. A spider

A spider secretes raw material from its body and then swallows it again to create silk threads which it uses to create elaborate webs. From it I learned that Brahman expands the material universe from itself and as Ishvara creates, maintains, and destroys it from His own Maya.

24. Bhringi (a species of wasp)

There are some species of wasp that can actually trap small insects such as aphids and use them as sort of farm animals or even a place to lay their eggs. One such insect was trapped in this manner and out of fear began serving the wasp gradually identifying more and more with it until eventually it began to think it was a wasp! From it I learned that feelings such as fear or love or lust for power can alter our self-identity but knowledge of the true nature of the self only shines when such feelings are given up.

Thus Bhagavan Dattatreya, the Yogeshwar and Avadhuta related his 24 gurus.

Then he added that there is a 25th.

25. The Atma

Dattatreya said: "All these Gurus who bestowed their knowledge upon me were not external, but only aspects of my own Self so it this Self, this Atman which is not different than Brahman, immortal and pervading all which is the true form of the Guru."

At that King Yadu fell at his feet. Accepting the king's salutations, Dattatreya blessed him and continued his wanderings.



The symbols of Dattatreya

The cow is the Mother Earth and Dharma. She is *Kamadhenu* the wish-fulfilling cow.

The four dogs symbolize the four Vedas, the repositories of spiritual wisdom.

The trident indicates that He has transcended the three gunas, which constitute the illusory world: Sattva - illumination, Rajas - activity and Tamas - inertia.

The *Sudharshana Chakra* indicates that He is beyond the cycles of time that is past, present and future.

The Conch represents the eternal sound AUM, which is the sound manifestation of God, as well as the vital principle within us and the universe.

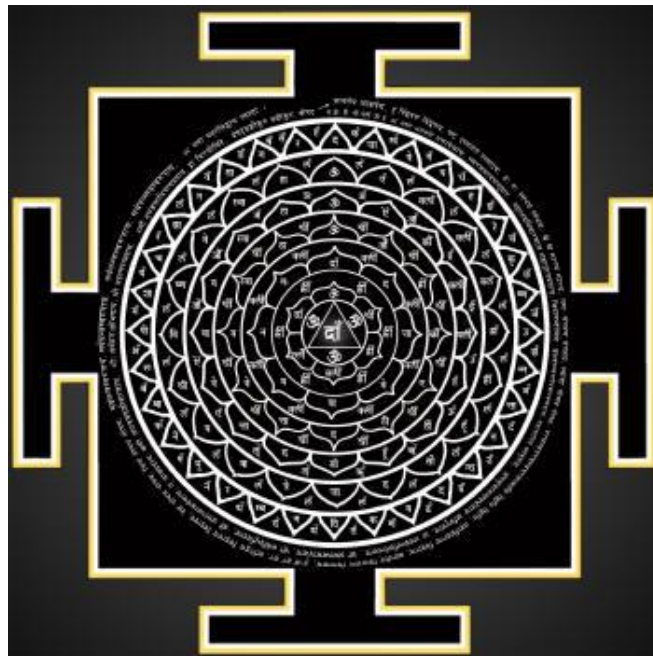
The Bhasma ashes indicate his detachment (*vairāgya*) and its purity. The ashes symbolize the fleeting nature of all matter.

The begging bowl teaches us that we should share our wealth and food with others.

The rosary (*japa-mala*), reminds us that our first duty is to chant the holy name of the Lord and meditate on Him.

Shri Dattatreya, to bless His devotees, wanders in the guise of a guest at lunchtime. That is why it is said that a guest should be treated as an incarnation of Dattatreya.

Dattatreya Yantra



Shri Dattatreya Kavacham

Sripaada: paatu me paadaa vuru siddhaasana stithaa: |
Paayaat digambaro guhyam nruhari: paatu me katim || 1 ||
Naabhim paatu jagatsrashto daram paatu dalodara: |
Krupaalu: paatu hrudayam shadbhuja: paatu me bhujou || 2 ||
Srakkundii shoola damaru shankha chakra dhara: karaan |
Paatu kantham kambukantha: sumukha: paatu me mukham || 3 ||
Jivhaam me vedvaak paatu netre me paatu divyadruk |
Naasikaam paatu gandhaatmaa paatu punyasravaa: srutii || 4 ||
Lalaatam paatu hansaatmaa shira: paatu jataadhara: |
Karmendriyaani paatviisha: paatu dyananendriyaanyaja: || 5 ||
Sarvantaronta: karanam praanaanme paatu yogirat |
Uparishtaad adhastaachcha prushthata: paarshvatograta: || 6 ||
Antarbahishcha maam nityam naanaarupa dharovatu |
Varjitam kavachenaa vyaatsthaanam me divyadarshana: || 7 ||
Raajata: shatruto hinsraad dushprayogaa ditoghata: |
Aadhi vyaadhi bhayaartibhyo dattatreya: sadaavatu || 8 ||
Dhana dhaanya gruha kshetra strii putra pashu kinkaraan |
Dyanaatiishcha paatu nityam me anasuyaanaanda vardhana: || 9 ||
Baalonmatta pishaachaabho ddunit sandhishu paatu maam |
Bhoota bhoutika mrutyubhyo hari: paatu digambara: || 10 ||
Ya etat data kavacham sannahyaad bhakti bhaavita: |
Sarva anartha vinarmukto grahapiidaa vivarjita: || 11 ||
Bhoota preta pishaachaadyair devair apyaparaajita: |
Bhuktvaatra divya bhogaan sa dehaaAnte tat padam vrajet || 12 ||
Iti P. P. Shri Vasudevanand Saraswati virachitam Shri Dattatreya Kavacham sampurnam

1) Shri Laxmi stays at the feet of Shri Dattatreya. Hence let Shri Dattatreya protect my feet. Let Shri Dattatreya who sits in Siddhasana posture, protect my thighs. Let Digambar protect my anus and my reproductive organs. Let Nruhari protect my waist.

2) Let Jagatsastra protect my navel. Let Dalodara protect my stomach. Let Krupalu protect my heart. Let Shatbhuj protect my shoulders.

3) Shri Dattatreya has held Mala, Kamandalu, Trishula, Damaru, Shankha and Chakra in his six hands, Let my hands be protected by him. Let Kambukantha protect my throat. Let Sumukha protect my mouth.

4) Let Vedvak protect my tongue. Let Divadruk protect my eyes. Let Gandhatma protect my nose. Let Punyashrava protect my ears.

5) Let my forehead be protected by Hansatma. Let my head be protected by Jatadhara. Let my organs which work for me by Ishwara and my organs which give me knowledge be protected Aja.

6) Let my conscience be protected by Sarvantara. Let my Pranan be protected by the king of Yogies. Let Yogiraj protect me from all ten directions.

7) Let Shri Gurudev Datta who can take many forms/incarnations; protect me in and out of the house/body. Let anything which is not covered by this Kavacha, be protected by Divadrushti.

8) Let Gurudev Datta protect me from tyrant government, enemies, wild animals, bad things performed to trouble me, my sins, mental diseases and disease of my body, and all other troubles, difficulties.

9) Let son of Anusuya protect my money, food, my house, my wife, my children's, my pets, my servants and my relatives.

10) Let Balonmatta protect me in day, night and the period in between day and night from all pancha mahabhutas (earth, water, fire, air and sky) and from death.

11) Anybody reciting this Datta Kavacham with devotion and faith will become free from all his troubles, difficulties and so also from troubles by planets such as Saturn, Mars etc.

12) Ghosts, Demons etc. can't trouble such devotee who recites this Kavacha daily. He will become happy, all his desires will be fulfilled, become successful in his endeavors and lead a healthy, wealthy and peaceful life. After his death he will go to Datta Loka.

Here completes Shri Dattatreya Kavacham by Shri Vasudevanand Saraswati.

Dattatreya Ashtottara Sata Namavali

Dattatreya Stotram

Dattatreya stava

SHAKTI

Shakti means strength, power, female energy; it is the female demonstration of the divine one. The veneration of the various forms of *Shakti* is largely diffused in India.

Toward halves the first millennium it affirms in the Asian subcontinent a new spiritual and religious tide: the shaktism. A myriad of forms of the great mother went to place side by side to the preexisting masculine hinduist divinities forming some divine couples. This tide notably also influenced the Buddhism so that to the various figures of the Buddhas were placed side by side by a female figure. Next to the masculine divinity, that represents the unchangeable one, there is the female divinity ,representing the strength, the power and therefore the divine energy. This is a real religious revolution that also corresponds to a new spiritual view. In the VII century AD the shaktism produced its sacred texts: the Tantras.

The deepest roots of shaktism and tantrism can be individualized in the cult of the great mother of the prevedic people. These cults have analogies in the whole rest of the world and bring us to the origins of the spirituality. *Kali* or *Durga*, black Mothers in the most ancient cultures, black goddesses in ancient Greece or black Christians Madonnas comes from one prototype. An archaic divinity that has withstood the sexist traditions as that Vedic, and that resurfaces with new vitality with the *Durga* and *Kali* cults in all their forms.

Durga, the great mother, was born from the union of all the energies of the masculine divinities worn out by the endless struggle with the *Asuras* (demons). In her many arms handed the emblems of all the divinities. Its strength is dreadful. The goddess defeats *Mahishasura*, such a powerful demon to compromised the equilibrium of the whole universe. She kills him several times but every time the demon rise even more strong assuming more and more terrible forms. Finally, thanks to the energy she got drinking a cup of sacred wine, Durga cuts off the head of Mahishasura killing the demon definately. Finally the *Devas* (Gods) can relax and they solemnly honored Durga that since then is also called *Mahishasuramardini* (She that killed Mahisha the great demon).



Durga that defeats Mahishasura and his horde of demons

108 Durga names

- SATI
- SADHVI
- BHAVAPRITA
- BHAVANI
- BHAVAMOCHANI
- ARYA
- DURGA
- JAYA
- ADHIA
- TRINETRI
- SHULDHARINI
- PINAKDHARINI
- CHITRA
- CHADAGHANTA
- MAHATAPAH
- MANAH
- BUDDHIH
- AHNKARA
- CHITTARUPA
- CHITA
- CHITIH
- SARVAMANTRAMAYI
- SATTA
- SATYANANDAKARUPINI
- ANANTA
- BHAVINI
- BHAVYA
- BHAYYA
- ABHAVYA
- SADAGATIH
- SHAMBAVI
- DEVAMATA
- CINTA
- RATNAPRYA
- SARVAVIDA
- DAKSHAKANYA
- DAKSHAGYAVINASHINI
- ADARNA
- ANEKVARNA
- PATLI
- PATLAVATI
- PATTAMBARPARIDHANA
- KALAMNJRRANJINI
- AMEYAVIKRAMA
- KRURA
- SUNDARI
- SURSUNDARI
- VANDURGA
- MATADHGI
- MATADHGAMUNIJITA
- BRAHNI
- MAHESWARI
- ENDRI
- KOOMARI
- VAISHNAVI
- CHAMUNDA
- VARAHI
- LAKSHMIH
- PURUSHAKUTI
- VIMALA
- UTKARSHINI
- GYANI
- KRIYA
- NITYA
- BUDDHIDA
- BAHULI
- BAHULPREMA
- SARVAVAHNAVAHNI
- MAHISHASURAMARDINI
- MADHUKAITBHAHNTRI
- CHANDAMUNDAVINASHINI
- SARVASURVINASHA
- SARVADANAUGHATINI
- SARVASURVINASHINI
- SARVASHASTRAMAYA
- SATYA
- SARVASTRADHARINI
- ANEKSHA STRAHSTA
- ANEKSHA STRADHARINI
- KUMARI
- EKAKANYA
- KAISHORI
- YUVATI
- YATIH
- APRAUTA
- PRAUTA
- VUDDHAMATA
- BALPRADA
- MAHODARI
- MUTKIKESHI
- GORARUPA
- MAHABALA
- AGNINAGVALA
- RAUDAMUKTI
- KALARATRI
- TAPSVINI
- NARAYANI
- BHADRAKALI
- VISHNUMAYA
- JALODARI
- SHIVADUTI
- KARALI
- ANANTA
- PARAMESWARI
- KATYAYANI
- SAVITRI
- PRATISHA
- BRAHMAVADINI

Shakti Peethas

In Satya Yuga, Daksha performed a Yajña with a desire of taking revenge on Shiva. Daksha was angry because his daughter Sati had married Shiva against his wishes. Daksha invited all the deities to the Yajña except for Shiva and Sati. The fact that she was not invited did not deter Sati from attending the Yajña. But Sati, being an uninvited guest, was not given any respect. Furthermore, Daksha insulted Shiva. Sati was unable to bear her father's insults toward her husband, so she committed suicide by jumping into the pyre. When Shiva heard about her death he became furious. He went to the place where Daksha was performing his Yajña and destroyed the area. Daksha was killed by Shiva's ganas.

Shiva then carried Sati's body all over the world in a state of wild grief. At the request of all other gods, Vishnu severed Sati's body into 52 pieces with his Sudarshan Chakra, so that Lord Shiva could return to his sanity and once again take up his duties.

Various parts of Sati's body fell at different places which became known as Shakti Peethas. At all Shakti Peethas, the Goddess Shakti is accompanied by Bhairava (a manifestation of Shiva).

	Shakti	Bhairava	Place	Organ Ornament
1	Kamakshi	Kala Bhairav	KanchiPuram, Kamatchi temple, Kamakoti Peetham mentioned in Lalita Sahasram, Trishati, Astothram etc.	Ottiyana (Ornament covering stomach)
2	Indrakshi Nagapooshani	Rakshaseshwar Naayanar	Sri Lanka, in Nainativu, Jaffna.	Hand
3	Mahishmardini	Krodhish	Naina, a little distance from Sukkur Station - Karachi, Pakistan.	Eyes
4	Sunanda	Trayambak	Sugandha, situated in Shikarpur, Gournadi, about 20 km from Barisal town, Bangladesh, on the banks of Sonda river.	Nose
5	Mahamaya	Trisandhyeshwar	Amarnath in Kashmir, India - from Srinagar through Pahalgam 94 km by Bus, Chandanwari 16 km by walk.	Throat
6	Siddhida (Ambika)	Unmatta Bhairav	Jwalamukhi, Kangra HP, India - from Pathankot alight at Jwalamukhi Road Station from there 20 km.	Tongue
7	Ambaji		Ambaji, at Anart, Gujarat, India.	Heart
8	Mahashira	Kapali	Nepal, near Pashupatinath Temple at Gujyeshwari Temple.	Both Knees
9	Dakshayani	Amar	Manas, under Tibet at the feet of Mount Kailash in Lake Mansarovar, a piece of Stone.	Right Hand
10	Girija/Viraja/Biraja	Jagannath	Biraja in Utkal present Orissa, India.	Navel
11	Gandaki Chandi	Chakrapani	Gandaki from Pokhara, Nepal - about 125 km on the banks of Gandaki river where Muktinath temple is situated.	Temple

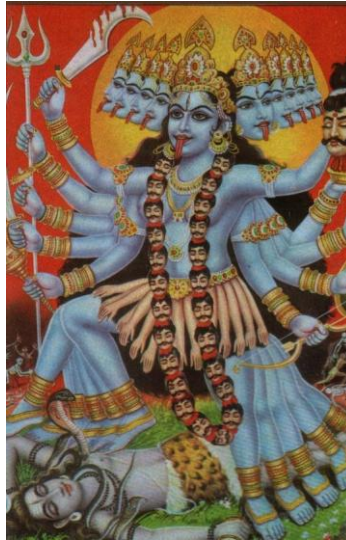
12	Goddess Bahula	Bhiruk	Bahula, on the banks of Ajay river, at Ketugram 8 km from Katwa, Burdwan, West Bengal, India.	Left Arm
13	Mangal Chandika	Kapilambar	Ujaani, 16 km from Guskara Station under Burdwan district of West Bengal, India.	Right Wrist
14	Tripura Sundari	Tripuresh	Udaipur, Tripura, at the top of the hills known as Tripura Sundari temple near Radhakishorepur village, a little distance away from Udaipur town of Tripura, India.	Right Leg
15	Bhawani	Chandrashekhar	On the Chandranath hill near Sitakunda station of Chittagong District, Bangladesh. The famous Chandranath Temple on the top of the hill is the Bhairav temple of this Shakti Peetha, not the Shakti Peeth itself.	Right Arm
16	Bhraamari	Ambar	Trisrota, at Salbari village under Boda division of Jalpaiguri district, West Bengal, India.	Left Leg
17	Kamakhya	Umanand	Kamgiri, Kamakhya, at the Neelachal hills near Guwahati, capital of Assam, India.	Genital Organ
18	Yugaadya	Ksheer Khandak	Yugaadya at Khirgram under Burdwan district, West Bengal, India.	Great Toe (Right)
19	Kalika	Nakuleesh	Kalipeeth, (Kalighat, Kolkata), India.	Right Toes
20	Lalita	Bhava	Prayag near Sangam at Allahabad, Uttar Pradesh, India.	Finger (Hand)
21	Jayanti	Kramadishwar	Jayanti at Kalajore Baurbhag village of Falzur Pargana under Jayantia Thana of Sylhet district, Bangladesh. This Shakti Peetha is locally known as Falizur Kalibari.	Left Thigh
22	Vimla	Sanwart	Kireet at Kireetkona village, 3 km from Lalbag Court Road station under district Murshidabad, West Bengal, India.	Crown
23	Vishalakshi Manikarni	Kalbhairav	Varanasi at Manikarnika Ghat on banks of Ganga at Kashi, Uttar Pradesh, India.	Earring
24	Sarvani	Nimish	Kanyashram, Kanyakumari the Bhadrakali temple within the precincts of Kumari temple, Tamil Nadu, India (also thought to be situated in Chittagong, Bangladesh).	Back
25	Savitri	Sthanu	Present day Kurukshetra town or Thanesar ancient Sthaneshwar, at Haryana, India.	Ankle Bone
26	Gayatri	Sarvanand	Manibandh, at Gayatri hills near Pushkar 11 km towards north-west from Ajmer, Rajasthan, India.	Two Bracelets
27	Mahalaxmi	Sambaranand	Shri Shail, at Jainpur village, near Gotatkar, towards north-east 3 km from Sylhet town, Bangladesh.	Neck

28	Devgarbha	Ruru	Kankalitala, on the banks of Kopai river 10 km towards north-east from Bolpur station of district Birbhum, Devi locally known as Kankaleshwari West Bengal, India.	Bone
29	Kali	Asitang	Kalmadhav on the banks of Shon river in a cave over hills near to Amarkantak, Madhya Pradesh, India.	Buttock (Left)
30	Narmada	Bhadrasen	Shondesh, at the source point of Narmada river in Amarkantak, Madhya Pradesh, India.	Buttock (Right)
31	Shivani	Chanda	Ramgiri, at Chitrakuta on the Jhansi Manikpur Railway line in Uttar Pradesh, India.	Right Breast
32	Uma	Bhutesh	Vrindavan, near new bus stand on Bhuteshwar road within Bhuteshwar Mahadev Temple, Vrindavan, Uttar Pradesh, India.	Ringlets of Hair
33	Narayani	Sanhar	Shuchi, in a Shiva temple at Shuchitirtham 11 km on Kanyakumari Trivandrum road, Tamil Nadu, India.	Teeth (Upper Jaw)
34	Varahi	Maharudra	Panchsagar place not known (thought to be near Haridwar).	Teeth (Lower Jaw)
35	Arpana	Vaman	Karatoyatat, at Bhabanipur village 28 km distance from interior Sherpur. Alight at Bogra station under district Bogra, Bangladesh.	Left Anklet (Ornament)
36	Shrisundari	Sundaranand	Shri Parvat, near Ladak, Kashmir, India. Another belief: at Srisailam in Shriparvat hills under Karnool district, Andhra Pradesh, India.	Right Anklet (Ornament)
37	Kapalini (Bhimarupa)	Sarvanand	Vibhash, at Tamluk under district Purba Medinipur, West Bengal, India.	Left Ankle
38	Chandrabhaga	Vakratund	Prabhas, 4 km distance from Veraval station near Somnath temple in Junagadh district of Gujarat, India.	Stomach
39	Avanti	Lambkarna	Bhairavparvat, at Bhairav hills on the banks of Shipra river a little distance from Ujjain town, Madhya Pradesh, India.	Upper Lips
40	Bhramari	Vikritaksh	Jansthan, at Godavari river valley near Nasik, Maharashtra, India.	Chin (Two Parts)
41	Rakini or Vishweshwari	Vatsnabh or Dandpani	Sarvashail or Godavaritir, at Kotilingeswar temple on the banks of Godavari river near Rajamundry, Andhra Pradesh, India.	Cheeks
42	Ambika	Amriteshwar	Birat, near Bharatpur, Rajasthan, India.	Left Feet Fingers
43	Kumari	Shiva	Ratnavali, on the banks of Ratnakar river at Khanakul-Krishnanagar, district Hooghly, West Bengal, India.	Right Shoulder

44	Uma	Mahodar	Mithila, near Janakpur Railway station on the boarder of India-Nepal.	Left Shoulder
45	Kalika Devi	Yogesh	Nalhati,known as "Nalateshwari Temple" near Nalhati station of Birbhum district by rickshaw, West Bengal, India.	Tubular Bones of the Feet
46	Jayadurga	Abhiru	Karnat place not known.	Both Ears
47	Mahishmardini	Vakranath	Bakreshwar, on the banks of Paaphara river, 24 km distance from Siuri Town, district Birbhum,7km from Dubrajpur Rly. Station West Bengal, India.	Portion between the eyebrows
48	Jashoreshwari	Chanda	Jessoreshwari, situated at Ishwaripur, Shyamnagar, district Satkhira, Bangladesh. The temple complex was built by Raja Pratapaditya, whose capital was Ishwaripur.	Palms of Hands & Feet
49	Phullara	Vishvesh	Attahas village of Dakshindihi in the district of Bardhaman, near the Katwa Rail Station, in West Bengal, India.	Lips
50	Nandini	Nandikeshwar	Sainthia, locally Known as "Nandikeshwari" temple. Earlier Nandipur/Now in Sainthia Town. Only 1.5 km from Railway Station under a banyan tree within a boundary wall, Birbhum district, West Bengal, India.	Necklace
51	Kottari	Bhimlochan	Hinglaj (Or Hingula), southern Baluchistan a few hours North-east of Gawadar and about 125 km towards North-west from Karachi, Pakistan.	Bramharandhra (Part of the head)
52	Danteshwari	Kapalbhairv	Danteshwari (Kuldevi Of Baster State), Dantewada Baster 80 km from Jagdalpur Chhattisgarh.	Daant (Teeth)



KALI



The black goddess appears for the first time in the [*Devi Mahatmya*](#) or *Durga Saptasati* from the *Marcandeya Purana*. The devotion to [*Kali*](#), the goddess that more expresses the archetype of the great mother, has its fulcrum in the tantrism. Her form so terrible symbolizes the power, the strength, the good that defeats the evil, and is the demonstration of the divine power. Black because it is the color where everything disappears, also called *Digambari* (dressed of sky), Naked and with great breasts as the [*primordial goddesses*](#).

Shiva in the [Mahanirvana Tantra](#) describes Kali thus:

As white, yellow, and other colours all disappear in black, in the same way all beings enter Kali.

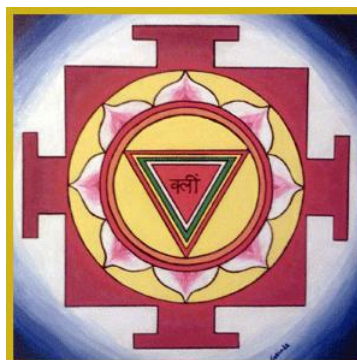
Therefore it is that by those who have attained the knowledge of the means of final liberation, the attributeless, formless, and beneficent Kalashakti is endowed with the colour of blackness.

As the eternal and inexhaustible One image of Kala and soul of beneficence is nectar itself, therefore the sign of the Moon is placed on her forehead. As She surveys the entire universe, which is the product of time, with Her three eyes – the Moon, the Sun, and Fire – therefore she is endowed with three eyes.

As She devours all existence, as She chews all things existing with her fierce teeth, therefore a mass of blood is imagined to be the apparel of the Queen of the Devas (at the final dissolution).

As time after time She protects all beings from danger, and as She directs them in the paths of duty, her hands are lifted up to dispel fear and grant blessings.

As She encompasses the universe, which is the product of Rajoguna, she is spoken of, as the Devi who is seated on the red lotus, gazing at Kala drunk with intoxicating wine and playing with the universe. The Devi also, whose substance is intelligence, witnesseth all things.



Mahavidya



The Divine Mother is worshipped as ten cosmic personalities, the Dasa-Mahavidya. In Tantra, the worship of Devi or Shakti is called Vidya (lit. Knowledge - Wisdom). Among the countless tantric practices, the cult of the ten major Shakti is called Dasa Mahavidya. These ten aspects of Shakti are the personification of the whole creation.

The Mahavidyas are considered Tantric in nature and are usually identified as:

1. **Kali:** The ultimate form of Brahman, "Devourer of Time".
2. **Tara:** The Goddess as Guide and Protector, or Who Saves. Who offers the ultimate knowledge which gives salvation (also known as Neel Saraswati).
3. **Shodashi** or **Lalita Tripurasundari:** The Goddess Who is "Beautiful in the Three Worlds"; the "Tantric Parvati" or the "Moksha Mukta".
4. **Bhuvaneshvari:** The Goddess as World Mother, or whose body is the cosmos.
5. **Bhairavi:** The Fierce Goddess.
6. **Chinnamasta:** The self-decapitated Goddess.
7. **Dhumavati:** The Widow Goddess, or the Goddess of death.
8. **Bagalamukhi:** The Goddess who paralyzes enemies.
9. **Matangi:** the Prime Minister of Lalita; the "Tantric Saraswati".
10. **Kamala:** The Lotus Goddess; the "Tantric Lakshmi".

History of the origins of the Ten Mahavidyas

Sati, the consort of Shiva was the daughter of Daksha Prajapati, a descendant of Brahma. Sati had married Shiva against the wishes of his father who considered him low-ranking and not civilized. Daksha then performed a great Yajña with the sole purpose of insulting Shiva, invited all the gods and goddesses, except her son-in-law, Sadashiva.

Sati learned of the Yajña of his father Daksha from Narada Muni. He asked permission to Shiva to attend the Yajña, saying that a daughter did not need an invitation from her father. Shiva said that Daksha was trying to insult him, and so even if Sati was present in the Yajña, the fruit of the sacrifice would not have been a good omen. So he ordered Sati not to go to the Yajña.

Sati was furious and annoyed by this refusal and showed Shiva her form of Adi Parashakti, the Divine Mother. The oceans raged, the mountains trembled and the atmosphere filled with the wonder of its shape.

Shiva began to tremble and tried to escape. But in every direction he tried to escape, the Divine Mother stopped him. The Divine Mother had multiplied in ten different forms, guarding each of the ten directions by blocking every escape route to Shiva.

After seeing so powerful Shaktis around him, Shiva asked, "Who are you? Where is my Sati?" The answer was: "I am your Sati, the furious forms all around you are my ten different incarnations, do not be afraid of them. At this point, Shiva had no other way but to allow Sati to go and see the Yajña.

These ten forms of Adi Shakti are popularly known as Dasa Mahavidya.

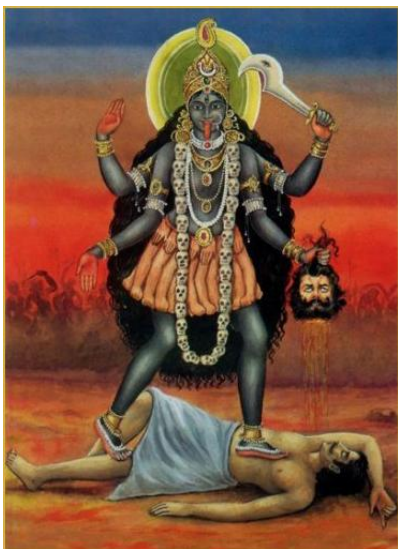
10 Mahavidyas Mool Mantras

Kali	ॐ क्रीं क्रीं क्रीं हूं हूं ह्रीं ह्रीं दक्षिणे कालिका क्रीं क्रीं क्रीं हूं हूं ह्रीं ह्रीं स्वाहा	Om kṛīm kṛīm kṛīm hūm hūm hrīm hrīm dakṣiṇe kālīkā kṛīm kṛīm kṛīm hūm hūm hrīm hrīm svāhā
Tara	ॐ ह्रीं स्त्रीं हुं फट्	Om hrīm strīm huṃ phaṭ
Shodashi	ॐ ऐं ह्रीं श्रीं त्रिपुर सुंदरीयै नमः --- क ए ई ल ह्रीं ह स क ह ल ह्रीं स क ह ल ह्रीं	Om aiṃ hrīm śrīm tripura suṃdāriyai namaḥ --- Ka E Ī La Hrīm Ha Sa Ka Ha La Hrīm Sa Ka Ha La Hrīm
Bhuvaneshvari	ॐ ऐं ह्रीं श्रीं नमः	Om aiṃ hrīm śrīm namaḥ
Bhairavi	ॐ ह्रीं भैरवी कलौं ह्रीं स्वाहा	Om hrīm bhairavī kalauṃ hrīm svāhā
Chinnamasta	श्रीं ह्रीं कलौं ऐं वज्र वैरोचनीयै हूं हूं फट् स्वाहा	śrīm hrīm klīm aiṃ vajra vairocaniyai hūm hūm phaṭ svāhā
Dhumavati	ॐ धूं धूं धूमावती देव्यै स्वाहा	Om dhūm dhūm dhūmāvati devyai svāhā
Bagalamukhi	ॐ हलीं बगलामुखी देव्यै हलीं ॐ नमः	Om hlīm bagalāmukhī devyai hlīm Om namaḥ
Matangi	ॐ ह्रीं ऐं भगवती मतंगेश्वरी श्रीं स्वाहा	Om hrīm aiṃ bhagavatī matamgeśvarī śrīm svāhā
Kamala	ॐ ह्रीं अष्ट महालक्ष्म्यै नमः --- सदाचारप्रिये देवी शुक्लपुष्प वरप्रिये गोमायादि सुचि प्रीते महालक्ष्म्यै नमोस्तुते	Om hrīm aṣṭa mahālakṣmyai namaḥ --- sadācārapriye devī śuklapuṣpa varapriye gomāyādi suci prīte mahālakṣmī namostute

		Direction - Worship	Dress for Puja	Mala	Time	Day	Vidya
Kali	Maharatri	face South	Black	Kali-Hakik (Black Agate) Rudraksha	night time	Sunday Pushya Nakshatra	Adi Vidya
Tara	Krodharatri	face Her East-West	Rose	Crystal	day time	Wednesday Pushya Nakshatra	Siddha Vidya
Shodashi	Divyaratri	face North	White Silver Gold	White Agate Pearls	any time	Friday	Shri Vidya
Bhuvaneshvari	Siddharatri	any Dik	Yellow	Gold Yellow Topas	any time	Monday Friday	Siddha Vidya
Bhairavi	Kalaratri	Yantra on red cloth together with Bhairav	Red	Red Vijayamala	Brahman-muhurta	Sunday	Siddha Vidya
Chinnamasta	Viraratri	no idol Yantra on yellow cloth and Akshat Meru (rice)	Yellow Red	Red	day time	Tuesday Krishnapaksha	Panchama Vidya
Dhumavati	Darunaratri	no idol Copper Yantra in water	Digambara (naked)	Black Agate	midnigth	Krishnapaksha Gurumala	Vidya
Bagalamukhi	Viraratri	along with Shiva Lingam	Yellow	Turmeric	midnigth	Tuesday	Siddha Vidya
Matangi	Moharatri	-	Saffron	Siddhamala (1 to 14 mukhi)	nigth after 10 pm	Thursday	Vidya
Kamala	Maharatri	only on Shri Yantra	-	Lotus seed	after sunrise	Wednesday	Vidya

		Consort	Planet	Chakra	Ten Avatars	Offerings
Kali	Time	Mahakaal	Saturn	Anahata	Krishna	Grains
Tara	Sound	Akshobhya	Jupiter	Swadhishtana Manipura	Matsya	Egg
Shodashi	Light	Panchavakra Shiva	Mercury	Sahasrara	Jamadagni Parashurama	Rice and Ghee
Bhuvaneshvari	Space	Tryambaka Shiva	Moon	All Anahata	Vamana	Rice and Ghee
Bhairavi	Power	Kaal Bhairav	Lagna	Muladhara	Balabhadra	Rice and Ghee
Chinnamasta	Mind	Kabandha	Rahu	Ajna	Narasimha	Sweet rice
Dhumavati	Void	-	Ketu	-	Varaha	Sweet
Bagalamukhi	Immobility	Ekavakra Shiva or Maharudra	Mars	Ajna Anahata	Kurma	Yogurt
Matangi	Knowledge	Matanga	Sun	Vishuddha	Rama	Fruit
Kamala	Beauty	Sadashiva Vishnu	Venus	Anahata	Buddha	Fruit

Kali The Devourer of Time



Kali is the most popular among the forms of the Divine Mother, but also the most misunderstood by non-Indian cultures for its so terrifying form and the symbolisms of death.

Kali is depicted dancing in a cremation ground on a corpse (which is Shiva). She has a dark blue skin and wears a garland of skulls and human bones like earrings. She has a long, protruding tongue and is laughing. Sometimes instead of the tongue She has two fangs. She has four arms and holds a bloody sword with one hand and a severed head that runs blood with the other. With the other hands She makes mudras that free from fear and give blessings. She wears a skirt made of human arms. She is naked because She is free from all illusion.

Shiva in the [Mahanirvana Tantra](#) describes Kali thus:

As white, yellow, and other colours all disappear in black, in the same way all beings enter Kali. Therefore it is that by those who have attained the knowledge of the means of final liberation, the attributeless, formless, and beneficent Kalashakti is endowed with the colour of blackness.

As the eternal and inexhaustible One image of Kala and soul of beneficence is nectar itself, therefore the sign of the Moon is placed on her forehead. As She surveys the entire universe, which is the product of time, with Her three eyes – the Moon, the Sun, and Fire – therefore she is endowed with three eyes.

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As time after time She protects all beings from danger, and as She directs them in the paths of duty, her hands are lifted up to dispel fear and grant blessings.

As She encompasses the universe, which is the product of Rajoguna, she is spoken of, as the Devi who is seated on the red lotus, gazing at Kala drunk with intoxicating wine and playing with the universe. The Devi also, whose substance is intelligence, witnesseth all things .

Time is life. Life is our movement over time. Through our life force or Prana we live the time. Kali as Time is Vital Force. She is the power of action or transformation. Kali is life. She is the secret power behind the functioning of our bodily systems and vital energy. Only through her do we live, and it is her intelligence that gives such a marvelous order to the body and to the whole universe. Kali is the eternal love that exists in the essence of life, that love that goes beyond the cycle of life and death, is awareness of the eternal nature of life.

To realize the eternity that is Kali, our mortal nature must be sacrificed to make space for our cosmic and divine nature. Kali extinguishes all our desires, is the state of the dissolution of desire, She is Samadhi, She is Nirvana, She is the death of Death. This is why She appears to us so destructive

and terrifying, She is the one that destroys the demons of our mind, the vicious mental circles, and gives rise to the awareness of pure consciousness.

Baisa Akshari Kali Mantra (22 syllables Mantra)

ॐ क्रीं क्रीं क्रीं हूँ हूँ ह्रीं ह्रीं दक्षिणे कालिका क्रीं क्रीं क्रीं हूँ हूँ ह्रीं ह्रीं स्वाहा

Oṃ krīm krīm krīm hūṃ hūṃ hrīm hrīm dakṣiṇe kālīkā krīm krīm krīm hūṃ hūṃ hrīm hrīm svāhā
or

ॐ क्रीं क्रीं क्रीं हूँ हूँ ह्रीं ह्रीं दक्षिणे कालिके क्रीं क्रीं क्रीं हूँ हूँ ह्रीं ह्रीं स्वाहा

Oṃ krīm krīm krīm hūṃ hūṃ hrīm hrīm dakṣiṇe kālīke krīm krīm krīm hūṃ hūṃ hrīm hrīm svāhā

Ekakshari Kali Mantra (1 syllable Mantra)

ॐ क्रीं

Oṃ krīm

Tryakshari Kali Mantra (3 syllables Mantra)

ॐ क्रीं हुं ह्रीं

Oṃ krīm hrūṃ hrīm

Panchakshari Kali Mantra (5 syllables Mantra)

ॐ क्रीं हुं ह्रीं हूँ फट्

Oṃ krīm hrūṃ hrīm hūṃ phaṭ

Shadakshari Kali Mantra (6 syllables Mantra)

ॐ क्रीं कालिके स्वाहा

Oṃ krīm kālīke svāhā

Saptakshari Kali Mantra (7 syllables Mantra)

ॐ हूँ ह्रीं हूँ फट् स्वाहा

Oṃ hūṃ hrīm hūṃ phaṭ svāhā

Bhadrakali Mantra

ॐ ह्रीं काली महाकाली किलिकिले फट् स्वाहा

Oṃ hrauṃ kālī mahākālī kilikile phaṭ svāhā

ॐ ऐं ह्रीं श्रीं क्लीं भद्रकालिके नमः क्लीं श्रीं ह्रीं ऐं ॐ

Oṃ aiṃ hrīm śrīm klīm bhadrakālīke namaḥ klīm śrīm hrīm aiṃ Oṃ

Shmashan Kali Mantra

ॐ ऐं ह्रीं श्रीं क्लीं कालिके क्लीं श्रीं ह्रीं ऐं ॐ

Oṃ aiṃ hrīm śrīm klīm kālīke klīm śrīm hrīm aiṃ Oṃ

Dakshina Kali Mantra

ॐ क्रीं हुं ह्रीं दक्षिणेकालिके क्रीं हुं ह्रीं स्वाहा

Oṃ krīm hruṃ hrīm dakṣiṇekālīke krīm hruṃ hrīm svāhā

ॐ क्रीं क्रीं क्रीं हुं हुं ह्रीं ह्रीं दक्षिणेकालिके स्वाहा

Oṃ krīm krīm krīm hruṃ hruṃ hrīm hrīm dakṣiṇakālīke svāhā

ॐ ह्रीं ह्रीं हुं हुं क्रीं क्रीं क्रीं दक्षिणकालिके क्रीं क्रीं क्रीं हुं हुं ह्रीं ह्रीं

Om hrīm hrīm hruṃ hruṃ krīm krīm krīm dakṣiṇakālike krīm krīm krīm hruṃ hruṃ hrīm hrīm

ॐ हुं हुं क्रीं क्रीं क्रीं ह्रीं ह्रीं दक्षिणकालिके हुं हुं क्रीं क्रीं क्रीं ह्रीं ह्रीं स्वाहा

Om hruṃ hruṃ krīm krīm krīm hrīm hrīm dakṣiṇakālike hruṃ hruṃ krīm krīm krīm hrīm hrīm svāhā

Kali Gayatri Mantra

कालिकायै विद्महे श्मशान-वासिन्यै धीमहि तन्नो देवी प्रचोदयात्

kālikāyai vidmahe śmaśāna-vāsinyai dhīmahi tanno devī pracodayāt

Mahākālī Dhyanam

(From Devī Mahātmya)

ॐ खड्गं चक्रगदेषुचापपरिघाञ्छूलं भुशुण्डीं शिरः

शङ्खं सन्दधतीं करैस्त्रिनयनां सर्वाङ्गभूषावृताम् ।

नीलाशमद्युतिमास्यपाददशकां सेवे महाकालिकां

यामस्तौत्स्वपिते हरौ कमलजो हन्तुं मधुं कौटभम् ॥

om khaḍgaṃ cakragadeṣucāpaparighāñchūlaṃ bhuśuṇḍīm śiraḥ

śaṅkhaṃ sandadhatīm karaistrinayanām sarvāṅgabhūṣāvṛtām ।

nīlāśmadyutimāsyapādadaśakām seve mahākālikām

yāmastautsvapite harau kamalajo hantum madhum kauṭabham ॥

Om, holding a scimitar, disk, mace, arrows and bow, lance, club, a skull and a conch shell in Her ten hands. The three-eyed goddess, Her body covered with ornaments, Her countenance with the brilliance of blue diamonds, with ten limbs. I offer my service to Mahākālī, She who Brahma praised for protection from the demons Madhu and Kaitabha, when Vishnu was in sleep.

[Kali Kavacham](#)

[Mahakali Chalisa](#)

[Mahakali Aarti](#)

[Kali Tandava Stotram](#)

[Kalika Ashtakam](#)

[Adya Kalika Shatanama](#)

[Kali Ashtottara Shatanamavali](#)

[Kali Panch Baan Shabar Mantra](#)

Guhyakālī

The secret Kālī



Kālī is worshiped in many forms, in tantra we can find 10 or 12 Mahavidyas. Widespread is the worship of Mahakālī, Dakshina Kālīka, Smashankālī, and others including Guhyakālī, the secret or hidden form of the Goddess Kālī. She is described in detail in the Mahākālasamhita (composed in the 10th C.) in a section dedicated to her. According to this text Mahākālī is the Primary Goddess of the entire tantric system based on the Vamachara practices. In the Mahākālasamhita the various forms of worship, mantras and yantras related to Guhyakālī are revealed.

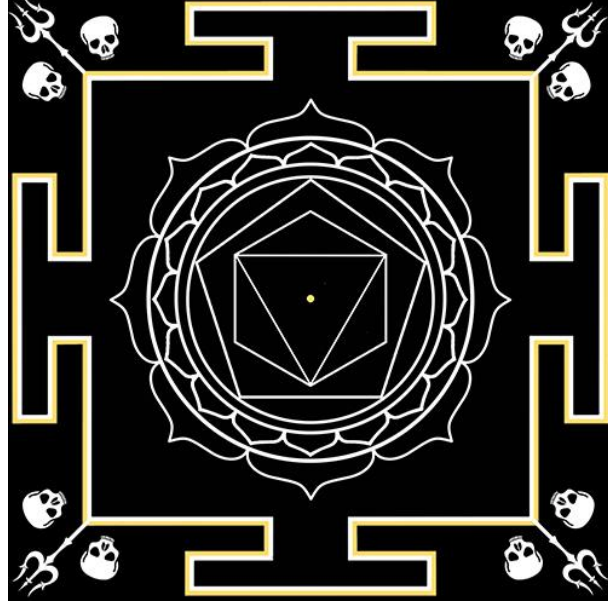
Goddess worship is not for everyone and is dedicated only to advanced practitioners, to those Sadhakas who devote a life to the reciprocal exchange of conditions with the Goddess and who know how to protect themselves from the dangers encountered during these powerful rituals.

Guhyakālī is the form of the Goddess beyond human perception and is secret.

The various forms of Guhyakālī with a different number of faces, forms that have been invoked by various Devatas and great sages:

Number of faces	Invoked by
एकवक्त्रा Ekavaktrā (1)	Brahmā to achieve the power of creation
द्विवक्त्रा Dvivaktrā (2)	Kāmarāja to defeat Shiva and all the worlds
त्रिवक्त्रा Trivaktrā (3)	Varuṇa to make rain in the world to sustain life
चतुर्वक्त्रा Caturvaktrā (4)	Agni to get the power to burn everything except Mahākāla
पञ्चवक्त्रा Pañcavaktrā (5)	Goddess Aditi for the power to produce life
षड्वक्त्रा Ṣaḍvaktrā (6)	Indrāṇī to grant Indra sovereignty over the worlds
अष्टवक्त्रा Aṣṭavaktrā (8)	various Asura (demons) to invoke the Devatās in various Yugas

नववक्त्रा Navavaktrā (9)	Mṛtyu (lord of death) and Kāla (lord of time) to achieve the respective powers of destruction (saṃhāra)
दशवक्त्रा Daśavaktrā (10)	Bharata to achieve worldwide domination
दशवक्त्रा Daśavaktrā (10)	Sage Chyavana to achieve the great power of abhicāra and pratyābhicāra
दशवक्त्रा Daśavaktrā (10)	Sage Hārīta to achieve mastery in the four types of Yoga
दशवक्त्रा Daśavaktrā (10)	Sage Jābāla to reach the liberating Brahnavidyā
दशवक्त्रा Daśavaktrā (10)	Prajapati to create the worlds
दशवक्त्रा Daśavaktrā (10)	Rāmacandra to obtain the power to kill Rāvaṇa
दशवक्त्रा Daśavaktrā (10)	Indra to maintain the sovereignty of the universe
दशवक्त्रा Daśavaktrā (10)	Sage Vasiṣṭha to achieve mastery of the senses and emotions
दशवक्त्रा Daśavaktrā (10)	Mahāviṣṇu to gain the power to protect the fourteen realms of existence
दशवक्त्रा Daśavaktrā (10)	Rāvaṇa to attain the grace of Shiva and reach his protection
दशवक्त्रा Daśavaktrā (10)	Rāvaṇa to win the three worlds
द्वादशवक्त्रा Dvādaśavaktrā (12)	Kālī herself to gain the power to subjugate Shiva Mahākāla
एकादशवक्त्रा Ekādaśavaktrā (11)	Rudra to achieve the power to dissolve the worlds
त्रयोदशवक्त्रा Trayodaśavaktrā (13)	Viśvėdėvā to obtain the power to accept offers
षोडशवक्त्रा Ṣoḍaśavaktrā (16)	Clan of the Siddhas to achieve superhuman powers
विंशतिवक्त्रा Viṃśativaktrā (20)	Clan of the Kinnaras to achieve mastery over all forms of art
एकाशीतिवक्त्रा Ekāśītivaktrā (81)	Saptarishi to achieve mastery of all forms of Yoga and Jñāna
शतवक्त्रा Śatavaktrā (100)	Hiraṇyakaśipu to get the power to control the three worlds
अयुतवक्त्रा Ayutavaktrā (10.000)	Kālāgnirudra to destroy even the trinity during the Mahāpralaya (Great Dissolution)
प्रयुतवक्त्रा Prayutavaktrā (milioni)	Mahāsvacchanda Bhairava to obtain the dominion of all that exists and does not exist, being the consort of Guhyakālī



Guhyakālī Yantra

Below one of her Mantra.

सर्वाननशिरोग्रहीवा सर्वभूतगुहाशया ।
सर्वत्रस्था भगवती तस्मात् सर्वगता शिवा ॥
नवद्वारे पुरे देवी हंसी लीलायतां बहिः ।
ध्येया सर्वस्य लोकस्य स्थावरस्य चरस्य च ॥
अपाणिपादा जननी ग्रहीत्री
पश्यत्यचक्षुः सा शृणोत्यकर्णा ।
सा वेति वेद्यं न च तस्यास्तु वेत्ता
तामाहुरग्र्यां महतीं महीयसीम् ॥
सूक्ष्मातिसूक्ष्मं सलिलस्य मध्ये
विश्वस्य स्रष्ट्रीमनेकाननाख्याम् ।
विश्वस्य चैकां परिवेष्टयित्रीं
ज्ञात्वा गुह्यां शान्तिमत्यन्तमेति ॥
घृतात्परं मण्डमिवातिसूक्ष्मं
ज्ञात्वा कालीं सर्वभूतेषु गूढाम् ।
कल्पान्ते वै सर्वसंहारकर्त्रीं
ज्ञात्वा गुह्यां मुच्यते सर्वपापैः ॥
भूयश्च सृष्टा त्रिदशानथेशी
सर्वाधिपत्यं कुरुते भवानी ।
सर्वा दिशोर्ध्वमधश्च तिर्यक्
प्रकाशयन्ती भ्राजते गुह्यकाली ॥
तामीश्वराणां परमां भगेशीं
तां देवतानां परदेवतां च ।
पतिं पतीनां परमां पुरस्तात्
विद्यावतां गुह्यकालीं मनीषाम् ॥

sarvānanaśirogrīvā sarvabhūtaguhāśayā |
sarvatrasthā bhagavatī tasmāt sarvagatā śivā ||
navadvāre pure devī haṁsī līlāyatām bahiḥ |
dhyeyā sarvasya lokasya sthāvarasya carasya ca ||
apāṇipādā jananī grahitrī
paśyatyacakṣuḥ sā śṛṇotyakarnā |
sā vetti vedyam na ca tasyāstu vettā
tāmāhuragryām mahatīm mahīyasīm ||
sūkṣmātisūkṣmaṁ salilasya madhye
viśvasya sraṣṭrīmanekānanākhyām |
viśvasya caikām pariveṣṭayitrīm
jñātvā guhyām śāntimatyantameti ||
ghṛtātparam maṇḍamivātisūkṣmaṁ
jñātvā kālīm sarvabhūteṣu gūḍhām |
kalpānte vai sarvasamhāraṅkarīm
jñātvā guhyām mucyate sarvapāpaiḥ ||
bhūyaśca sṛṣṭā tridaśānathē
sarvādhipatyam kurute bhavānī |
sarvā diśaśordhvamadhaśca tiryak
prakāśayantī bhrājate guhyakālī ||
tāmīśvarāṇām paramām bhageśīm
tām devatānām paradevatām ca |
patīm patinām paramām purastāt
vidyāvatām guhyakālīm manīṣām ||

[Mahakala Samhita pdf](#)

[Guhyakali Sahasranama Stotra](#)

Tara The Savior



Tara has an intense blue color. It is very similar to Kali and equally terrifying. Her hair is tangled and has snakes as ornaments. The tongue dangling and thirsty for blood, dances on a corpse, wears a garland of human heads and is dressed in the skin of a tiger. She has four arms holding a lotus, a sword, a scissors, a severed head or a drinking bowl.

The term Tara means liberator or savior, but also to cross, to go beyond, from the Sanskrit *tri* root, which means "to cross", like to cross a river, the ocean, a mountain or any difficult situation. Tara is the savior, she is the guide, it is the knowledge that saves.

Tara is also the unmanifested sound personified as a goddess. Tara is the saving force through the sound of the mantra. Tara is the OM that pervades all the creation, She is the primordial sound that is the origin of creation but also its dissolution.

Tara is also an important Buddhist deity consort of the Buddha Avalokiteshvara, she is the compassionate goddess towards all living beings. The mantra, both Hindu and Buddhist, dedicated to her as a prayer is ॐ तारे तुतारे तुरे स्वाहा - *Om tāre tuttāre ture svāhā* (*soha* in Tibetan).

Ekakshari Tara Mantra (1 syllable Mantra)

ॐ त्रीं

Om trīm

Tryakshari Tara Mantra (3 syllables Mantra)

ॐ हूं स्त्रीं हूं

Om hūṃ strīm hūṃ

Chaturakshari Tara Mantra (4 syllables Mantra)

ॐ ह्रीं स्त्रीं हुं फट्

Om hrīm strīm huṃ phaṭ

ॐ ह्रीं ह्रीं स्त्रीं हूं

Om hrīm hrīm strīm hūṃ

Panchakshari Tara Mantra (5 Syllables Mantra)

ॐ ह्रीं त्रीं हुं फट्

Oṃ hrīm trīm hruṃ phaṭ

Shadakshari Tara Mantra (6 syllables Mantra)

ऐं ॐ ह्रीं क्रीं हूं फट्

Aim oṃ hrīm krīm hūṃ phaṭ

Saptakshari Tara Mantra (7 syllables Mantra)

ॐ त्रीं ह्रीं, हूं, ह्रीं, हुं फट्

Oṃ trīm hrīm, hrūṃ, hrīm, huṃ phaṭ

Hansa Tara Mantra

ऐं स्त्रीं ॐ ऐं ह्रीं फट् स्वाहा

Aim strīm oṃ aim hrīm phaṭ svāhā

Tara Dhyanam

प्रत्यालीढपदां घोरां मुण्डमालाविभूषिताम् ।

खर्व्वा लम्बोदरीं भीमां व्याघ्रचर्मवृतां कटौ ॥

नवयौवनसम्पन्नां पञ्चमुद्राविभूषिताम् ।

चतुर्भूजां लोलजिह्वां महाभीमा वरप्रदाम् ॥

खङ्गकर्तृसमायुक्तसव्येतरभुजद्वयाम् ।

कपोलोत्पलसंयुक्तसव्यपाणियुगान्विताम् ॥

पिंगाग्रैकजटां ध्यायेन्मौलावक्षोभ्यभूषिताम् ।

बालार्कमण्डलाकारलोचनत्रय भूषिताम् ॥

ज्वलच्चितामध्यगतां घोरदंष्ट्राकरालिनीम् ।

स्वादेशस्मेरवदनां हयलंकारविभूषिताम् ॥

विश्वव्यापकतोयान्तः श्वेतपद्मोपरि स्थिताम् ॥

pratyālīḍhapadāṃ ghorāṃ muṇḍamālā vibhūṣitām |

kharvvāṃ lambodarīm bhīmāṃ vyāghracarmmāvṛttāṃ kaṭau ||

navayauvanasampannāṃ pañcamudrāvibhūṣitām |

caturbhūjāṃ lolajihvāṃ mahābhīmā varapradām ||

khaṃgakartṛsamāyuktasavyetarabhujadvayām |

kapolotpalasamyuktasavyapāṇiyugānvitām ||

piṃgāgraikajaṭāṃ dhyāyenmaulāvakṣobhyabhūṣitām |

bālārkamaṇḍalākāralocanatraya bhūṣitām ||

jvalaccitāmadhyagatāṃ ghoradaṃṣṭrākarālīnīm |

svādeśasmeravadanāṃ hyalaṃkāravibhūṣitām ||

viśvavyāpakatoyāntaḥ śvetapadmopariṃ sthitām ||

I meditate on Devi Tara standing with her left foot forward and her right foot back; terrible in appearance and frightening, she is adorned with a garland of skulls; short with a big belly, and covered with tiger skin around the hips.

She is young and adorned with five Mudras, she has four arms; with her dangling tongue she is very fearful, but dispenses favors to his devotees.

She is holding a sword and a pair of scissors in the pair of arms on the left, while on the right she holds a bowl made from a skull and a lotus.

Her reddish-brown matted hair reaches up to her breast, and her three eyes shine like the sun just risen, adorning her face.

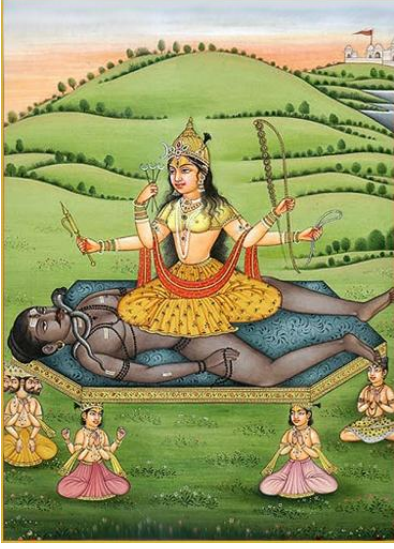
She stands in the burning fire of the funeral, with terrible fangs open from her mouth, whose face shows an imposing smile and whose body is adorned with various ornaments.
I meditate on Devi Tara standing on a white lotus floating on universal waters.

[Tara Kavacham](#)

[Ugratara Hridayastotram](#)

[Neela Sarasvati Stotram](#)

Shodashi or Lalita Tripurasundari The Beauty of the Three Worlds



Shodashi or Lalita Tripurasundari is seated on a lotus, which is placed on the body of Shiva/Kameshvara who lies in a state of ecstasy on a throne supported by Brahma, Vishnu, Shiva, and Rudra. She has a noose, a goad, symbol of command, a bow and an arrow in each of her hands. Always ready to pour blessings on her devotees, her appearance is completely calm and gentle and her heart is full of compassion. She is the most blessed and beautiful of all the Goddesses, as she represents Supreme Bliss.

She is called Shodashi, which in Sanskrit means sixteen, as her youthful appearance of sixteen, or Bala "the young girl", thus embodying all the good qualities of youth, such as beauty, creativity, playfulness, innocence, light, truth. Lalita literally means playful, loving, joyful while Tripurasundari means the beauty of the three cities or the three worlds. The three worlds represent the three states of consciousness: wakefulness, dream and deep sleep. Lalita is the supreme bliss that lies beyond the three states of consciousness, She is the personification of the Turya, the fourth state of consciousness, She represents the Samadhi, the union with the Supreme Self that occurs when Kundalini ascends to the Sahasrara Chakra. Sundari represents the beauty of bliss that arises when we see the whole universe in ourselves, when we see all of nature as a reflection of the reality of consciousness. Sundari is therefore the beauty of nature but seen through the spiritual eye of unity, the realization that the whole universe is Brahman.

It is also called Rajarajeshvari or "the supreme sovereign of the universe". Or Shrividyā, the Goddess of the Shri Chakra which is a symbol of Space-Time, in Union with Vital Energy. She is the divinity that dwells on top of Mount Meru, the cosmic mountain. She is the divinity that dwells on Sahasrara Chakra.

Tripura mantra

ॐ ऐं ह्रीं श्रीं त्रिपुर सुंदरीयै नमः

Oṃ aiṃ hrīṃ śrīṃ tripura suṃdarīyai namaḥ

क ए ई ल ह्रीं ह स क ह ल ह्रीं स क ह ल ह्रीं

Ka E Ī La Hrīṃ Ha Sa Ka Ha La Hrīṃ Sa Ka Ha La Hrīṃ

Tryakshari Shodashi Mantra (3 syllables Mantra)

ॐ ऐं सौः क्लीं

Oṃ aiṃ sauḥ klīṃ

Panchakshari Shodashi Mantra (5 syllables Mantra)

ॐ ऐं क्लीं सौः सौः क्लीं

Om aiṃ klīm sauḥ sauḥ klīm

Shadakshari Shodashi Mantra (6 syllables Mantra)

ॐ ऐं क्लीं सौः सौः क्लीं ऐं

Om aiṃ klīm sauḥ sauḥ klīm aiṃ

Ashtadashakshari Shodashi Mantra (18 syllables Mantra)

ॐ ह्रीं श्रीं क्लीं त्रिपुरामदने सर्वशुभं साधय स्वाहा

Om hrīm śrīm klīm tripurāmadane sarvaśubhaṃ sādahaya svāhā

Vinshatyakshari Shodashi Mantra (20 syllables Mantra)

ॐ ह्रीं श्रीं क्लीं परापरे त्रिपुरे सर्वमीप्सितं साधय स्वाहा

Om hrīm śrīm klīm parāpare tripure sarvamīpsitaṃ sādahaya svāhā

Tripura Gayatri Mantra

ॐ क्लीं त्रिपुरादेवि विद्महे कामेश्वरि धीमहि तन्नो क्लिन्ने प्रचोदयात्

Om klīm tripurādevi vidmahe kāmēśvari dhīmahi tanno klinne pracodayāt

Tripurasundari Dhyanam

आरक्ताभान्त्रिणेत्रामरुणिमवसनां

रत्नताटङ्करम्याम्

हस्ताम्भोजैस्सपाशाङ्कुशमदनधनुस्सायकैर्विस्फुरन्तीम्

आपीनोत्तुङ्गवक्षोरुहकलशलुठतारहारोज्ज्वलाङ्गीं

ध्यायेदम्भोरुहस्थामरुणिमवसनामीश्वरीमीश्वराणाम् ॥

āraktābhāntriṇetrāmaruṇimavasanām ratnatāṭaṅkaramyām

hastāmbhojaissapāśāṅkuśamadanadhanussāyakairvisphurantīm ।

āpīnottuṅgavakṣoruhakalaśaluṭhattārahārojjvalāṅgīm

dhyāyedambhoruhasthāmaruṇimavasanāmīśvarīmīśvarāṇām ॥

I meditate on the Goddess with lotus like hands, who is red in color, who is Goddess of Lord Shiva, who is drenched in blood, who is having three eyes, who is of the color of rising sun, who is pretty with gem studded anklets and who holds in her hands, the lotus, the rope, the goad and has the bow and arrows of god of love, who shines with the garland of gems which are like stars, which is worn over her large breasts.

Tripurasundari Dhyanam 2

बालार्कमण्डलाभासां चतुर्बाहां त्रिलोचनाम् ।

पाशाङ्कुशशरांश्चापं धारयन्तीं शिवां भजे ॥

बालार्कयुततेजसं त्रिनयनां रक्ताम्बरोल्लासिनीम् ।

नानालङ्कृतिराजमानवपुषं बालोदुराट्शेखराम् ॥

हस्तैरिक्षुधनुः सृणिं सुमशरं पाशं सदा बिभ्रतीम् ।

श्रीचक्रस्थितसुन्दरीं त्रिजगतामाधारभूतां भजे ॥

bālārkamaṇḍalābhāsāṃ caturbāhāṃ trilocanām ।

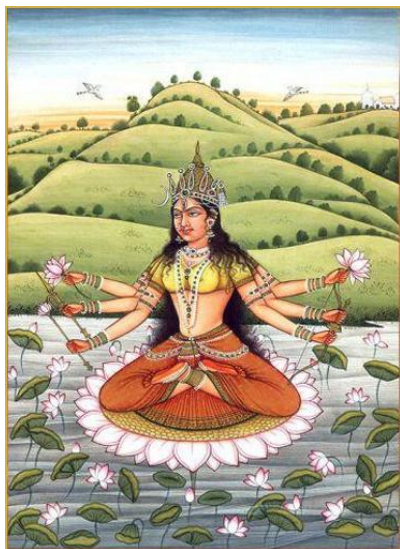
pāśāṅkuśaśarāṁścāpaṃ dhārayantīm śivām bhaje ॥

bālārkāyutatejasam trinayanām raktāambarollāsinīm |
nānālaṅkṛtirājamānavapuṣam bāloḍurātṣekharām ||
hastairikṣudhanuḥ sṛṇīm sumāśaram pāśam sadā bibhratīm |
śrīcakrasthitasundarīm trijagatāmādhārabhūtām bhaje ||

[Devi Khadgamala Stotram](#)

[Tripurasundari Ashtakam](#)

Bhuvaneshvari **The World Mother**



Bhuvan is the whole universe, Bhuvaneshvari is the Divine Mother as the Queen of all the worlds. In Todala Tantra and in the various iconographies She is described as follows: Sitting on a lotus flower. Her body is resplendent like the red rays of the rising sun, with the moon as a diadem and richly jeweled. She has three eyes and a smiling face. She holds a noose (Pasha) and a goad (Ankusha, symbol of command), and takes on the mudra of blessing and the one that frees from fears.

Bhuvaneshvari is the Supreme Sovereign of manifested Existence, embodies all the liveliness and attributes of living nature. She represents the forces of the material world. All existence is the field of Her joyous play. She is Sarveshi the sovereign of all. She is also Mahamaya the great enchantress. She is Prakrti, the energy behind creation. She is therefore also called Pradhana and Prapanchesvari who governs the world of the five elements. She is also Prithvi who was saved by Vishnu in her Varaha Avatar.

Because of Her beauty, grace and wisdom, Bhuvaneshvari looks a lot like Shodashi. Bhuvaneshvari is also in close contact with Kali. Like Space, Bhuvaneshvari coordinates with the dimension of time represented by Kali. And like Earth, Bhuvaneshvari gives Kali the stage to act her dance of life and death. It is said that Kali creates events over time while Bhuvaneshvari creates objects in space.

There are also other descriptions of Bhuvaneshvari in which She is depicted in three forms, similar in appearance, but in three colors: gold (Hemangi), red (Soubhagya Bhuvaneshvari) and bluish (Maya Bhuvaneshvari). These correspond to the three Gunas which are the plot of the material world.

Bhuvaneshvari is the world but also transcends the world.

She helps us to go beyond all identities.

Ekakshari Bhuvaneshvari Mantra (1 syllable Mantra)

ॐ ह्रीं

Oṃ hrīm

Tryakshari Bhuvaneshvari Mantra (3 syllables Mantra)

ॐ आं ह्रीं क्रौं

Oṃ āṃ hrīm krom

Panchakshari Bhuvaneshvari Mantra (5 syllables Mantra)

ॐ ऐं ह्रीं श्रीं नमः

Oṃ aiṃ hrīṃ śrīṃ namaḥ

Ashtakshari Bhuvaneshvari Mantra (8 syllables Mantra)

ॐ आं श्रीं ह्रीं क्लीं क्लीं ह्रीं श्रीं क्रों

Oṃ āṃ śrīṃ hrīṃ klīṃ klīṃ hrīṃ śrīṃ krom

Eka Beejakshar Yukta Mantra

ह्रीं भुवनेश्वर्यै नमः

hrīṃ bhuvaneśvāyai namaḥ

Dvya Beejakshar Yukta Mantra

श्रीं ह्रीं भुवनेश्वर्यै नमः

śrīṃ hrīṃ bhuvaneśvāyai namaḥ

Tryaya Beejakshar Yukta Mantra

ॐ श्रीं क्लीं भुवनेश्वर्यै नमः

Oṃ śrīṃ klīṃ bhuvaneśvāyai namaḥ

Chaturakshar Beej Yukta Mantra

ॐ ह्रीं श्रीं क्लीं भुवनेश्वर्यै नमः

Oṃ hrīṃ śrīṃ klīṃ bhuvaneśvāyai namaḥ

Panchakshar Beej Yukta Mantra

ॐ श्रीं ऐं क्लीं ह्रीं भुवनेश्वर्यै नमः

Oṃ śrīṃ aiṃ klīṃ hrīṃ bhuvaneśvāyai namaḥ

Shadakshar Beej Yukta Mantra

ॐ श्रीं ह्रीं क्लीं ऐं सौं: भुवनेश्वर्यै नमः

Oṃ śrīṃ hrīṃ klīṃ aiṃ saumḥ bhuvaneśvāyai namaḥ

Saptakshar Beej Yukta Mantra

ॐ श्रीं ह्रीं क्लीं ऐं सौं: ह्रीं भुवनेश्वर्यै नमः

Oṃ śrīṃ hrīṃ klīṃ aiṃ saumḥ hrīṃ bhuvaneśvāyai namaḥ

Ashtakshar Beej Yukta Mantra

ॐ श्रीं ह्रीं क्लीं ऐं सौं: क्लीं ह्रीं भुवनेश्वर्यै नमः

Oṃ śrīṃ hrīṃ klīṃ aiṃ saumḥ klīṃ hrīṃ bhuvaneśvāyai namaḥ

Navakshar Beej Yukta Mantra

ॐ श्रीं ह्रीं क्लीं ऐं क्लीं सौं: ऐं सौं: भुवनेश्वर्यै नमः

Oṃ śrīṃ hrīṃ klīṃ aiṃ klīṃ saumḥ aiṃ saumḥ bhuvaneśvāyai namaḥ

Dashakshar Beej Yukta Mantra

ॐ ह्रीं श्रीं क्लीं ऐं सौं: क्रीं हूं ह्रीं भुवनेश्वर्यै नमः

Oṃ hrīṃ śrīṃ klīṃ aiṃ saumḥ kṛīṃ hūṃ hrīṃ hrīṃ bhuvaneśvāyai namaḥ

Bhuvaneshwari Dhyanam

(from Rudra Yamala)

उद्यद्दिनद्युतिमिन्दुकिरीटां तुङ्गकुचां नयनत्रययुक्ताम् ।
स्मेरमुखीं वरदाङ्कुशपाशांsभीतिकरां प्रभजे भुवनेशीम् ॥१॥
udyaddinadyutimindukirītām tuṅgakucāṃ nayanatrayayuktām |
smeramukhīm varadāṅkuśapāśāṃ'bhītikarām prabhaje bhuvaneśīm ||1||

सिन्दूरारुणविग्रहां त्रिनयनां माणिक्यमौलिस्फुरत् ।
तारानायकशेखरां स्मितमुखीमापीनवक्षोरुहाम् ॥
पाणिभ्यामलिपूर्णरत्नचषकं संविभ्रतीं शाश्वतीं ।
सौम्यां रत्नघटस्थमध्यचरणां द्यायेत्परामम्बिकाम् ॥२॥
sindūrāruṇavīgrahāṃ trinayanāṃ māṇikyamaulisphurat |
tārānāyakaśekharaṃ smitamukhīmāpīnavakṣoruhām ||
pāṇibhyāmalipūrṇaratnacaṣakaṃ saṃvibhratīm śāśvatīm |
saumyām ratnaghaṭasthamadhyacaranām dyāyetparāmambikām ||2||

I meditate on Devi Bhuvanesvari who has the splendor of the rising sun and who carries the moon on the crown like a jewel. Which has tall breasts and three eyes, which has a smiling face and holds a noose (Pasha) and a goad (Ankusha, symbol of command), and shows the blessing mudra (Vara Mudra) and the one that frees from fear (Abhaya Mudra).
My salutations to Devi Bhuvanesvari.

Her beautiful shape has the reddish glow of the early morning sun; she has three eyes and a crown of gems shines on her head,
The moon shines on her head, she has a smiling face and a full breast, she is holding a cup studded with gems full of divine liquor and she is eternal.
She is sweet and joyful, and puts her feet on a jug full of jewels;
We meditate on the supreme Ambika.

[Bhuvaneshvari Kavacham](#)

Bhairavi The Fierce Goddess



Bhairavi is the fierce and terrifying Goddess, very similar to Kali, She is the destructive aspect of Kali, the Goddess of Time, and She is Bhairava's consort the fierce aspect of Shiva. She embodies the wrath of a mother who protects her child. Her appearance is scary, naked and black as night, with long and wild black hair and a garland of skulls on his chest. She has her tongue out, dripping with blood and She wandering between the places of death and the cremation ground. Bhairavi is the destructive force in nature. She represents decadence, weakness, aging and finally death that occur everywhere, in all and in all, to which no one can escape.

She has many names that include both benign and terrible aspects, the Tantrasara describes 12 of these forms: Sampatprada Bhairavi, Sakalasiddhi Bhairavi, Bhayavinashini Bhairavi, Chaitanya Bhairavi, Bhuvaneshvari Bhairavi, Kameshvari Bhairavi, Annapurneshvari Bhairavi, Nitya Bhairavi, Rudra Bhairavi, Bhadra Bhairavi, Subhamkari Bhairavi and Smashana Bhairavi. She is also called Tripura Bhairavi, Kaulesh Bhairavi, Jagad-dhatri, Parameshvari, Jaganmata, and She is also the other half of Ardhanarishwara.

She is also called Ghora Tara, Kalaratri and Chandi, the most ferocious form of the Goddess, which is the main deity of the famous Devi Mahatmya, a great seven hundred verse poem taken from the Markandeya Purana (also called Durga Saptashati or Chandi Path) which tells of the destruction of demons by the Devi and is recited during the nine nights of Navaratri.

She is the most vivid representation of the Kundalini rising from Muladhra Chakra.

She is also described as Tejas, the fire that enlivens the elements (tanmatra). She is the power over the senses and the elements. She is Tapas the heat of penance that transforms the adept by burning the basic desires and attachments. She is as well Chidagni the flame of conscience. Bhairavi also represents the power of the word.

And She is also Maha-pralaya the great dissolution at the end of the cycle when all things are consumed by fire and dissolved in the ocean of pre-creation from which a new universe emerges.

Bhairavi's sadhana is completely tantric and mostly Gupta (secret), and should only be undertaken under the guidance of an expert Guru. Today these practices are almost completely forgotten, and there are few places where they are performed in secret (like Kamakhya).

Bhairavi Mool Mantra

ॐ ह्रीं भैरवी कलौं ह्रीं स्वाहा

Oṃ hrīm bhairavī kalaum hrīm svāhā

Tryakshari Bhairavi Mantra (3 syllables Mantra)

ॐ हस्त्रं हस्क्ल्रं हस्त्रौं

Oṃ hstraiṃ hsklrīm hstraumḥ

Ashtakshari Tripura Bhairavi Mantra (8 syllables Mantra)

ॐ हसैं हसकरीं हसैं

Oṃ hasaiṃ hasakarīm hasaiṃ

Shmashan Bhairavi Mantra

ॐ श्मशान भैरवि नररुधिरास्थि वसाभक्षिणि सिद्धिं मे देहि मम मनोरथान् पूरय हुं फट् स्वाहा

Oṃ śmaśāna bhairavi nararudhirāsthi vasābhakṣiṇi siddhiṃ me dehi mama manorathān pūraya huṃ phaṭ svāhā

Bhairavi Gayatri Mantra

ॐ त्रिपुरायै विद्महे महाभैरव्यै धीमहि तन्नो देवी प्रचोदयात्

Oṃ tripurāyai vidmahe mahābhairavyai dhīmahi tanno devī pracodayāt

Bhairavi Dhyanam

उद्धदधनु सहस्रकान्तिमरुणा क्षौमां शिरोमालिकां

रक्तालिप्त पयोधरां जप वटीं विद्धामभीति वरम्

हस्ताब्जैर्दधतीं त्रिनेत्र विलसद्वक्त्रारविन्द श्रियं

देवीं बद्ध हिमांशु मुकुटां वन्दे रविन्दस्थिताम्

uddhadbhanu sahasrakāntimaruṇā kṣaumām śiromālikām
raktālipta payodharām japa vaṭīm viddhāmabhīti varam
hastābjairdadhatīm trinetra vilasadvaktrāravinda śriyam
devīm baddha himāṃśu mukuṭām vande ravindasthitām

I meditate on the form of Tripura Bhairavi which is similar to the brightness of thousands of rising suns. She is wearing crimson silk dresses. The rosary made with skulls adorns her neck and both breasts are covered in blood. She holds a rosary and a holy book and shows the blessing mudra (Vara Mudra) and the one that frees from fears (Abhaya Mudra). The glory of the moon shines on his forehead. Her three eyes radiate like the petals of blood-red lotus. A crown of precious stones covers her head and a pitiful smile shines on her face.

[Bhairavi Kavacham](#)

[Chandi Homam](#)

[Devi Mahatmya](#)

Chinnamasta

The self-decapitated Goddess



Chinnamasta or Chinnamastika or Prachanda Chandika, the Goddess with the severed head, is perhaps the most horrible and disturbing representation of the Great Divine Mother. There are many myths associated with her but She has come to prominence mainly as Mahavidya.

Chinnamasta is depicted as a girl of sixteen who has cut off her head with her sword, is naked (Digambari, a symbol of freedom from illusions and other limitations) and adorned with garlands of skulls and necklaces of bones. She wears a snake as a sacred thread. She voluptuously drinks the blood that flows from her body. She is alive even if her head is severed from her body. The blood that flows from her severed head flows into three jets. The central jet flows into the mouth of her own head, usually held in her left hand, while the other two jets fall into the mouths of her two hungry companions, Dakini and Varnini, standing on both sides.

Chinnamasta self-destructs to support and promote life in its various forms: the life represented by the couple who makes love under her, the death she reveals in decapitating herself and the nourishment that manifests herself in nourishing the yoginis are all integral aspects of life.

The explanations of the symbolisms associated with the horrible image of Chinnamasta are truly numerous, being regarded as the classic imaginary of tantric symbolism. Chinnamasta, in her creative and destructive aspects, means apparent dissolution and return to the elements. She embodies heroism (Vira): she demonstrates the rare courage needed to make the highest imaginable sacrifice. The cut head represents the non-mind (Unmana) or the state freed from the limitations of the mind. Chinnamasta awakens consciousness. It is the Conscious beyond the Mind. The severed head means discarding the ego and all identities on the path of spiritual awakening, an indispensable factor for achieving liberation. She represents the free flow of energy through the Sushumna channel. She is the Kundalini Shakti that flows upward from the base of the spine to blow up in Sahasrara Chakra and unite with infinity. She is also seen as a symbol of self-control, fearlessness and the incarnation of sexual energy.

Chhinnamasta Mool Mantra

श्रीं ह्रीं क्लीं ऐं वज्र वैरोचनीयै हूं हूं फट् स्वाहा

Śrīm hrīm klīm aiṃ vajra vairocāṇīyai hūṃ hūṃ phaṭ svāhā

Ekakshari Chhinnamasta Mantra (1 syllable Mantra)

हूं

Hūṃ

Tryakshari Chhinnamasta Mantra (3 syllables Mantra)

ॐ हूं ॐ

Om hūṃ om

Chaturakshari Chhinnamasta Mantra (4 syllables Mantra)

ॐ हूं स्वाहा

Om hūṃ svāhā

Panchakshari Chhinnamasta Mantra (5 syllables Mantra)

ॐ हूं स्वाहा ॐ

Om hūṃ svāhā om

Shadakshari Chhinnamasta Mantra (6 syllables Mantra)

ह्रीं क्लीं श्रीं ऐं हूं फट्

Hrīm klīm śrīm aiṃ hūṃ phaṭ

Chhinnamasta Gayatri Mantra

ॐ वैरोचन्ये विदमहे छिन्नमस्तायै धीमहि तन्नो देवी प्रचोदयात्

Om vairocanye vidmahe chinnamastāyai dhīmahi tanno devī pracodayāt

Devi Chinnamasta Dhyanam

प्रत्यालीढपदां सदैव दधतीं छिन्नं शिरःकर्तृकां ।

दिग्वस्त्रां स्वकबन्धशोणितसुधाधारां पिबन्तीं मुदा ॥

नगाबद्धशिरोमणिं त्रिनयनां हृद्युत्पलालंकृतां ।

रत्यांसक्तमनोभवोपरि दृढां ध्यायेज्जपासन्निभाम् ॥

pratyālīḍhapadāṃ sadaiva dadhatīm chinnaṃ śiraḥkartṛkāṃ |

digvastrāṃ svakabandhaśoṇitasudhādhārāṃ pibantīm mudā ||

nagābaddhaśiromaṇiṃ trinayanāṃ hr̥dyutpalālaṃkṛtāṃ |

ratyāṃsaktamanobhavopari dṛḍhāṃ dhyāyejjapāsannibhām ||

I meditate on Devi Chinnamasta standing with her left foot forward and her right foot back and carrying a severed head and a sword;

Who is naked, dressed with the sky; And whose severed head is joyfully drinking the nectar of blood flowing down from his own headless neck,

Who has a gem on its head bound by a snake; Who has three eyes; And whose heart is adorned with lotus;

Who is beyond the mind's tendency to love the world's attachments.

I meditate on the one who is bright red like the hibiscus flower.

दक्षे चातिसिताविमुक्तचिकुरा कर्तृस्तथा खर्परं ।

हस्ताभ्यां दधती रजोगुणभवो नाम्नापिसा वर्णिनी ॥

देव्याश्छिन्नकबन्धतः पतदसृग्धारां पिबन्ती मुदा ।

नागाबद्धशिरोमणिर्मनुविदा ध्येय सदा सा सुरैः ॥

dakṣe cātisitāvimuktacikurā karṣṇastathā kharparam |

hastābhyāṃ dadhatī rajoguṇabhavo nāmnāpisā varṇinī ||

devyāśchinnakabandhataḥ patadasṛgdhārāṃ pibantīm mudā |

nāgābaddhaśiromaṇirmmanuvidā dhyeya sadā sā suraiḥ ||

To her right is a Yogini who is white in color, with loose hair, carries a sword and a skull in her hands;

She has the inclination to Rajaguna (passion) and is called Varnini.

She joyfully drinks the blood flowing down from the Devi's headless neck.

She has a gem on her head tied by a snake.

She is the knower of Manu, and is meditated by the Deva.

वामे कृष्णतनूस्तथैव दधती खंगं तथा खर्परं ।

प्रत्यालीढपदाकबन्धविगलद्रक्तं पिबन्ती मुदा ॥

सैषा या प्रलये समस्तभूवनं भोक्तुं क्षमा तामसी ।

शक्तिः सापि परात् परा भगवती नाम्ना परा डाकिनी ॥

vāme kṛṣṇatanūstathaiva dadhatī khaṃgam tathā kharparam |

pratyālīḍhapadākabandhavigaladraktaṃ pibantī mudā ||

saiṣā yā pralaye samastabhūvanaṃ bhoktuṃ kṣamā tāmasī |

śaktiḥ sāpi parāt parā bhagavatī nāmnā parā ḍākinī ||

To her left is a Yogini who is dark in color, carries a sword and a skull in his hands, stands with her left foot forward and her right foot back and joyfully drinks the blood flowing down from the headless neck of the Devi.

During the final dissolution she swallows the whole world; She is the darkness of the night and represents transcendental power; She is the transcendental goddess named Dakini.

[Chinnamasta Kavacham](#)

Dhumavati

The Widow Goddess



Dhumavati is depicted as an old and ugly widow, thin, pale and sick. She wears old and dirty clothes, is unadorned with jewels, her breasts dangling, her hair is gray and ruffled. She stands on a chariot without horses whose signs are a crow. In one of her trembling hands, She holds a basket to sift the grains and with the other She blesses those who can still see the Divine Mother in her.

She always seems hungry and thirsty. In Prana-toshini Tantra her origin is thus told:

Sati had extreme pangs of hunger. She was so hungry that she asked Shiva to bring him something to eat. But Shiva refused returning to meditation. Sati asked again and again, beginning to become aggressive, but remained unheard. So it was that She acted impetuously and devoured Shiva to appease her hunger. Immediately the smoke began to flow out of her body because Shiva, who was inside her body, had opened his third eye. So Sati did nothing but vomit it. Shiva, out of her, rejected her and cursed her, condemning her to take the form of a widow.

Dhuma in Sanskrit means smoke, Dhumavati is therefore the smoky form of Shakti. Her nature is not illumination but darkening. However, obscuring one thing often means revealing another. Dhumavati obscures what is evident, what is known and comfortable to reveal, what is hidden and profound. She is also called Alakshmi, who is without light or radiance, or Jyeshtha, or Nirriti, all Goddesses who are the incarnation of negative qualities but at the same time are worshiped in special moments of the year.

Dhumavati represents the original chaos and darkness that underlie creation. She is the void, in which all forms will be dissolved and where nothing can be differentiated. She is Tamas the power of ignorance that obscures the conscience and hinders the dynamism of manifestation.

Dhumavati is the representation of everything that hinders us in life. Her negative energies cause depression, sadness, illness, extreme poverty, fights, divorces, conflicts and endless quarrels. But what hinders us the most can sometimes release a new potential that makes us grow in a different direction. Thus she is considered by the spiritual seeker fortune that comes in the form of disgrace. For the Sadhaka She is the wise Divine Mother who teaches us detachment and transcendence, She is that knowledge that guides us to go beyond deceptive outward appearances and lets us focus on the inner Self.

Dhumavati Mool Mantra

ॐ धूं धूं धूमावती देव्यै स्वाहा

Oṃ dhūṃ dhūṃ dhūmāvatī devyai svāhā

Saptakshari Dhumavati Mantra (7 syllables Mantra)

ॐ धूं धूं धूमावती स्वाहा

Oṃ dhūṃ dhūmāvatī svāhā

Ashtakshari Dhumavati Mantra (8 syllables Mantra)

ॐ धूं धूं धूमावती स्वाहा

Oṃ dhūṃ dhūṃ dhūmāvatī svāhā

Dashakshari Dhumavati Mantra (10 syllables Mantra)

ॐ धूं धूं धूं धूर धूमावती स्वाहा॥

Oṃ dhūṃ dhūṃ dhūṃ dhūmāvatī svāhā

Chaturdashakshari Dhumavati Mantra (14 syllables Mantra)

ॐ धूं धूं धूर धुर धूमावती क्रौं फट् स्वाहा

Oṃ dhūṃ dhūṃ dhura dhura dhūmāvatī krom phat svāhā

Dhumavati Mantra

ॐ धूं धूं धूमावती ठः ठः

Oṃ dhūṃ dhūṃ dhūmāvatī ṭhaḥ ṭhaḥ

ॐ धूं धूमावत्यै नमो नमः

Oṃ dhūṃ dhūmāvatyai namo namaḥ

ॐ धूं धूमावती देवदत्त धावति स्वाहा

Oṃ dhūṃ dhūmāvatī devadatta dhāvati svāhā

Dhumavati Gayatri Mantra

ॐ धूमावत्यै विद्महे संहारिण्यै धीमहि तन्नो धूमा प्रचोदयात्

Oṃ dhūmāvatyai vidmahe saṃhāriṇyai dhīmahi tanno dhūmā pracodayāt

Dhumavati Dhyanam

विवर्णं चञ्चला दुष्टा धिर्घा च मलिनाम्बरा

विमुक्त कुन्तल रुद्र विधवा विरलद्विजा

काकध्वज रथारूढा विलम्बित पयोधरा

शूर्पहस्ताति रक्ताक्षी वृत्तहस्ता वरन्विता

प्रवृद्धगोण तु भृश कुटिला कुटिलेक्षणा

क्षुप्तिपासारद्धिता नित्यं भयदा कलहास्पदा

vivarṇa cañcalā duṣṭā dhirghā ca malināambarā

vimukta kuntala rūdra vidhavā viraladvijā

kākadhvaja rathārūḍhā vilambita payodharā

śūrpahastāti raktākṣī vṛttahastā varanvitā

pravṛddhagoṇa tu bhrśṇā kuṭilā kuṭilekṣaṇā

kṣuṭtipāsāraddhitā nityaṃ bhayadā kalahāspadā

I meditate on Devi Dhumavati. She is ugly, unstable and angry. She is tall and wears dirty clothes. Her ears are horrible and rough, she has elongated teeth and a hanging breast. She has a beak-shaped nose of a crow. Sometimes it is said that she resembles a crow, which appears as its emblem on top of her chariot. She has the character of a widow. Her eyes are scary, and her hands tremble. In one hand she holds a sifting basket, and in the other hand she makes the gesture of conferring boons. Her nature is rude. She constantly wants food and drink and is never satisfied. She likes to create conflicts, and is always terrifying in appearance.

Bagalamukhi

She who paralyzes the enemies



Bagalamukhi is dressed in yellow and sits on a golden throne surrounded by red lotus in the middle of an ocean. She has the moon as her diadem and is adorned with ornaments and yellow flowers (in particular the champaka flower). With one hand She grasps his opponent's tongue and paralyzes him and with the other he hits him on the head with her club.

Bagalamukhi is She who paralyzes the three worlds, is the fierce Goddess who stops every movement at the right time, with the Vak siddhi (the power of the word) silences the mouths and words of all evil beings and controls their tongues. It is She who gives power to dominate enemies, mastering all situations and power over obstacles.

Bagalamukhi is also known as Pitambara-devi or Pitambari, "She who wears yellow clothes". The yellow color is an integral part of the rituals dedicated to Her, so the Sadhaka wear yellow clothes to perform the ceremonies, the offers are yellow, use a rosary made of turmeric etc.

Bagala-Mukhi means She who has the head of a crane. The crane is a proverbial bird for its immobility in capturing prey and being a shrewd deceiver. We do not find iconographies of the Goddess that portray her with the head of this bird, but the crane is easily associated with the well-known Stambhana skill (stun or paralyze) of Bagalamukhi.

Other interpretations of Her name suggest that the word Bagala derives from the word Valga (which means bridle or to contain), which became Vagla and then Bagla.

Bagalamukhi Mool Mantra

ॐ ह्रीं बगलामुखी देव्यै ह्रीं ॐ नमः

Oṃ hṛīm bagalāmukhī devyai hṛīm oṃ namaḥ

Ekakshari Bagalamukhi Mantra (1 syllable Mantra)

ह्रीं

Hṛīm

Tryakshari Bagalamukhi Mantra (3 syllables Mantra)

ॐ ह्रीं ॐ

Oṃ hṛīm oṃ

Chaturakshari Bagalamukhi Mantra (4 syllables Mantra)

ॐ आं हलीं क्रौं
Om āṁ hliṁ krom

Panchakshari Bagalamukhi Mantra (5 syllables Mantra)

ॐ ह्रीं स्त्रीं हुं फट्
Om hrīm strīm huṁ phaṭ

Ashtakshari Bagalamukhi Mantra (8 syllables Mantra)

ॐ आं हलीं क्रौं हुं फट् स्वाहा
Om āṁ hliṁ krom huṁ phaṭ svāhā

Navakshari Bagalamukhi Mantra (9 syllables Mantra)

ह्रीं क्लीं ह्रीं बगलामुखि ठः

Ekadashakshari Bagalamukhi Mantra (11 syllables Mantra)

ॐ हलीं क्लीं हलीं बगलामुखि ठः ठः
Om hliṁ klīm hliṁ bagalāmukhi ṭhaḥ ṭhaḥ

Bagalamukhi Mantra

ॐ हलीं बगलामुख्यै हलीं फट्
Om hliṁ bagalāmukhyai hliṁ phaṭ

ॐ हलीं बगलामुखी सर्व दुष्टानां वाचं मुखं पदं स्तम्भय जिव्हां कीलय बुद्धिं विनाशय हलीं ॐ स्वाहा
Om hliṁ bagalāmukhī sarva duṣṭānāṁ vācaṁ mukhaṁ padaṁ stambhaya jivhāṁ kīlaya buddhiṁ
vināśaya hliṁ om svāhā

Bagalamukhi Gayatri Mantra

ॐ हलीं बगलामुखी विद्महे दुष्टस्तम्भनी धीमहि तन्नो देवी प्रचोदयात्
Om hliṁ bagalāmukhī vidmahe duṣṭastambhanī dhīmahi tanno devī pracodayāt

Bagalamukhi Dhyanam

मध्ये सुधाब्धिमणिमण्डपरत्नवेद्यां
सिंहासनोपरिगतां परिपीतवर्णाम् ।
पीताम्बराभरणमाल्यविभूषिताङ्गी ।
देवीं स्मरामि धृतमुद्गरवैरिजिह्वाम् ॥
जिह्वाग्रमादाय करेण देवीं वामेन शत्रून् परिपीडयन्तीम् ।
गदाभिघातेन च दक्षिणेन पीताम्बराद्यां द्विभुजां नमामि ॥
madhye sudhābdhimaṇimaṇḍaparātnavedyāṁ
siṁhāsanoparigatāṁ paripītavarṇām |
pītāambarābharaṇamālyavibhūṣitāṅgīm |
devīm smarāmi dhṛtamudgaravairijihvām ||
jihvāgramādāya kareṇa devīm vāmena śatrūn paripīḍayantīm |
gadābhigātena ca dakṣiṇena pītāambarādhyāṁ dvibhujāṁ namāmi ||

Meditation on Devi Bagalamukhi

In the middle of the Ocean of Nectar, on a platform studded with gems, there is a throne, above which is the Devi who has a yellow complexion.

She wears yellow clothing and is embellished with garlands and ornaments.

I concentrate and meditate on the shape of the Devi who holds a mace with one hand and the tongue of the enemy with the other.

She holds the tip of the enemy's tongue with her left hand and inflicts pain on him with her right hand.

I salute the two-armed Devi who is richly decorated with yellow garments.

[Bagalamukhi Kavach](#)

[Bagalamukhi Panjar Stotram](#)

Matangi The Prime Minister of Lalita



Shiva is also known as Matanga, so one of the names of his Shakti is Matangi.

Matangi is the prime minister and advisor to Lalita Tripurasundari or Rajarajeshvari "the Supreme Sovereign of the Universe".

Her complexion is dark and has beautiful eyebrows. She has three eyes like lotus flowers and has the moon on his forehead. Her luster is similar to the blue lotus.

The iconographies paint her with different objects in her hands. In some She has a noose, a club, an ax and a hook. In others, a noose and a sword, a shield and a goad. In others it is highlighted her affinity with Sarasvati having in her hands the Veena, or holding a skull is highlighted her tantric nature.

Matangi is considered the tantric form of Sarasvati, the Goddess of all the arts, of wisdom and learning. Like Sarasvati, Matangi rules speech, music, knowledge and art. She is the form of Sarasvati oriented towards inner knowledge.

Matangi represents the teachings of guru and the tradition and the continuity of spiritual education in the world. She is therefore also associated with the Guru who, through the word, instructs us and shows us the way to the knowledge of the true Self.

It is also called Mantrini, the lover of the sacred mantras. She has power over all mantras, particularly in their vocalization and articulation. She gives us the ability to communicate with all the other Gods and Goddesses through the power of the mantra.

She is often associated with what is impure and at the margins of society. She is described as an outcast (Chandalini) and is also known as Uchchhishta-Chandalini because She accepts leftovers and partially eaten food (Uchchhishta) considered impure in classical Hinduism. But only a loving Mother accepts food from her son's mouth and does not have trouble eating leftovers. On the contrary, She feels a sense of pleasure in this intimate contact with her devotee.

Matangi Mool Mantra

ॐ ह्रीं ऐं भगवती मतंगेश्वरी श्रीं स्वाहा

Om hrīm aiṃ bhagavatī mataṃgeśvarī śrīm svāhā

Ashtakshari Matangi Mantra (8 syllables Mantra)

ॐ कामिनी रञ्जिनी स्वाहा

Om kāmīnī rañjīnī svāhā

Dashakshari Matangi Mantra (10 syllables Mantra)

ॐ ह्रीं क्लीं हूं मातंग्यै फट् स्वाहा
Om hrīm klīm hūm mātāṅgyai phaṭ svāhā

Matangi Mantra

ॐ ह्रीं ऐं श्रीं नमो भगवती उच्छिष्टचाण्डाली श्री मतंगेश्वरी सर्वजनवशन्करि स्वाहा
Om hrīm aiṁ śrīm namo bhagavatī ucchiṣṭacāṇḍālī śrī matāṅgeśvarī sarvajanaśāṅkari svāhā

Matangi Gayatri Mantra

ॐ शुक्रप्रियायै विद्महे श्रीकामेश्वर्यै धीमहि तन्नो श्यामा प्रचोदयात्
Om śukrapriyāyai vidmahe śrīkāmeśvāryai dhīmahi tanno śyāmā pracodayāt

ॐ मतंग्यै च विद्महे उच्छिष्टचाण्डाल्यै च धीमहि तन्नो देवी प्रचोदयात्
Om mātāṅgyai ca vidmahe ucchiṣṭacāṇḍālyai ca dhīmahi tanno devī pracodayāt

Matangi Dhyanam

श्यामाङ्गी शशिशेखरां त्रिनयनां रत्नसिंहासनस्थिताम्
वेदैः बाहुदण्डैरसिखटकपाशाङ्कुशधराम् ॥
śyāmāṅgīm śaśīśekharaṁ trinayanāṁ ratnasimhāsanasthitām
vedaiḥ bāhudaṇḍairasi khetaka pāśāṅkuśa dharām ॥

I meditate on Devi Matangi whose form is of dark complexion. Who has the crescent moon upon her forehead. She has three eyes and is abiding on a throne which is studded with gems. With Her four arms She is holding the Sword (Asi), Shield (Khetaka), Noose (Pasha) and Hook (Ankusha).

Matangi Dhyanam

तालीदलेनार्पितकर्णभूषां
माध्वीमदोद्घूर्णितनेत्रपद्माम् ।
घनस्तनीं शम्भुवधूं नमामि ।
तडिल्लताकान्तिमनर्घ्यभूषाम् ॥१॥

घनश्यामलाङ्गीं स्थितां रत्नपीठे
शुकस्योदितं शृण्वतीं रक्तवस्त्राम् ।
सुरापानमतां सरोजस्थितां श्रीं
भजे वल्लकीं वादयन्तीं मतङ्गीम् ॥२॥

माणिक्याभरणान्वितां स्मितमुखीं नीलोत्पलाभां वरां
रम्यालक्तक लिप्तपादकमलां नेत्रत्रयोल्लासिनीम् ।
वीणावादनतत्परां सुरनुतां कीरच्छदश्यामलां
मातङ्गीं शशिशेखरामनुभजे ताम्बूलपूर्णाननाम् ॥३॥

श्यामाङ्गीं शशिशेखरां त्रिनयनां वेदैः करैर्बिभ्रतीं
पाशं खेटमथाङ्कुशं दृढमसिं नाशाय भक्तद्विषाम् ।
रत्नालङ्करणप्रभोज्ज्वलतनुं भास्वत्किरीटां शुभां
मातङ्गीं मनसा स्मरामि सदा सर्वार्थसिद्धिप्रदाम् ॥४॥

देवीं षोडशवार्षिकीं शवगतां माध्वीरसाघूर्णितां

श्यामाङ्गीमरुणाम्बरां पृथुकुचां गुञ्जावलीशोभिताम् ।
हस्ताभ्यां दधतीं कपालममलं तीक्ष्णां तथा कर्त्रिकां
ध्यायेन्मानसपङ्कजे भगवतीमुच्छिष्टचाण्डालिनीम् ॥५॥

tālidalenārpitakarṇabhūṣāṃ
mādhvīmadodghūrṇitanetrapadmām ।
ghanastanīm śambhuvadhūṃ namāmi ।
taḍillatākāntimanarghyabhūṣāṃ ॥1॥

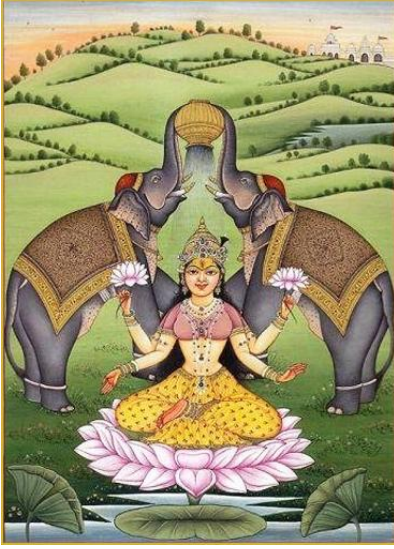
ghanaśyāmalāṅgīm sthitāṃ ratnapīṭhe
śukasyoditam śrṇvatīm raktavastrām ।
surāpānamattām sarojasthitām śrīm
bhaje vallakīm vādayantīm mataṅgīm ॥2॥

māṇikyābharāṇānvitām smitamukhīm nīlotpalābhām varām
ramyālaktaka liptapādakamalām netratraylorllāsinīm ।
vīṇāvādanatatparām suranutām kīracchadaśyāmalām
mātaṅgīm śaśīśekharāmanubhaje tāmbūlapūrṇānanām ॥3॥

śyāmāṅgīm śaśīśekharām trinayanām vedaiḥ karairbibhratīm
pāśam khetamathāṅkuśam dr̥ḍhamasiṃ nāśāya bhaktadviṣām ।
ratnālaṅkaraṇaprabhojvalatanuṃ bhāsvatkirīṭām śubhām
mātaṅgīm manasā smarāmi sadayām sarvārthasiddhipradām ॥4॥

devīm ṣoḍaśavārṣikīm śavagatām mādhvīrasāghūrṇitām
śyāmāṅgīmaruṇāmbarām pṛthukucām guñjāvalīśobhitām ।
hastābhyām dadhatīm kapālamamalam tīkṣṇām tathā kartrikām
dhyāyenmānasapaṅkaje bhagavatīmucchiṣṭacāṇḍālinīm ॥5॥

Kamala The Lotus Goddess



Kamala is the Lotus Goddess also known as Kamalatmika (She whose nature is the lotus). She is one of the forms of Sati (or Shakti, or Parvati) as are all the Mahavidya, but she is also strongly associated with Lakshmi the Goddess of beauty, wealth, fertility, love and devotion, consort of Vishnu. Kamala is the tantric Lakshmi, She is the aspect of Lakshmi which is part of the Goddesses of Knowledge.

Kamala is depicted as a young woman with a smiling face. She has four arms, in the two back hands, She holds a lotus flower and in the front hands She shows the Abhaya Mudra (removal of fear) and the Varada Mudra (bestowal of gifts). She is wet with the nectar sprinkled by four or two white elephants and stands on a beautiful lotus.

All her symbols indicate She as the Goddess of light, of splendor, of glory, of beauty, of grace, of beauty, of prosperity, of well-being, of good luck, of success, of good auspices, of wealth, etc. She has the power to create beauty and wealth around us. She is the Great Mother in her role of satisfying all desires and showing the full development of the power of the Goddess in the material sphere.

Kamala is similar to Lalita Tripurasundari as both dominate love, beauty and bliss. Lalita Tripurasundari governs the subtle and inner form of bliss born from the perception of the Self. Kamala governs the exterior form of beauty, not simply as pleasure, but as the blossoming of the divine nature in the whole creation. Through Kamala we can see the Divine Beauty in everything.

Kamala Mool Mantra

ॐ ह्रीं अष्ट महालक्ष्म्यै नमः

Oṃ hrīṃ aṣṭa mahālakṣmyai namaḥ

Ekakshari Kamala Mantra (1 syllable Mantra)

श्रीं

śrīṃ

Dvyakshari Samrajya Lakshmi Mantra (2 syllables Mantra)

सहस्रं हं

shakṣrīṃ haṃ

Tryakshari Samrajya Lakshmi Mantra (3 syllables Mantra)

श्रीं क्लीं श्रीं

śrīṃ klīṃ śrīṃ

Chaturakshari Kamala Mantra (4 syllables Mantra)

ऐं श्रीं ह्रीं क्लीं

aiṃ śrīṃ hrīṃ klīṃ

Panchakshari Kamala Mantra (5 syllables Mantra)

श्रीं क्लीं श्रीं नमः

śrīṃ klīṃ śrīṃ namaḥ

Navakshari Siddhi Lakshmi Mantra (9 syllables Mantra)

ॐ ह्रीं हूं हां घैं क्षौं क्रौं नमः

Om̐ hrīṃ hūṃ hāṃ greṃ kṣom̐ krom̐ namaḥ

Dashakshari Kamala Mantra (10 syllables Mantra)

नमः कमलवासिन्यै स्वाहा

Namaḥ kamalavāsinyai svāhā

Kamala Mantra

सदाचारप्रिये देवी शुक्लपुष्प वरप्रिये गोमायादि सुचि प्रीते महालक्ष्मी नमोस्तुते

Sadācārapriye devī śuklapuṣṣa varapriye gomāyādi suci prīte mahālakṣmī namostute

ॐ श्रीं श्रीं कमलात्मिका श्रीं स्वाहा

Om̐ śrīṃ śrīṃ Kamalātmikā śrīṃ Svāhā

ॐ ऐं ह्रीं श्रीं क्लीं हसौ जगत्प्रसृत्यै नमः

Om̐ aiṃ hrīṃ śrīṃ klīṃ hasau jagatprasutyai namaḥ

Kamala Gayatri Mantra

ॐ कमलयै च विद्महे जगत्प्रसृत्यै च धीमहि तन्नो देवी प्रचोदयात्

Om̐ kamalayai ca vidmahe jagatprasutyai ca dhīmahi tanno devī pracodayāt

Kamala Dhyanam

कान्त्या काञ्चनसन्निभां हिमगिरिप्रख्यैश्चतुर्भिर्गजैर् ।

हस्तोत्क्षिप्तहिरण्मयामृतघटैरासिच्यमानां श्रियम् ॥

विभ्राणं वरमब्जयुग्ममभयं हस्तैः किरीटोज्ज्वलां ।

क्षोमाबद्धनितम्बबिम्बललितां वन्देऽरविन्दस्थिताम् ॥

kāntyā kāñcanasannibhāṃ himagiriprakhyaiścaturbhīrgajair |

hastotkṣiptahiraṇmayāmr̥taghaṭairāsicyamānāṃ śriyam ||

vibhrāṇaṃ varamabjayugmamabhayaṃ hastaiḥ kirīṭojjvalāṃ |

kṣomābaddhanitambabimbālalitāṃ vande'ravindasthitām ||

I meditate on Devi Kamala whose splendor is like that of gold and which is bathed in the nectar of four golden jugs, raised and poured from the trunks of four huge elephants that look like the mountains of the Himalayas.

I meditate on She who is Śrī, the embodiment of beauty and prosperity.

On two hands she carries a pair of lotus flowers and with the other two hands she shows the Vara Mudra (Gesture of Boon-giving) and Abhaya Mudra (Gesture of Courage). Her head is decorated with a shining diadem. Her beautiful rounded hips are wrapped in silk dresses. I meditate on that Devi who abides on a lotus.

Kamala Dhyanam

कान्त्या काञ्चनसन्निभां हिमगिरिप्रख्यैश्चतुर्भिर्गजैः
हस्तोत्क्षिप्तहिरण्मयामृतघटैरासिच्यमानां श्रियम् ।
बिम्बाणां वरमब्जयुगमभयं हस्तैः किरीटोज्ज्वलां
क्षौमाब्ध नितम्बबिम्बललितां वन्देऽरविन्दस्थिताम् ॥१॥

माणिक्यप्रतिमप्रभां हिमनिभैस्तुङ्गैश्चतुर्भिर्गजैः
हस्ताग्राहितरत्नकुम्भसलिलैरासिच्यमानां मुदा ।
हस्ताब्जैर्वरदानमम्बुजयुगाभीतीर्दधानां हरेः
कान्तां काङ्क्षितपारिजातलतिकां वन्दे सरोजासनाम् ॥२॥

आसीना सरसीरुहेस्मितमुखी हस्ताम्बुजैर्बिभ्रती
दानं पद्मयुगाभये च वपुषा सौदामिनीसन्निभा ।
मुक्ताहारविराजमानपृथुलोत्तुङ्गस्तनोद्भासिनी
पायाद्वः कमला कटाक्षविभवैरानन्दयन्ती हरिम् ॥३॥

सिन्दूरारुणकान्तिमब्जवसतिं सौन्दर्यवारान्निधिं
कोटीराङ्गदहारकुण्डलकटीसूत्रादिभिर्भूषिताम् ।
हस्ताब्जैर्वसुपत्रमब्जयुगलादर्शौ वहन्तीं परां
आवीतां परिचारिकाभिरनिशं सेवे प्रियां शार्ङ्गिणः ॥४॥

बालार्कद्युतिमिन्दुखण्डविलसत्कोटीरहारोज्ज्वलां
रत्नाकल्पविभूषितां कुचनतां शालेः करैर्मञ्जरीम् ।
पद्मं कौस्तुभरत्नमप्यविरतं सम्बिभ्रतीं सस्मितां
फुल्लाम्भोजविलोचनत्रययुतां वन्दे परां देवताम् ॥५॥

kāntyā kāñcanasannibhām himagiriprakhyaiścaturbhargajaiḥ
hastotkṣiptahiraṇmayāmṛtaghaṭairāsicyamānām śriyam ।
bibhrāṇām varamabjayugmamabhayaṃ hastaiḥ kirīṭojjvalām
kṣaumābaddha nitambabimbālitām vande'ravindasthitām ॥1॥

māṇikyapratimaprabhām himanibhaistuṅgaiścaturbhargajaiḥ
hastāgrāhitaratnakumbhasalilairāsicyamānām mudā ।
hastābjairvaradānamambujayugābhīrīrdadhānām hareḥ
kāntām kāṅkṣitapārijātalatikām vande sarojāsanām ॥2॥

āsīnā sarasīruhesmitamukhī hastāmbujairbibhratī
dānaṃ padmayugābhaye ca vapuṣā saudāminīsannibhā ।
muktāhāravirājamānapṛthulottuṅgastanodbhāsīnī
pāyādvah kamalā kaṭākṣavibhavairānandayantī harim ॥3॥

sindūrārūṇakāntimabjāvasatīm saundaryavārānnidhiṃ
koṭīrāṅgadahārakuṇḍalakaṭīsūtrādibhirbhūṣitām ।
hastābjairvasupatramabjayugalādarśau vahantīm parām
āvītām paricārikābhiraniśam seve priyām śārṅgiṇaḥ ॥4॥

bālārkadyutimindukhaṇḍavilasatkoṭīrahārojjvalām
ratnākalpavibhūṣitām kucanatām śāleḥ karairmañjarīm ।
padmam kaustubharatnamapyaviratām sambibhratīm sasmitām
phullāmbhojavilocanatrāyayutām vande parām devatām ॥5॥

[Dasha Mahavidya Stotram](#) - [Dasha Mahavidya Kavacham](#) - [Yantras of Dasa Mahavidya](#) - [Guhyakālī](#)

[KALI KAVACHAM](#) - [TARA KAVACHAM](#) - [BHUVANESVARI KAVACHAM](#) - [BHAIRAVI KAVACHAM](#) - [CHINNAMASTA KAVACHAM](#) - [BAGALAMUKHI KAVACH](#) - [BAGALAMUKHI PANJAR STOTRAM](#) - [KAMAKHYA KAVACHAM](#)

64 Yoginis

The 64 yoginis are forms of Durga, the Divine Mother. They also worshiped as the body parts of Devi. Their number, the square of eight, is referred to the attendants the 8 Matrika, but also to the 64 vital airs currents in the human body.

The Yoginis are identified with the Matrikas, each Matrika has 8 assistants Yoginis. Their mythological history defines them as emanations of the Devi and helped to defeat the demons Shumbha and Nishumbha. They are depicted naked and adorned with jewels.

The cult of the Yoginis is particularly strong in Orissa with temples in Hirapur and Ranipur-Jharial. The other temples are in Madhya Pradesh in Khajuraho and Bhedaghat.

1. divyayoginī - दिव्ययोगिनी	17. māṃsabhojanī - मांसभोजनी	33. krodhā - क्रोधा	49. karālinī - करालिनी
2. mahāyoginī - महायोगिनी	18. phetkārī - फेत्कारी	34. durmukhī - दुर्मुखी	50. kauśikī - कौशिकी
3. siddhayoginī - सिद्धयोगिनी	19. vīrabhadraḥṣī - वीरभद्राक्षी	35. pretavāhinī - प्रेतवाहिनी	51. bhakṣiṇī - भक्षिणी
4. gaṇeśvarī - गणेश्वरी	20. dhūmrākṣī - धूम्राक्षी	36. kaṇṭakī - कण्टकी	52. yakṣī - यक्षी
5. pretākṣī - प्रेताक्षी	21. kalahapriyā - कलहप्रिया	37. dīrghalaṃbaṣṭhī - दीर्घलंबाष्टी	53. kaumārī - कौमारी
6. ḍākinī - डाकिनी	22. raktā - रक्ता	38. mālinī - मालिनी	54. yantravahinī - यन्त्रवाहिनी
7. kālī - काली	23. ghoraraktākṣī - घोररक्ताक्षी	39. mantrayoginī - मन्त्रयोगिनी	55. viśālā - विशाला
8. kālarātri - कालरात्रि	24. piśācī - पिशची	40. kālāgnī - कालाग्नी	56. kāmukī - कामुकी
9. niśācarī - निशाचरी	25. bhayaṃkarī - भयंकरी	41. mohinī - मोहिनी	57. vyāghrī - व्याघ्री
10. jhaṃkārī - झंकारी	26. caurikā - चौरिका	42. cakrī - चक्री	58. yākṣiṇī - याक्षिणी
11. ūrdvavetālī - ऊर्ध्ववेताली	27. mārīkā - मारिका	43. kapālī - कपाली	59. pretabhavanī - प्रेतभवनी
12. kharparī - खर्परी	28. caṇḍī - चण्डी	44. bhuvaneśvarī - भुवनेश्वरी	60. dhūrjaṭā - धूर्जटा
13. bhūṭayāminī - भूतयामिनी	29. vārāhī - वाराही	45. kuṇḍalākṣī - कुण्डलाक्षी	61. vikatā - विकता
14. ūrdvakeśī - ऊर्ध्वकेशी	30. muṇḍadharinī - मुण्डधरिणी	46. juhī - जुही	62. ghorā - घोरा
15. virupākṣī - विरुपाक्षी	31. bhairavī - भैरवी	47. lakṣmī - लक्ष्मी	63. kapālā - कपाला
16. śuṣkaṃgī - शुष्कंगी	32. cakriṇī - चक्रिणी	48. yamadūtī - यमदूती	64. laṅgalī - लङ्गली

64 Yogini Yantra

These are the 64 yoginis which are located in the temple of Hirapur (Orissa):

- | | | | |
|------------------|-------------------|-------------------|-------------------|
| 1. Bahurupa | 17. Chinnamastika | 33. Karkari | 49. Jvala Mukhi |
| 2. Tara | 18. Vrishabahana | 34. Sarpashya | 50. Agneyei |
| 3. Narmada | 19. Jvala Kamini | 35. Yakshini | 51. Aditi |
| 4. Yamuna | 20. Ghatavara | 36. Vinayaki | 52. Chandrakanti |
| 5. Shanti | 21. Karakali | 37. Vindya Balini | 53. Vayubega |
| 6. Varuni | 22. Sarasvati | 38. Veera Kumari | 54. Chamunda |
| 7. Kshemankari | 23. Birupa | 39. Maheshvari | 55. Murati |
| 8. Aindri | 24. Kauveri | 40. Ambika | 56. Ganga |
| 9. Varahi | 25. Bhaluka | 41. Kamiyani | 57. Dhumavati |
| 10. Ranveera | 26. Narasimhi | 42. Ghatabari | 58. Gandhari |
| 11. Vanara-Mukhi | 27. Biraja | 43. Stutee | 59. Sarva Mangala |
| 12. Vaishnavi | 28. Vikatanna | 44. Kali | 60. Ajita |
| 13. Kalaratri | 29. Mahalakshmi | 45. Uma | 61. Surya Putri |
| 14. Vaidyarupa | 30. Kaumari | 46. Narayani | 62. Vayu Veena |
| 15. Charchika | 31. Maha Maya | 47. Samudra | 63. Aghora |
| 16. Betali | 32. Rati | 48. Brahmini | 64. Bhadrakali |



64 Yogini temple at Hirapur

The 8 Matrikas



The Matrikas are very ancient goddesses and there are several Puranic texts relating to their origin. Markandeya Purana, Agni Purana, Matsya Purana, Vamana Purana, Varaha Purana, Kurma Purana, Suprabhedagama and other Agamas contain references to Matrikas. They are the different forms of Adi Parashakti and at the same time they are the personified powers of different Devas.

In the eighth chapter of Devi Mahatmya (from the Markandeya Purana), thus the 8 Matrika emanations of the Devi are introduced:

*taṃ ninādamupaśrutya daitya sainyaiścaturdiśam । devī siṃhastathā kālī saroṣaiḥ parivāritāḥ ॥
etasminnantare bhūpa vināśāya suradviṣāṃ । bhavāyāmarasiṃhanāmativīryabalānvitāḥ ॥
brahmeśaguhaṣṇūnāṃ tathendrasya ca śaktayaḥ । śarīrebhyoviniṣkramya tadrūpaiścandikāṃ
yayuh ॥
yasya devasya yadrūpaṃ yathā bhūṣaṇavāhanam । tadvadeva hi taccaktirasurānyoddhumāyamau ॥
haṃsayuktavimānāgre sākṣasūtraka maṇḍaluḥ । āyātā brahmaṇaḥ śaktibrahmāṇī tyabhidhiyate ॥
maheśvarī vṛṣārūḍhā trisūlavaradhārīṇī । mahāhivalayā prāptācandrarekhāvibhūṣaṇā ॥
kaumārī śaktihastā ca mayūravavaravāhanā । yoddhumabhyāyayau daityānambikā guharūpiṇī ॥
tathaiva vaiṣṇavī śaktirgaruḍopari samsthitā ।
śaṅkhacakraḡadhāśāṅkhar khaḡgahastābhyupāyayau ॥
yajñavārāhamatulāṃ rūpaṃ yā bhibhrato hareḥ । śaktiḥ sāpyāyayau tatra vārāhīm bibhratī tanum ॥
nārasimhī nṛsiṃhasya bibhratī sadṛśaṃ vapuḥ । prāptā tatra saṭākṣepakṣiptanakṣatra samhatīḥ ॥
vajra hastā tathaivaindrī gajarājo paristhitā । prāptā sahasra nayanā yathā śakrastathaiva sā ॥
tataḥ parivṛttastābhirīśāno deva śaktibhiḥ । hanyantāmasurāḥ śīghraṃ mama prītyāha caṇḍikāṃ ॥
tato devī śarīrāttu viniṣkrāntātibhiṣaṇā । caṇḍikā śaktiratyugrā śivāśataninādinī ॥*

On hearing that roar the enraged asura battalions surrounded the lion, the Devi (Chandika) and Kali on all the four sides.

At this moment, O King, in order to annihilate the enemies of devas and for the well-being of the supreme devas, there issued forth, endowed with exceeding vigour and strength, Shaktis from the bodies of Brahma, Shiva, Guha, Vishnu and Indra, and with the form of those devas went to Chandika.

Whatever was the form of each deva, whatever his ornaments and vehicle, in that very form his Shakti advanced to fight with the asuras.

In a heavenly chariot drawn by swans advanced Brahma's Shakti carrying a rosary and Kamandalu. She is called Brahmani.

Maheshvari arrived, seated on a bull, holding a fine trident, wearing bracelets of great snakes and adorned with a digit of the moon.

Ambika Kaumari, in the form of Guha, holding a spear in hand riding on a fine peacock, advanced to attack the asuras.

Likewise the Shakti of Vishnu came, seated upon Garuda, holding conch, club, bow and sword in hand.

The Shakti of Hari, who assumed the incomparable form of a sacrificial boar, she also advanced there in a boar-like form.

Narasimhi arrived there, assuming a body like that of a Narasimha, bringing down the constellations by the toss of her mane.

Likewise the thousand-eyed Aindri, holding a thunderbolt in hand and riding on the lord of elephants arrive just like Sakra (Indra).

Then Shiva, surrounded by those shaktis of the devas, said to Chandika, 'Let the asuras be killed forthwith by you for my gratification.'

Thereupon from the body of Devi issued forth the Shakti of Chandika, most terrific, exceedingly fierce and yelling like a hundred jackals.



Brahmani



Brahmāṇī (ब्रह्माणी), also known as Brahmi, is Brahma's creative power or Shakti. She is yellow-hued and with four heads and four (sometimes six) hands. She carries a rosary, a kamandalu (water pot), a book and a noose in her hands and one hand is in the Varada Mudra. She is seated on a swan as her Vahana (vehicle). Sometimes, she is depicted with a baby/child sitting on her lap, an element very common in Matrika iconography, validating their 'motherly' natures.

हंसयुक्तविमानस्थे ब्रह्माणीरूपधारिणि ।
कौशाम्भःक्षरिके देवि नारायणि नमोऽस्तु ते ॥

haṁsayuktavimānasthe brahmāṇīrūpadhāriṇi |
kauśāmbhaḥkṣarike devi nārāyaṇi namo'stu te ||

Salutations to You, Oh Devi Narayani! Who assumes the form of Devi Brahmani and ride the celestial chariot yoked with swans, and sprinkle water with Kusha Grass.

Vaishnavi



Vaiṣṇavī (वैष्णवी) is the female creative energy of Vishnu and is very similar to Him. She is dark and beautiful and has four or six hands in which she bears the shankha (conch), chakra (disc), gada (mace), padma (lotus), Varada Mudra and Abhaya Mudra. Like Vishnu, she is depicted sitting on Garuda, and wearing various ornaments.

शङ्खचक्रगदाशार्ङ्गगृहीतपरमायुधे ।
प्रसीद वैष्णवीरूपे नारायणि नमोऽस्तु ते ॥

śaṅkhacakragadāśāṅgagr̥hītaparamāyudhe |
prasīda vaiṣṇavīrūpe nārāyaṇi namo'stu te ||

Salutations to You, Oh Narayani! Who hold the most excellent weapons: conch, discus, mace and bow and assume the form of Devi Vaishnavi. Please be Gracious to Us.

Maheshwari



Māheśvarī (महेश्वरी) is the creative power of Shiva, and is also known by the names Raudri, Rudrani, Shivani and Maheshi. She is white complexioned, and has three eyes. She has four (or six) arms, two of which are in the Varada and the Abhaya Mudras, while the other hands carry a Trishula (trident), Damru (drum), an Akashamala (rosary) and sometimes a skull and serpents. She rides Nandi and is adorned with a Jatamukuta (a crown of matted locks), and the crescent moon.

त्रिशूलचन्द्राहिधरे महावृषभवाहिनि ।
माहेश्वरीस्वरूपेण नारायणि नमोऽस्तु ते ॥

triśūlacandrāhidhare mahāvṛṣabhavāhini |
māheśvarīśvarūpeṇa nārāyaṇi namo'stu te ||

Salutations to You, Oh Narayani! Who bear the trident, moon and the snake, and ride the great bull in the form of Devi Maheshvari.

Indrani



Indrāṇī (इन्द्राणी) As Indra's feminine principle, this Matrika is also known by names as Aindri, Mahendri, Shakri, Shachi and Vajri. A dark color hued goddess, Indrani rides a charging elephant and holds a Vajra (thunderbolt), a goad, a noose and a lotus in her four (or six) hands. She is three eyed, but may sometimes have a thousand like Indra. She wears a cylindrical crown (Kirita Mukuta), and sits under the Kalpaka tree.

किरीटिनि महावज्र सहस्रनयनोज्ज्वले ।
वृत्रप्राणहरे चैन्द्रि नारायणि नमोऽस्तु ते ॥

kirīṭini mahāvajra sahasranayanojjvale |
vṛtraprāṇahare caindri nārāyaṇi namo'stu te ||

Salutations to You, Oh Narayani! Who, decorated with a diadem and holding the great thunderbolt is blazing with the brilliance of a thousand eyes, and who took away the life of demon Vritra in the form of Devi Aindri.

Kaumari



Kaumari (कौमारी) is associated with Skanda or Kartikeya or Kumara, the son of Parvati and Shiva, and hence has names like Kumari, Kartiki, Karttikeyani and Ambika. She has four or twelve arms in which she carries multiple weapons like the Danda (stick), Dhanus (bow), Bana (arrow), Dhwaja (flag), Ghanta (bell), Padma (lotus), Patra (bowl), and Parasu (axe) among other things. She rides a peacock much like Skanda and like him, is sometimes depicted with six heads. Her abode is under a fig tree. In Tamil Nadu is popularly worshipped in many temples.

मयूरकूक्कुटवृते महाशक्तिधरेऽनघे ।
कौमारीरूपसंस्थाने नारायणि नमोऽस्तु ते ॥

mayūrakūkkuṭavṛte mahāśaktidhare'naghe |
kaumārīrūpasamsthāne nārāyaṇi namo'stu te ||

Salutations to You, Oh Narayani! Who is surrounded by peacocks and cocks and bear the great spear, who is the sinless one and assume the form of Devi Kaumari.

Varahi



Vārāhī (वाराही) or Vairali, is the female energy of Varaha, the boar incarnation of Vishnu. Like Varaha, Varahi too has the head of a boar and the body of a human. This dark complexioned goddess, pot-bellied, wears a Karanda Mukuta with other ornaments and has six arms. In the hands She holds a Danda (rod of punishment), goad, a Vajra or a sword, and a Panapatra. Sometimes, she carries a bell, Chakra, Chamara (a yak's tail) and a bow. She is also among the 64 Yoginis. Varahi is worshiped by all the three major schools of Hinduism: Shaktism (goddess worship); Shaivism (followers of the god Shiva); and Vaishnavism (devotion to Vishnu). She is usually worshiped at night, and according to secretive Vamamarga, Kaula marga Tantric practices.

गृहीतोग्रमहाचक्रे दंष्ट्रोद्धृतवसुन्धरे ।
वराहरूपिणि शिवे नारायणि नमोऽस्तु ते ॥

gr̥hītogramahācaktre daṁṣṭroddhṛtavasundhare |
varāharūpiṇi śive nārāyaṇi namo'stu te ||

Salutations to You, Oh Narayani! Who assuming a ferocious form holding a great discus, rescued the Mother Earth with her tusk in the form of Devi Varahi, the Auspicious One.

Narasimhi



Nārasiṃhī (नारसिंही), also known as Narasimhika, is a disputed Matrika, with some sects recognising her and some not. She is the female principle of Vishnu's avatar, Narsimha. With the head of a lion and the body of a woman, Narsimhi 'throws the stars into disarray by shaking her lion mane.' She holds the same accoutrements as Vishnu: a Sankha (conch), Chakra (disc), Gada (mace) and a Padma (lotus) in her four hands.

नृसिंहरूपेणोग्रेण हन्तुं दैत्यान् कृतोद्यमे ।
त्रैलोक्यत्राणसहिते नारायणि नमोऽस्तु ते ॥

nṛsiṃharūpeṇogreṇa hantum daityān kṛtodyame |
trailokyatrāṇasahite nārāyaṇi namo'stu te ||

Salutations to You, Oh Narayani! Who in the Form of Narasimhi (Woman-Lion), in fierce rage, undertook to kill the demons, and who bear the task of protecting the Three Worlds.

Chamunda



Cāmuṇḍā (चामुण्डा) unlike all other Matrikas, who represent the female energy of a male deity, Chamunda is the power of Devi Chandi. She is also called Chamundi or Charchika and resembles Chandi (or Kali) in her fearsome form. The identification with Kali is explicit in Devi Mahatmya. She is black-skinned with a terrifying face and a sunken belly. She wears a garland of human skulls and carried a sword, a Kapala (skull), a severed head and a Trishul. She rides a jackal, and sits on a corpse. She has drooping breasts, and blood drips out of her mouth. On her head there is a crescent moon and a Jatamukuta (a crown of matted locks).

दंष्ट्राकरालवदने शिरोमालाविभूषणे ।
चामुण्डे मुण्डमथने नारायणि नमोऽस्तु ते ॥

daṁṣṭrākarālavadane śiromālāvibhūṣaṇe |
cāmuṇḍe muṇḍamathane nārāyaṇi namo'stu te ||

Salutations to Narayani! Who has a dreadful face with fangs, and who is adorned with a garland of severed heads.

Who in the form of Devi Chamunda destroyed the demons Chanda and Munda.

SADHANA

Sadhana means spiritual path, that is the whole all the practices, the rituals and the austerities that are performed with regularity and concentration, with the purpose to get *Moksha* (liberation). It is an act of purification and amplification of the mind, which leads to self-realization.

In the *tantras* is affirmed that *Shiva*, in his endless grace, full of compassion for the suffering beings in this dark age, proclaimed through the tantric *sadhana* the spiritual emancipation. Tantrism is not a simple theory or philosophy, but it prescribes above all a systematic *sadhana*, a regular discipline, according to the temperament, ability and evolutionary degree of the apprentice. A formidable opportunity to experiment extraordinary techniques for the spiritual evolution, introducing in the world of the *yantras*, *mantra* and *tantra*.

Yantra, mantra and tantra symbolically represent the three paths of the Hinduism. *Yantra* represents the path of the knowledge (*Jnanamarg*), *Mantra* represents the path of the devotion (*Bhaktimarg*), *Tantra* represents the path of the action (*Karmasanyasmarg*).

Principal types of Sadhana

- Repetition of the Name
 - *Namasmarana* / *Japa Mala* (repetition of formulas or mantra)
 - *Bhajan*
- Dialogue
 - *Satsang*
 - Prayer
- Abstentions / Austerity
 - Silence (Abstention from the word)
 - Fast (integral, or limited to determined types of food)
 - Chastity
 - Asceticism (renouncement to the worldly life)
- Study of the sacred texts
- *Seva* (disinterested service)
- Adoration
 - *Puja*
 - *Yajña* (ritual sacrifices)
 - Ablutions
- Contemplation
 - *Dhyana* (meditation)
 - Contemplation of one or more *Murti*

Some aghori sadhanas are:

- *Pātra Sadhana* (ritual offerings). There are 324 different kinds of *Pātra Sadhana*
- *Śava Sadhana* (done sitting on a corpse)
- *Smashan Sadhana* (done in the cremation ground)
- *Pancha Munda Sadhana*. (done sitting on a seat of five skulls)

N.B. The procedures of these Sadhanas are secret (Gupta), passed only from Guru to disciple.

Panchamakara: Madya (wine) - Māṃsa (meat) - Matsya (fish) - Mudrā (parched grain) - Maithuna (Union)

Pancha Makara is also known as the Five Ms. In this Sadhana the five elements are purified and energized by the mantra, through them and along with the identification with his own divinity the Aghori can develop the divine connection to the cosmic Shakti.

They are the following:

Madya: wine. It represents also the divine nectar called Amrita. Transforms the Tattva of Fire.

Māṃsa: meat. It represents for the control of speech. Silence. Transforms the Tattva of Air.

Matsya: fish. It represents the Ida and Pingala Nadis that are controlled by the sadhak through the practice of Pranayama. Transforms the Tattva of Water.

Mudrā: grains. It represents the spiritual company but also the upright posture. Transforms the Tattva of Earth.

Maithuna: This is the most misunderstood concept of Pancha Makara. Maithuna literally means union, is the union of the goddess Kundalini with Shiva. Transforms the Tattva of Ether.

In Panchamakara Sadhana the subtle properties of each element are known and followed up with the awakening of the Kundalini and its consequent rise. Here the Aghori will experience the perfect knowledge of the microcosmic world and will internally use the properties of each element. When the Kundalini reaches Visarga Bindu, the divine nectar is blessed.

While the macroscopic world is only a limited reality, depending on which level exists the self, the complete understanding of the microcosmic levels will give an understanding of all the worlds that exist in the subtle levels, levels that have equal representation in the macrocosmic space. After the climb up to Visarga Bindu, the Kundalini starts its way down, once again visiting all the subtle worlds.

On achievement of the original residence of Kundalini in Muladhara Chakra, the Aghori can now understand the world with a new awareness, and the identification with the deity gets closer and closer to perfection.



Shava Sadhana

Shava Sadhana (शाव साधना) is a spiritual practice of the Vamachara Tantra in which the Sadhaka sits in meditation on a corpse. Shava Sadhana is considered the culmination of Tantric philosophy, it is one of the most important, difficult and most secret rituals of tantra. There are strict rules that must be followed in the ritual and choice of the appropriate corpse and specific secrets mantras are used. If the ritual is not performed correctly it can lead to disastrous consequences. Even a small mistake in the ritual can lead to the practitioner's death or madness. Very few, including the aghori, know the correct procedures which are handed down only from guru to disciple. This of course gives rise to many conjectures and misunderstandings that result in false and incorrect procedures or even in videos totally distant from the original ritual that remains secret and should not be filmed.

Through the Shava Sadhana you explore that thing that everyone is so scared, death. The ritual is done using a corpse, considered by Hindus to be a highly impure symbol and a taboo. The close encounter and the union with death overcomes this fear and leads to liberation. The aim is to join the Kundalini with Param-Shiva. It is an alchemical process that transforms gross energies into subtle energies. From the yogic or tantric point of view, it means detachment from the physical world and union with the Absolute. Detachment leads to liberation from Samsara (the cycle of birth, death and reincarnation) and one stands beyond all duality in a cosmic union.

Shava Sadhana is performed at night during Amavasya (new moon) in a crematorium, in a sacred place or in any solitary place. In various tantric texts (such as Tantrasara, Nilatantra, Kaulavali-nirnaya, Kulachudamani and others) are described the rules and procedures to accomplish it but the mantras and many procedures remain gupta (secrets) and only the guru can impart them to the disciple.



10 places to do Sadhana:

1. Grihishana: North (Dikshabisheka).
2. Grihnadya: Center of the room or house (Shaktabisheka - Shaivabisheka).
3. Grihtorana: On the lower part of the main gate (Purnabisheka).
4. Grihvakili: In front of the door or on the veranda.
5. Ekonardha Janapat: Near the house, where there is a T-road, exactly at the intersection.
6. Churaham: At the first intersection (X) of two roads near the house.
7. Pipalvriksha Mulam: On the roots of a Pipal tree.
8. Smashana: Cremation field.
9. Shitila Shivalayam: In cemeteries or abandoned places. All forces and spirits gather here: Preta, Pishacha, etc.
10. Gurugriham: At the feet of the Guru or his image or his Samadhi.

Very auspicious Sadhana Tithis, especially to start Sadhana:

- **Adivaram** (Sunday): in Hasta Nakshatra for Surya; but not on Hash-Dwadsashi.
 - **Somavaram** (Monday): in Mrigashira - 3 for shiva, Rudra, Pashupatha, Nilakanthastra, Agnirudra; but not on Mrigashira-Ekadashi.
 - **Mangalavaram** (Tuesday): in Ashwini: for all devis, esp. Shakta-Vidyas, but not Panchami.
 - **Buddhavaram** (Wednesday): in Anuradha: for all Vaishnava-Vidyas, except Tadiya.
 - **Guruvaram** (Thursday): in Pushaymi, for Alchemy, Oshadies, Guruvidya; but not on Shashti.
 - **Shukravaram** (Friday): in Revati; for Pushti karma, business, Kama-Vidya, not on Ashtami.
 - **Shanivaram** (Saturday): in Rohini; for Hanuman, Bhairava-Vidya, especially Krishna-Paksha Trayodashi: Shani Puja, but not on Navami.
- Any months if Amavasya falls on Mangalavaram: one can draw Kalis Attention.
- If Surya-grahana (Solar eclipse) happens on Amavasya, or Shuklavaram: Moksha, Immortality for Aghories.

Sadhana Tithis Panchanga

Breath

- 216110 = number of breaths day and night (for 24 h).
- 10800 = solar breath for 4 seconds
- 10800 = lunar breath for 4 seconds

Time

- 24 hours - 60 minutes – 1.440 minutes
- 1440 minutes x 60 seconds = 86.400 seconds $86400/21600 = 4$ seconds = 1 breath
- 1 Nadika of 2-4 minutes = 1.440 seconds (=360 breaths)
- 1 solar year = 30 days = 8.640 hours
- 1 solar month = 30 days = 720 hours
- 1 season = 60 days = 1.440 hours
- 1 half-month — 15 days — 360 hours

Indian Measures

it is one of the conditions of a Kalpa (aeon) that in it the planets with their apsides and nodes must unite in.

0 degrees of Aries - therefore within each Kalpa a planet must make a certain number of revolutions.

- 1 Chaturyuga (4 Yugas) = 1 Kalpa
- 10 long syllables = 1 Prana (breath 4 seconds)
- 360 Pranas = 1 Nadika (24 minutes)
- 60 Nadikas = 1 day
- 1 Chaturyuga = 4.320.000 solar years

A Yuga is divided into 4 parts:

- Krita Yuga (or Satya Yuga) = 1.728.000 solar years
- Treta Yuga = 1.296.000 solar years
- Dvapara Yuga = 864.000 solar years
- Kali Yuga = 432.000 solar years

Each age has two twilights:

- **Krita Yuga**
- Dawn 144.000
- Day 1.440.000
- Dusk 144.000
-
- **Treta Yuga**
- Dawn 108.000
- Day 1.080.000
- Dusk 108.000
-
- **Dvapara Yuga**
- Dawn 72.000
- Day 720.000
- Dusk 72.000
-
- **Kali Yuga**
- Dawn 36.000
- Day 360.000
- Dusk 36.000

This means that one solar year = 1 day of the Gods

One Kalpa (Aeon) = 1 day of Brahma

One Kalpa = 1 night of Brahma

Brahma's life = 100 years of these days — 864.000.000.000 divine years.

Note that the Kali Yuga, although taken to have an aeonic impact upon people's way of life, is nevertheless a fiction used for astrological computation. At the beginning of the Kali epoch (17th Feb 3102 BC) the mean.

Nyasa

Nyasa is a Sanskrit word which means "to position", "to apply".

Nyasa rituals are included in many tantric rituals and pujas which involve a series of touches at specific points on the body, in special sequences and using mudras. Nyasa is a consecration, a divinization of the body of the worshiper, bringing the presence of a divinity in the body, it is the macrocosm that is reflected in the microcosm.

There are different types of Nyasa practice, some very complex and elaborate, the most important of which are Kara Nyasa and Anga Nyasa.

Some of the most common are:

Rishi Nyasa in which the basic characteristics of the mantra are placed on the body.

Kara Nyasa in which the five elements are placed on the hands.

Anga Nyasa in which the deities are placed on the body.

Matrika Nyasa in which the 50 letters of the Sanskrit alphabet are placed on the body.

Rishi Nyāsaṃ

One of the main Nyasa in Tantric practice, associated with Viniyoga. It is a statement of which mantra will be chanted and is usually performed as the first Nyasa.

Rishi (the sage who first uttered the mantra) - touch the head

Chandas (metric) - touching the nose while covering the mouth.

Devata (divinity) - touching the heart.

Bija (root - seed) - touching the right shoulder.

Shakti (power - energy) - touching the left shoulder.

Kilaka (key to unlock the mantra) - touching the navel.

Viniyoga (application - use) join the palms (Namaskar Mudra), open them and then turn on the back of the hand and exit opening the palms.

Kara Nyāsaṃ

मन्त्र + अङ्गुष्ठभ्यम् नमः

मन्त्र + तर्जनीभ्यम् स्वाहा

मन्त्र + मध्यमभ्यम् वषट्

मन्त्र + अनामिकाभ्यम् हुं

मन्त्र + कनिष्ठाभ्यम् वौषट्

मन्त्र + कर थल कर पृष्ठभ्यम् फट्

Mantra + Aṅguṣṭhabhyam Namaḥ - index finger on the thumb.

Mantra + Tharjanibhyam Svāhā - thumb on the index finger.

Mantra + Madhyamabhyam Vaṣaṭ - thumb on middle finger.

Mantra + Anāmikābhyam Huṃ - thumb on the ring finger.

Mantra + Kaniṣṭhākabhyam Vauṣaṭ - thumb on the little finger.

Mantra + Kara Thala Kara Prṣṭhabhyam Phaṭ

KARA - rub the right palm on the left below.

THALA - rub the right palm on the left above.

KARA - rub the right palm on the left below.

PRUṢṬHABHYAM - rub the right palm on the left above as you exit.

PHAṬ (or NAMAḤ) - with two fingers tap on the palm of the hand.

Hand ritual

Mantra + salutations by the thumb
Mantra + salutations by the second finger
Mantra + salutations by middle finger
Mantra + salutations by the fourth finger
Mantra + salutations by little finger
Mantra + salutations by the palm and back of the palm

Aṅga Nyāsaṃ

मन्त्र + हृदयाय नमः
मन्त्र + शिरसे स्वाहा
मन्त्र + शिखायै वषट्
मन्त्र + कवचाय हुं
मन्त्र + नेत्रत्राय वौषट्
मन्त्र + अस्त्राय फट्
भूर् भुव सुवर्-ॐ-इति-दिग्-बन्धः

Mantra + Hṛdayāya Namaḥ - ring finger, middle finger and thumb on the heart.

Mantra + Śīrase Svāhā - ring finger, middle finger and thumb on Sahasrara.

Mantra + Śikhāyai Vaṣaṭ - thumb under, little finger up on Shika.

Mantra + Kavacāya Huṃ - arms crossed on the shoulders.

Mantra + Netratrāya Vauṣaṭ - thumb, ring and middle finger on eyes.

Mantra + Astrāya Phaṭ - snapping fingers.

Bhūr Bhuva Suvar-Om-Iti-Dig-Bandhaḥ - turn the index finger on the head - with two fingers tap on the palm of the hand - cross the index fingers and forearms.

Body parts ritual

Mantra + salutations from the heart
Mantra + salutations from the head
Mantra + salutations from the hair
Mantra + salutations to the armor
Mantra + salutations to the three eyes
Mantra + salutations to the weapon
Salutations to all directions

Ācamana

(Ritual sipping of water)

Ācamana, Acamanīya or Achamya is a preliminary ritual of purification always present in the Tantric and Vedic rituals or in the Pūjā, the ritual of worship. Represents one of the sixteen Upacāra, or “sixteen types of homage and services”, as described while explaining the mode of worshipping the phallic form of Śiva (Liṅga) in the Śivapurāṇa 1.11.

Ācamana:

With the ring finger take a drop of water and put it in the palm of your hand, then put in the mouth by placing the heel of the palm on the lower lip.

1st drop - Your MANTRA + ATMA TATVAM SHODAYAMI SVĀHĀ

2nd drop - Your MANTRA + VIDYA TATVAM SHODAYAMI SVĀHĀ

3rd drop - Your MANTRA + SHIVA TATVAM SHODAYAMI SVĀHĀ

4th drop - OM HRIM GURU HRIM OM SARVA TATVAM SHODAYAMI SVĀHĀ

What is Sri Vidya?

Navaratri

Panchakshari Mantra and Sadhana

Durga Puja Vidhi

Dharba Grass

Agni Vidhi

Chandi Homam

Yoni Tantra

Stages of Aghora (Vāmācāra वामाचार "Left-Hand Path")

Pashu (Animal)

Vīra (Hero)

- Suvīra
- Ativīra
- Mahavīra
- Paramavīra

Dīvyā (Divine)

Bāla (Child)

- Jaya Bāla
- Ajita Bāla
- Aparajita Bāla
- Patta Bāla (Crowned Bāla)

Unmatta (Mad)

Pishacha

Avadhut

Hamsa

- Rājahamsa or Rāja Avadhut
- Brahmahamsa or Brahma Avadhut
- Paramhamsa or Param Avadhut

Īshvāra (Aghoreshwar, Kauleshvar etc.)

The 18 aspects of the Mother

	Vidya	Consort	Pitham
1	Bhairavi	Dakshinamurti	Nepal
2	Bhagalamukhi	Maharudra	Dwarka
3	Tripurasundari	Mahakamesvara	Prayag
4	Tara	Akshobya	Vashistha Ashram (Assam)
5	Cinnamasta	Kadambha	Tibet
6	Matangi	Mattamatanga	Madhurai (Minakshi Mandir)
7	Dumavati	Without consort Shava	Pakistan
8	Tripura	Mahadeva	Kurukshetra
9	Sopnavati	Dandanayaka	Amarkantak
10	Durga	Sadhananda	Mysore
11	Tribuvanesvari	Tribuvanesvara	Nasik
12	Kali	Mahakala	Ujjain
13	Kamala	Mahavishnu	Bharuch
14	Annapurna	Vishvanath	Kashi
15	Gayatri	Savitru	Puskar
16	Sarasvati	Paramesthi	Kashmir (but there is no temple) Shankaracharya has installed it at Shringeri in Karnataka
17	Padmavati	Vrishabha	Tirupati
18	Kamakya	Umananda	Govati (Assam)

Ganesha

Sri Ganesha is the starting point of every Sadhana because he has his residence in Muladhara Chakra. He is the remover of all obstacles on the spiritual way. Because of that there are 8 Forms of Ganesha (Ashtavinayaka) which remove different kinds of obstacles (Kleshas). Ganapati means Lord of emotions, feelings and thoughts who got ultimate control over Sin.

8 obstacles in the spiritual path

The eight avatars of Ganesha according to Mudgala Purana, the demons destroyed also represent the eight obstacles in the spiritual life:

1. **Vakratunda** "curved trunk", his mount is a lion. He destroyed Matsara, the demon of jealousy.
2. **Ekadanta** "single tusk", his mount is a mouse. He destroyed Mada, the demon of drunkenness.
3. **Mahodara** "big belly", his mount is a mouse. He destroyed Moha, the demon of illusion.
4. **Gajānana** "elephant face", his mount is a mouse. He destroyed Lobha, the demon of greed.
5. **Lambodara** "pendulous belly", his mount is a mouse. He destroyed Krodha, the demon of anger.
6. **Vikaṭa** "unusual form", "misshapen", his mount is a peacock. He destroyed Kāma, the demon of desire.
7. **Vighnarāja** "king of obstacles", his mount is the celestial serpent Śeṣa. He destroyed Mama, the demon of ego.
8. **Dhūmravarṇa** "grey color", his mount is a mouse. He destroyed Ahamkāra, the demon of self-infatuation.



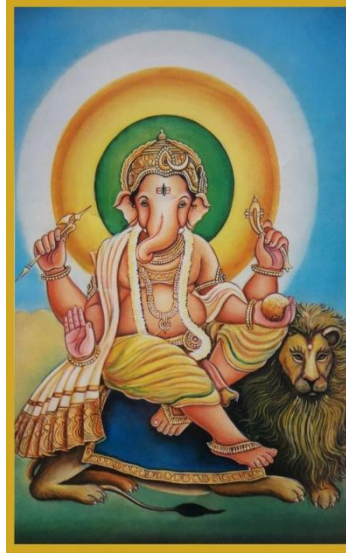
The 8 Siddhis

The Masters of the 8 Siddhis are Ganesha and also Hanuman.

- | | |
|-------------|---|
| 1. Anima | (reducing ones size/self (reduce ego)) |
| 2. Mahima | (growing ones size/self (think big)) |
| 3. Garima | (making one self heavy (be unshakeable in values)) |
| 4. Lagima | (becoming almost weightless (dont take everything too serious)) |
| 5. Prapti | (ability to move everywhere (focus mental energies on achieving the goal)) |
| 6. Prakanya | (ability to obtain everything (always speak the truth)) |
| 7. Isitva | (possessing Lordship (power of leadership)) |
| 8. Vastitva | (Control over other minds/restore life to the dead (respect, love, selfdiscipline)) |

The Stories of the eight Ganeshas

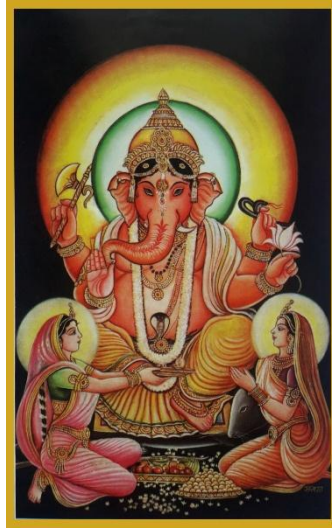
1. Vakratuṇḍa Ganapati (Matsara - Pride)



According to Mudgala Purana, Indra unusually yawned out of which Matsar Asura evolved. Because of his Asuric form Indra (at Sabha) renounced him and so Matsar Asura took Shukracharya for guidance. Under the able guidance of Shukracharya he did a grand purascharana (11.664=grand Purascharana) of panch Akshara Mantra "nama Shivaya". As Shiva was pleased he gave him high rank boons through which he defeated three Lokas and became a mighty Emperor. With his Matsaria Weapon he also caught Shiva. As it exceeded the limits, under the able guidance of Dattatreya, the Devas got initiated to Ganapati Ek Aksha Mantra "Gam", with which they were able to call Ganesha. Very pleased with that, Ganesha gave Abhayamudra (Ashirvad) to the Devas. Ganesha encircled with his Ganas (Army) the Empire of Matsar Asura and declared war. In that war two sons of Matsar Asura (namely: Sundara Priya and Vishaya Priya) were defeated and killed. Because of that with full grief and anger Matsar Asura faced the lionriding Ganesha in the war. Even after five days of fighting he was unable to defeat Ganesha. The Asura lost all his temperaments and potences and gave up. During the ceasefire the Asura left to the underworld.

- Indra = Emperor of Celestial Esembly
 - because of his laziness he gave unknowingly birth to the Asura
 - Indras sits in the heart
- When we are lazy we degrade also others duties. Because of that we will degrade also others upgrades.
- Looking at this two actions come out of me: Ishiya (envy) and Asuya (jealousy)
- Mada Asura and Matsar Asura became brothers in law
- jealousy and envy lasts enmity
- Pride degrades others
- How could Dattatreya overcome him?
 - Because of his three Qualities
 - Brahma Vishnu Mahesh
- He initiated the Devas to the Bij Mantra Gam. Ganesha is controller of the 8 Kleshas
- Envy in a positive way is Kumbhaka

2. Ekadanta Ganapati (Madha - Lust/Maya)



Once upon a Time Chyavana Rishi (ayurvedic) got blessed with a heroic son named Mada Asura (If a child is conceived during dusk it will be Asura dominated, if it is conceived during menstruation it will be Rakta (Blood) Asura dominated.). One Day Chyavana Rishi send hie son Mada Asura to Shukracharya learn knowledge. Mada Asura pleased Shukracharya and recieved Shakti eg Akshara Vidya "Hrim". Able to suceed to draw Adi Para Shakti he recieved numerous boons and became victorious of two worlds (Earth and Celestial). After that he married Prahlada Asuras daughter Salasa. They got blessed with three sons. He took over the control over the two worlds and everyone came under control of Mada Asura. Becouse of this situation Sanatkumara Maharishi guided all heavenly beeings towards Ekadanta Ganapati for a solution. Ekadanta Ganapati was pleased by their prayers and sended Narada Muni as consular to Mada Asura. The consulation failed. Listening to the consulting words of Narada Muni, Mada Asura directly declared war to Ekadanta Ganapati. Knowing this Ekandanta Ganapati, sitting on his rat, defeated him. Once Mada Asura completly understood that his death hi unavoidable he declared ceasefire and offered his Empire to Ganapati and left into underworld.

- Mada covers the eays
- If someone has to work from bottom up he will not fall in this Klesha
- one with a "golden spoon" easily fall in this trap
- Chyavana Rishis son developed in young age Mada becouse of to much boons
- Salasa
 - = easily available
 - = rigoros unconsciousness / unawareness
 - = unconscious state is her death (in that case people would be immortal

and immoral becouse of that)

- When a person pleases all the Indrias in one line, with control, under one state of consciousness, it will become your own weapon on your Mada (in a positive way) (Peetha puja)
- Mada is not put to death used in proper wayit can be an instrument to boons

3. Mahodara Ganapati (Moha - Attachment)



Once upon a time Shukracharya was educating one of the Rakshas (Moha Asura). He introduced him to please Surya Bhagavan and request the boon that he can defeat the whole world. Moha Asura did 1000 years of penance. Of which Surya Bhagavan was pleased and gave the boon to occupy 14 worlds. Happily returning with the power of boons Shukracharya made him to marry the daughter of Deityaraj with the name Madira (Alcohol). Moha Asura started his Yatra (Victory). The whole world became unethical, unemotional, lunatic, maniac and inappropriate, not living in a moral way and leaving behind all the regular duty performances. Because of that the food supplies of the celestial beings failed. Once the Devis and Devas understood the situation they decided to place their final request in front of Surya Bhagavan who was the cause of this situation. Understanding it Surya Bhagavan taught them the Gayaksha mantra "Gan" of Ganesha and made them to please him. Just with one Purushcharna of this Mantra Mahodara Ganapati was pleased. He appeared and gave them the Abhaya boon (not to fear). Mahodara Ganapati and Vishnu went as consular to Moha Asura and told him the example of Kama, Krodh and Loba Asura. If he wouldn't stop his actions they will arrest him. With that explanation Moha Asura's Ego vanished. He accepted and got friend with Mahodara Ganapati. He invited Mahodara Ganapati in his Empire, renounced his ego and went to the underworld.

Moha = Anaadi (Maybe from day one attached)

Madira = who ever accept her can experience hallucination

- Who is under influence of Moha Asura their Indrias (Sensory Organs) will fall
- You sink down to a stadium in which it is impossible for you to identify the problem
- Moha has to be: between wife and husband

between worship and god

- Moha should not die. Because of that it should be fine-tuned.
 - Patra Sadhana has to be purely utilized for mystical work in proper manner.
 - That is acceptance of friendship to Moha Asura and Ganapati without Hallucination

4. Gajānana Ganapati (Lobha - greed)



A long time ago Kubera the emperor of the Yakshas (Lord of the north direction) visited Kailash. In the absence of Shiva Parvati was preparing to welcome Shiva. During that time Kubera entered the place and accidentally he saw Parvati half naked. Instead of enjoying the nature he was flattered. So he was staring at Parvati and couldn't regulate his feelings and became Adharmic. Because of his false action Parvati takes her fiery form and looked at his eyes. Kubera became blind. Since that time Kubera became eg Akshi or pingala Aksha (one eyed person (Before he had 3 eyes)). Out of the ashes of his eyes falling to the ground, like a phoenix, Loba Asura took birth. As usual Lob Asura was well presented by Shukracharya. Loba Asura defeated the three worlds in which Dharma vanished and also the word "donation" vanished. Under the influence of Rishis and Munis everyone including the Devas started to pray to the feet of Gajananam and pleased him. He sent Shiva as a consular to Lob Asura to speak with him, but it failed. A war was declared by Gajananam and he crushed Loba Asura towards the underworld.

Loba = Only humans have it (Gier)
= Also a Sadhak who want more and more Mantras ect.

3 Lokas Prakriti form

- Dharma (righteous way) - Art (wealth) - Kama (Desire)

3 Lokas Vikriuti form

- Adharma - Amart (armut) - Rakama (böswillige Lust)

Sanatanadharma

- first ancient form of Dharma

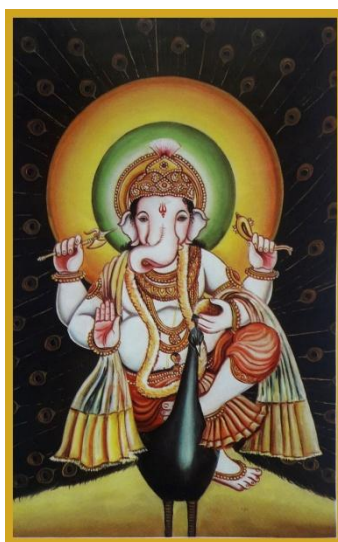
5. Lambodara Ganapati (Krodh - Anger)



Vishnu took the form of Mohini to offer the nectar only to the Devas. Shiva got attracted to Mohini and with erected Penis he appeared in front of Mohini to ask for favours. Vishnu wanted to play around with Shiva but rejected him. Shiva had a lot of pleasure holding his sperm, but started releasing Sperm drop by drop. The drops fall down to earth with lust of Shiva. Uneasiness made Shiva angry. A black Raksha demon with bloodred eyes took birth out of his mouth with hot vapor. Mohini and Shiva didn't identify this creature unknowingly. They entered in Nandanavarna to enjoy intercourse. Here the Asura with his fierce form evolved unable to identify his parents. So he started searching for relatives and found Shukracharya. Shukracharya in his transcendental state came to know of how he took birth and made the naming and thread ceremony at once and gave him the name "Krodh Asura". He gave him all sorts of Vidyas and got him married with Shambal Asura's Daughter Priti. Shambal Asura became the general of Krodh Asura. After enjoying life with Priti, Shukracharya initiated Krodh Asura with the Upadesha Surya Mantra and he practiced it. One day Surya Bhagavan was pleased by the Tapasya of Krodh Asura and gave him the boons that he will be immortal, have fame and have the capacity to conquer the three worlds. Krodh Asura returned to Shukracharya to receive his blessings. Knowing about the boons which Krodh Asura got Shukracharya build an empire called Avesha Puri and made him King of it. After becoming King Krodh Asura occupied the three worlds. He didn't even spare Surya Mandala. After that the Rishis, Munis and Devas went to Lambodara Ganapati for help. He accepted their request and challenged Krodh Asura and his Army, crushed him under his feet and made everybody pale. With that paleness Krodh Asura prayed at the feet of Lambodara Ganapati. Soft hearted Lambodara forgave him and gave him the boon that he has to disappear but can reside in a formless state in patala (underworld).

- In that case Shiva's lust was in an Adarmic way
 - Priti = attachment (Kama)
 - Sati = righteous woman
 - Stri = fallen woman (not only physical)
 - Avesha Puri = fury
- If Kama is not fulfilled Krodha appears. If still not fulfilled disasters happen.

6. Vikaṭa Ganapati (Kama - Desire)



A long time Ago a Raja called Jalandhara had a wife called Vrinda (Tulsi). She gave the vow of Pattivrita. Because of her strong Pattivrita vow Jalandhara become mighty and undestroyable. Jalandhara conquerd all worlds and Heavens. The Gods asked Brahma and Vishnu for help, butr they didnt know what to do. So they asked Shiva, because he is the Destroyer (because of his Power by Adishakti). He wanted to help and started to fight against Jalandhara. Shiva was not possible to defeat him. Vishnu had to find a sollution, so he take the form of Jalandhara and went to Vrinda. Vrinda welcomed Vishnu thinking it would be her husband. They started intercourse and while Vishnu ejaculated in her she recognized that this wasnt her husband Jalandhara. Vrinda got pregnant by Vishnu and gave birth to Kama Asura. When Kama Asura grows up he came to know about this story and how he take birth. Kama Asura went to Shukracharya (Shukra = Venus) to take inniciation by him. Shukracharya gave him the panch Akshar Mantra; "Nama Shivaya". Kama Asura started rigerous ascetic Life, living only of air. Shiva was satisfied by his Sadhana and give him his blessings. Kama Asura wanted to be undestroyable, mightiness and fearlessness and wanted to keep his Bhakti for Shiva his whole life. Shiva gave him those boons. Happily Kama Asura returned to his Guru and told him everything. So his Guru Shukracharya made him to marry the daughter of Mahishasura named Trishna. He gave them an Empire called Ratida to start career. Kaam Asura appointed Ravana, Shampara, Mahisha, Palli and Durmatta as his Generals. With Shivas and Shukracharyas boon he became the Lord of all worlds so that each and every creature came under his control. All became blind of desire (Kama). Adharma started to occupy the whole mankind. When Dharma vanished his friends Krodh Asura (Anger) and Moha Asura (attachment) joined him and all citizens of his Empire started to live in an unethic way of Life only led by their desire. Looking at the situation Mudgala (Rajarshi) starteda spiritual regeneration Movement. With total surrender, devotion and fear they prayed to the feet of Vikata Nayaka and pleased him in this way. Ganapati went to Ratida and declared war with Kama Asura and defeated him. As Kama Asura was born out of Vishnus sperm Ganapati came to the conclusion not to kill him but to accept that he can remain in a formless state.

Ratida	= Pleasure, intercourse, sex
Trishna	= everlasting search
Kama	= Lord of Lust
Ravana	= Knutschlecken, Nagelkratzen ect. – and alway Behind Krodh and Moha will appear
Shoshana	= Rape, Cry for shanti during rape - 2 sons of Kama were killed during the battle
dushpura	= Manhandling
Shampara	= who destroys peace

Mahisha = who provokes homosexual sodomi
 Palli = provokes to cruelly enjoy sex in front of others (public rape)
 Karwachaut = fasting day for Pattivrita once a year

7. Vighnarāja Ganapati (Mamata – ego\overcompassion)



Once upon a time, when Parvati along with her maidens was speaking on a topic she started laughing loudly through which a babyboy was born and immensely grown. Parvati gave him the name Mamata Asura. Apart of that she told him to make Ganesh Archana to his Vakratunda form with its syllable "Hum". After receiving the blessings of Parvati he went to the forest for penance. While in the forest he interacted with Shambar Asura. He taught him all sorts of witchcraft and Mamata Asura got a lot of boons after practicing it. Mamata Asura worshiped Ganesh with "Hum" and did Vayupakshara (only consuming air). Ganesh was pleased and bestowed him with boons to become King of the whole creation (undefeatable). Mamata Asura got married with the daughter of Shambar Asur, with the name Mohini. Under his Influence the creation was falling under Mamata (degradation). The Devas asked Narada Muni for help but he failed. War was declared and Ganesh applied directly one of his best weapons (the lotus arrow), which started spreading the sweet odor of Lotus. Everybody got unconsciousness. Mamata Asura was afraid of the unconsciousness and, asked for ceasefire and left to the underworld.

Mohini= Moha
 - Mamata should not dry up
 - Lotus flower gives Mukti (Salvation)
 - When we shot Kundalini through Sahasra the poison of the snake makes the flower blossom and becomes Amrit
 - As nothing is higher than this people lose interest in useless things

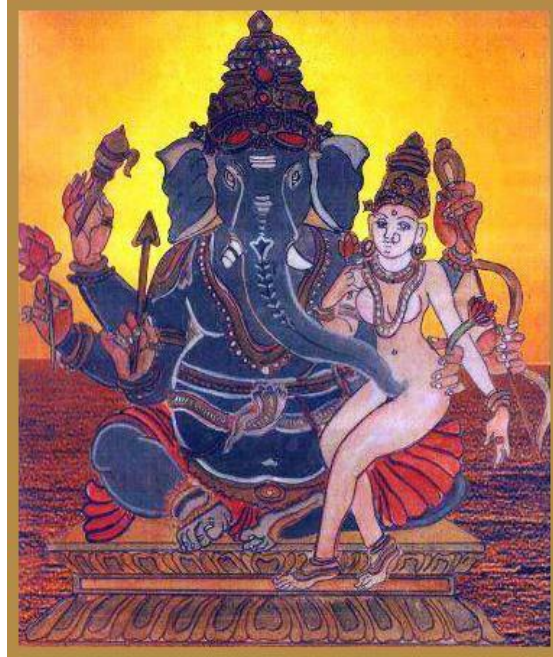
8. Dhūmravarṇa Ganapati (Ahamkara - ego\self-infatuation)



Once Brahma was creating Surya Bhagavan on a preceding Karma/Darsha in Astrology. In this special position also Ahamkara arrived. Surya Bhagavan started to snies and Ahamkara came out of his heart and took the form of Ahanta Asura (Abhiman Asura form). He approached to Shukracharya and asked him for guidance. Shukracharya initiated him in the Dhumravana Ganapati Bij and recieved GaneshaSakshatkara (boon) with wich he attained victory upon all worlds and upon everyones health aspect. He became immortal. Ahanta Asura returned to Shukracharya who made him king of Vishayapriya (Love for Subjekt) and got him married to Pranada Asuras daughter. They were blessed with two sons named Garvam (pride) and Shoreshtam (supremacy). Along with the blessings of Shukracharya and his Fathers advices Ahanta Asura declared expansion of his Kingdom. Who ever refused it, they chopped their heads and went further. He even occupied Vishnus paradise, with wich the maintenance of the world came under the Asuras control. Humans and celestials virginity has fallen in danger. Under the combinied guidance of Brahma and Shiva everyone started to do penance in the name of Dhumravana Ganapati. Dhumravana Ganapati appeared quickly and came to knowabout the danger. Narada failed as consul and war was declared. As usualy Ganapati was stabilizing the situation and the Asura left to the underworld where no worship was practiced.

- once Ego enters a Person it gets dump and stupid
 - Even Surya Bhagavan got the Ego
 - In Positive way Ahamkara should be there for devotion

Ucchishta Ganapati The Tantric Ganesh



Ucchishta Ganapati is one of the thirty-two forms of Ganesh. It is the tantric aspect of the elephant-headed god, adored mainly in the rituals of the Vamachara tradition. Ucchishta means "leftovers" is the food kept in the mouth, which has been contaminated by saliva, therefore impure and not to be offered in orthodox Hinduism. Ucchishta Ganapati is considered the Lord of Superiority and the Lord of Offerings. He is worshipped as a giver of great boons. He is portrayed in union with his Shakti Hastipishachi (Hasti = elephant; Pishaci = a class of celestial beings of the first order who eats flesh and tamasic by nature), or depicted with the Goddess seated on his left. She is naked and the tip of the proboscis touches her yoni. In some depictions the Shakti touches the erect lingam of Ganapati with the right hand.

The 9 syllable mantra is:

हस्ति पिशाचि लिखे स्वाहा
hasti piśāci likhe svāhā

One who is in union with Hastipishachi

The 10 syllable mantra is:

गं हस्ति पिशाचि लिखे स्वाहा
gaṃ hasti piśāci likhe svāhā

The 12 syllable mantra is:

ॐ ह्रीं गं हस्ति पिशाचि लिखे स्वाहा
Om hrīm gaṃ hasti piśāci likhe svāhā

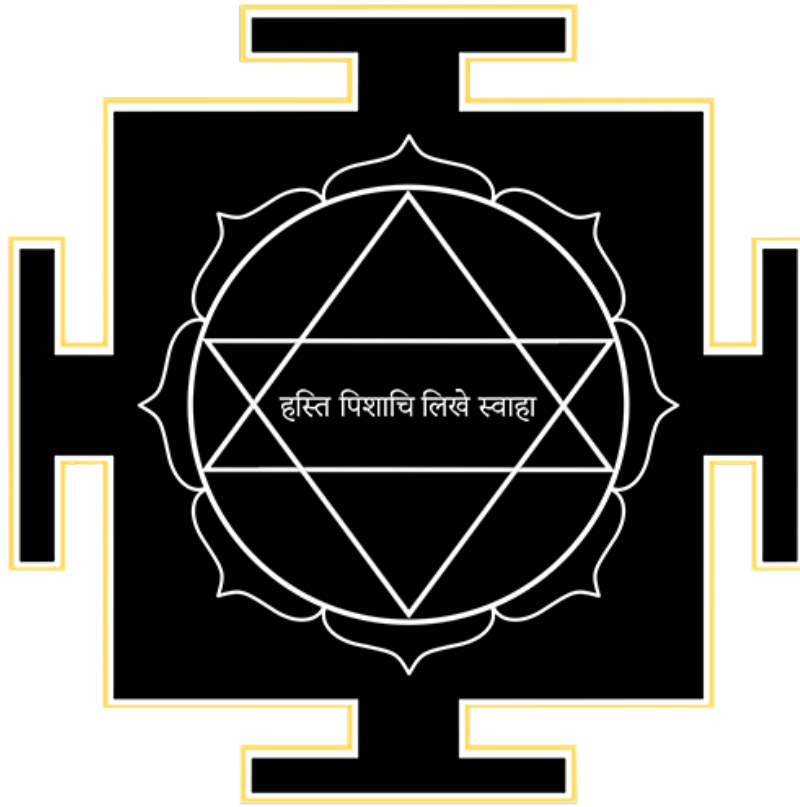
The 19 syllable mantra is:

ॐ नमः उच्छिष्ट गणेशाय हस्ति पिशाचि लिखे स्वाहा

om namaḥ ucchiṣṭa gaṇeśāya hasti piśāci likhe svāhā

108 names of Ucchiṣṭa Ganapati

Ucchishta Ganapati Kavacham



Ucchishta Ganapati Yantra

Viniyogaḥ

ॐ अस्य श्री मदुच्छिष्ट गणेश मन्त्रस्य कंकोल ऋषिः विराट् छन्दः उच्छिष्ट गणपतिर् देवता अखिलाप्तये जपे विनियोगः
om asya śrī maducchiṣṭa gaṇeśa mantrasya kaṁkola ṛṣiḥ virāṭ chandaḥ ucchiṣṭa gaṇapatir devatā
akhlilāptaye jape viniyogaḥ

Kara Nyāsaṁ

ॐ हस्ति अङ्गुष्ठभ्यम् नमः
ॐ पिशाचि थर्जनीभ्यम् स्वाहा
ॐ लिखे मध्यमभ्यम् वषट्
ॐ स्वाहा अनामिकाभ्यम् हुं
ॐ हस्ति पिशाचि लिखे कनिष्ठाकभ्यम् वौषट्
ॐ हस्ति पिशाचि लिखे स्वाहा कर थल कर पृष्ठभ्यम् फट्

Om Hasti Aṅguṣṭhabhyam Namaḥ
Om Piśāci Tharjanībhyam Svāhā
Om Likhe Madhyamabhyam Vaṣaṭ
Om Svāhā Anāmikābhyam Huṁ
Om Hasti Piśāci Likhe Kaniṣṭhākabhyam Vauṣaṭ
Om Hasti Piśāci Likhe Svāhā Kara Thala Kara Pṛṣṭhabhyam Phaṭ

Aṅga Nyāsaṁ

ॐ हस्ति हृदयय नमः
ॐ पिशाचि शिरसे स्वाहा
ॐ लिखे शिखायै वषट्
ॐ स्वाहा कवच्छय हुं
ॐ हस्ति पिशाचि लिखे नेत्रत्रय वौषट्
ॐ हस्ति पिशाचि लिखे स्वाहा अस्त्रय फट्
भूर् भुव सुवर्-ॐ-इति-दिग्-बन्धः

Om Hasti Hṛdayaya Namaḥ
Om Piśāci Śīrase Svāhā
Om Likhe Śikhāyai Vaṣaṭ
Om Svāhā Kavachaya Huṁ
Om Hasti Piśāci Likhe Netratraya Vauṣaṭ
Om Hasti Piśāci Likhe Svāhā Astraya Phaṭ
Bhūr Bhuva Suvar-Om-Iti-Dig-Bandhaḥ

Dhyānam

चतुर्भुजं रक्ततनुं त्रिनेत्रं पशाङ्कुशौ मोदक पात्र दन्तौ ।
करैर्दधानं सरसीरुहस्थम् उन्मत्तम् उच्छिष्ट गणेशमीडे ॥

caturbhujaṃ raktatanuṃ trinetraṃ paśāṅkuśau modaka pātra dantau ।
karairdadhānaṃ sarasīruhastham unmattam ucchiṣṭa gaṇeṣamīḍe ॥

I meditate upon the Unmatta (crazy, intoxicated, drunk) Ucchiṣṭa Gaṇapati, who has four hands and three eyes, whose body is red, who holds the goad and the vessel of sweets in the right hands and the noose and tusk in His left hands and who is also seated in the lotus posture.



eight ८ Mahagori	one १ Shelputri	six ६ Katyayani
three ३ Chandraghanta	five ५ Skandamata	seven ७ Kalaratri
four ४ Kushmanda	nine ९ Siddhidatri	two २ Brahmacharini

Nav Durga Yantra - the yantra of the nine Durgas

YANTRAS

HEAVENLY GEOMETRIES

The Yantra is the graphic, mathematics and magic representation of the divine one. It is an ancient tradition that get lost in the night of the times; we can find graphic representations of God in the prehistoric mural paintings, games of numbers and magic squares in a lot of ancient cultures. But it is in the tantric tradition that the Yantras assume a bigger spectrum of uses.

The Yantras therefore should not be confused with magic or superstition, but they are a real tool of worship. The meaning of the word in Sanskrit is in fact instrument, support, machine, device.

Many Yantras are contained in a square (bhupur) with four gates. The square represents the material world while the gates are the points of access into the Yantra. Geometric shapes, symbols, numbers inside are like parts of this mechanism. They lead us gradually towards its center representing the Supreme Consciousness. A yantra is an instrument that allows us to make an inner journey to the discovery of the Supreme Self.



Apart from invoking the divine, the Yantra is used by the Aghoris, and other sadhus, as object of meditation. It is painted in the walls of the temples or next to the dhuni (sacred fire). It is engraved on small copper plates and usually positioned in the mandir (temple). Or It is written within small squares of paper inside a silver or copper container as amulets (kavacha); for every application there is a specify Yantra.

The study of the Yantras is an important footstep in the particular sadhana (spiritual path) of the Aghoris. That's the reason for my great interest in this ancient knowledge and the reason that pushes me to share them. All Yantras shown here they can be found in a higher resolution on aghorì.it/yantra_eng.













Govinda Das Aghori

MEANING OF THE NUMBERS

1. absolute, action
2. duality, ying yang (+ / -), masculine and female
3. 2+1 perfection
4. earth
5. man
6. material excess
7. the man dominates the subject
8. endless
9. spirituality
0. the circle, God

1  9 evolution of matter, involution of spirit
 9  1 evolution of spirit, involution of matter

MEANING OF THE SYMBOLS

	Bindu - representing the supreme consciousness		Nada Bindu formed by a static bindu and a dynamic sound (<i>nada</i>)
	Space		Center
	Earth		Static, Earth
	Masculine, Fire		Expression
	Female, Water		Creation, movement
	Equilibrium		Dissolution, Counterclockwise movement

Clockwise



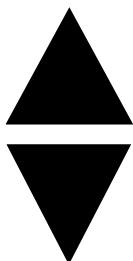
Preservation, balance
between static and dynamic



Swastika - symbol of Aum
and Ganesh

Here are some examples of Yantra:

MASCULINE YANTRA

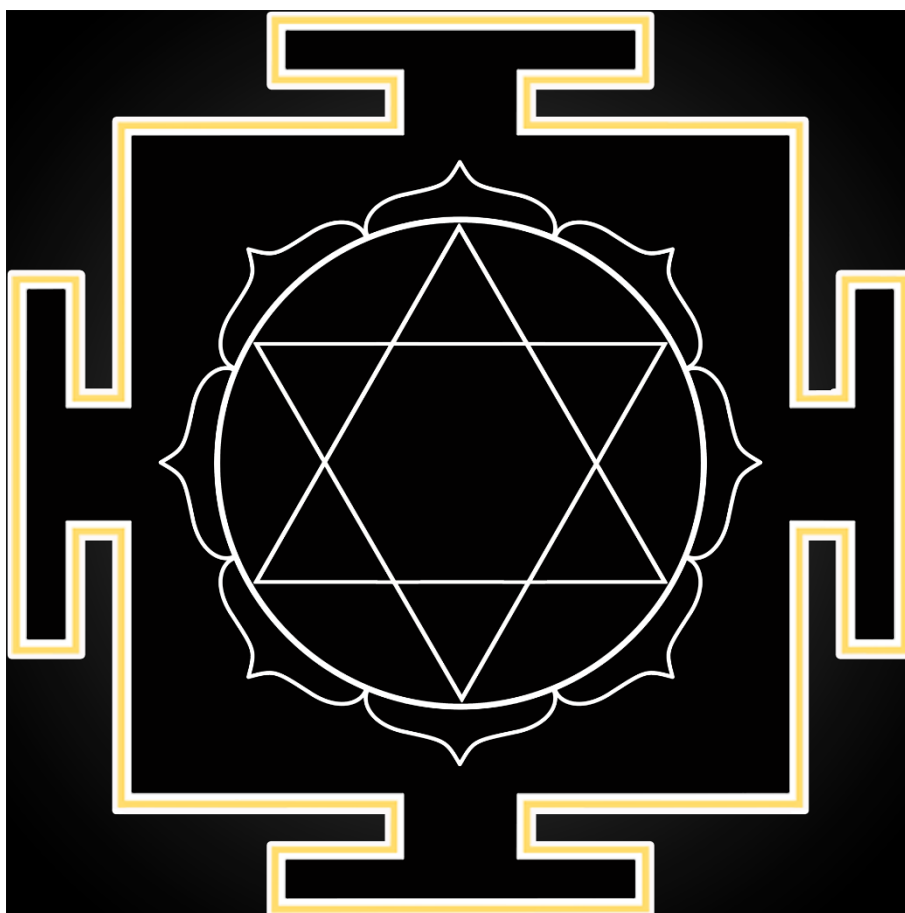


FEMALE YANTRA



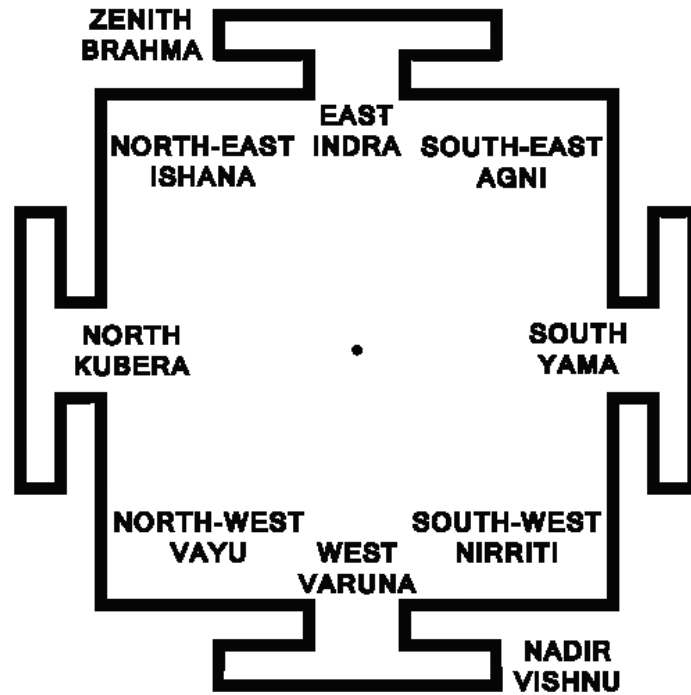
GURU YANTRA

the union among the masculine and female yantras.



Guru Yantra

THE TEN DIKPALA (Guardians of the directions)



Name	Direction	Mantra	Weapon	Consort	Guardian Matrika	Graha (Planet)
Kubera	North	Om Sham Kuberaya Namah	Gada (mace)	Kuberajaya	Kumari	Budha (Mercury)
Yama	South	Om Mam Yamaya Namah	Danda (staff)	Yami	Varahi	Mangala (Mars)
Indra	East	Om Lam Indraya Namah	Vajra (thunder bolt)	Shaci	Aindri	Surya (Sun)
Varuṇa	West	Om Vam Varunaya Namah	Pasha (noose)	Nalani	Varuni	Shani (Saturn)
Ishana	North east	Om Ham Ishanaya Namah	Trishula (trident)	Parvati	Maheshvari	Brihaspati (Jupiter)
Agni	South east	Om Ram Agnaye Namah	Shakti (Spear)	Svaha	Mesha vahini	Shukra (Venus)
Vayu	North west	Om Yam Vayuve Namah	Ankusha (goad)	Bharati	Mrigavahini	Chandra (Moon)
Nirriti	South west	Om Ksham Rakshasaya Namah	Khadga (sword)	Khadgi	Khadaga dharini	Rahu (North Lunar Node)
Vishnu	Nadir	Om Klim Vishnave Namah	Chakra (discus)	Lakshmi	Vaishnavi	Lagna (ascendant)
Brahma	Zenith	Om Hrim Brahmane Namah	Padma (lotus)	Sarasvati	Brahmani	Ketu (South Lunar Node)

The 7 categories of Yantra according to their use:

Sharir Yantras

The Yantras of the body, such as those of the chakras.

Dharan Yantras

The Yantras worn in various parts of the body, according to the rituals prescribed by guru.

Āsan Yantras

The Yantras placed under the seat or the mat for meditation, but even under temples, homes or deities.

Mandal Yantras

In these there are 9 participating Yantra sitting each in 8 directions and one in the middle performing pūja and reciting the main mantra while the others recite the mantra that corresponds to the Deity of the Direction.

Pūja Yantras

All Yantras installed at home or in temples while pūja is performed. They can be made of various materials and are installed in various ways according to one's own tradition or according to the Deity to whom the Yantra is dedicated.

Chhatar Yantras

Those kept under the hat or turban or in a pocket.

Dharshan Yantras

These are those the Sadhaka contemplates in the morning for his spiritual welfare or those installed in the temples for the welfare of all.

Magical and Practical uses of Yantras:

Shantikaran Yantras

Used to pacify the evil spirits or influences of the planets, to cure diseases.

Stambhan Yantras

Stambhan means pillar but means also stiff, stop, still. These Yantras are used to stop an event, to paralyze an enemy or prevent an attack.

Vashikaran Yantras

Used to control someone or something. For example, an enemy, a lover, but also a spirit or deity.

Videshan Yantras

Used to divide and create disputes between people.

Uchatan Yantras

Used to distract and retain an enemy away from home.

Maran Yantras

Used to inflict death to an enemy.

N.B. These same categories are also applicable to Mantras and Tantras.

Days of the week - Purpose

Monday

Love, attraction, affection.

Tuesday

Videshan; Maran; quarrels; enemies.

Wednesday

All yantras for love reasons; to fascinate; Mohan; Vashikaran; for business and sales.

Thursday

All yantras for a good cause.

Friday

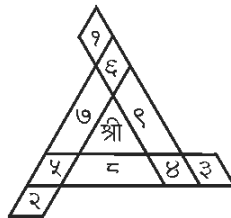
All yantras for love reasons; to fascinate; Mohan; Vashikaran; for business and sales.

Saturday

Maran; Uchatan.

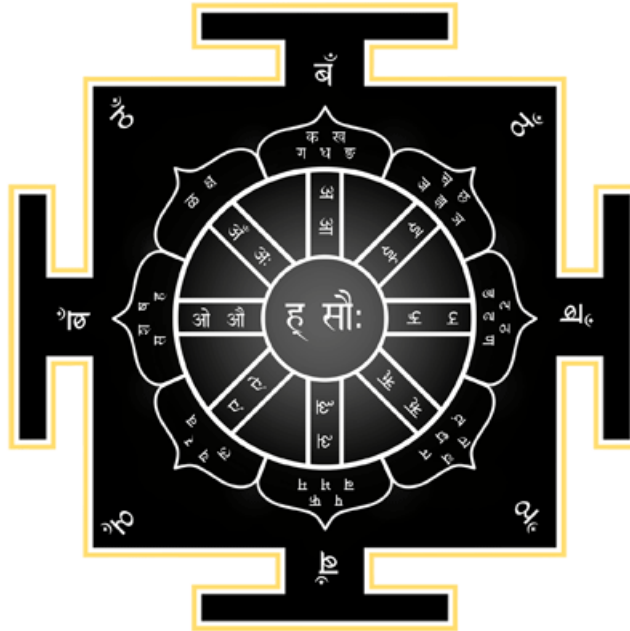
Sunday

Love; affection; power; illnesses.



MATRIKA YANTRA

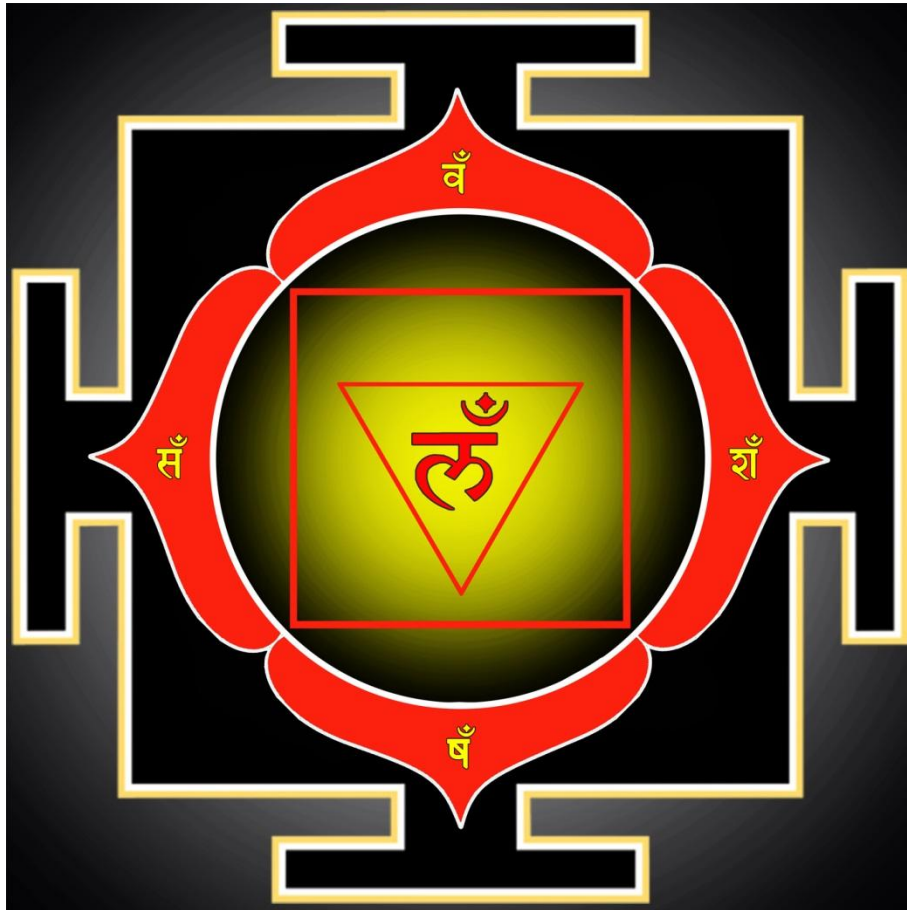
The letters of the Devanagari alphabet are associated with Matrikas, various forms of Devi, the Great Mother, in their sound form. This yantra contains all 51 letters or matrikas and is used in the rite of purification of mantras (samskara).



In this version is added the conjunct jñ, forming 52 letters: 16 vowels and 36 consonants.



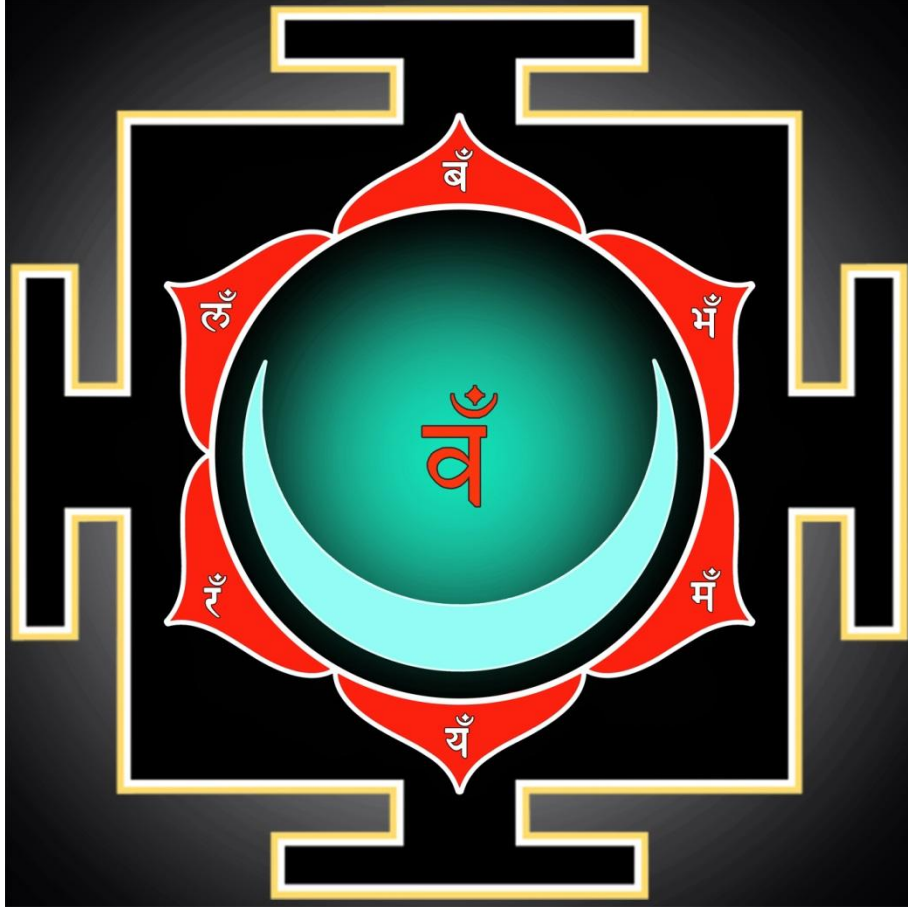
THE 7 CHAKRAS



Muladhara

Mantra

lam - vam sam sam sam

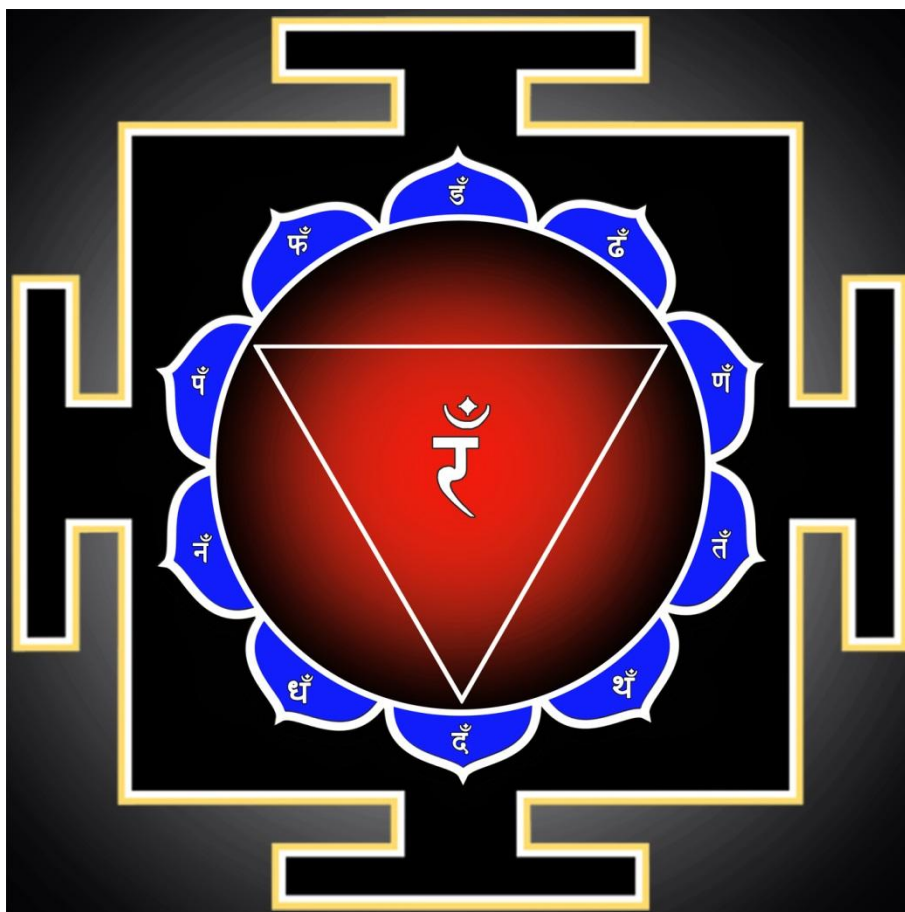


Swadhisthana

Mantra

vaṃ

baṃ bhaṃ maṃ yaṃ raṃ laṃ

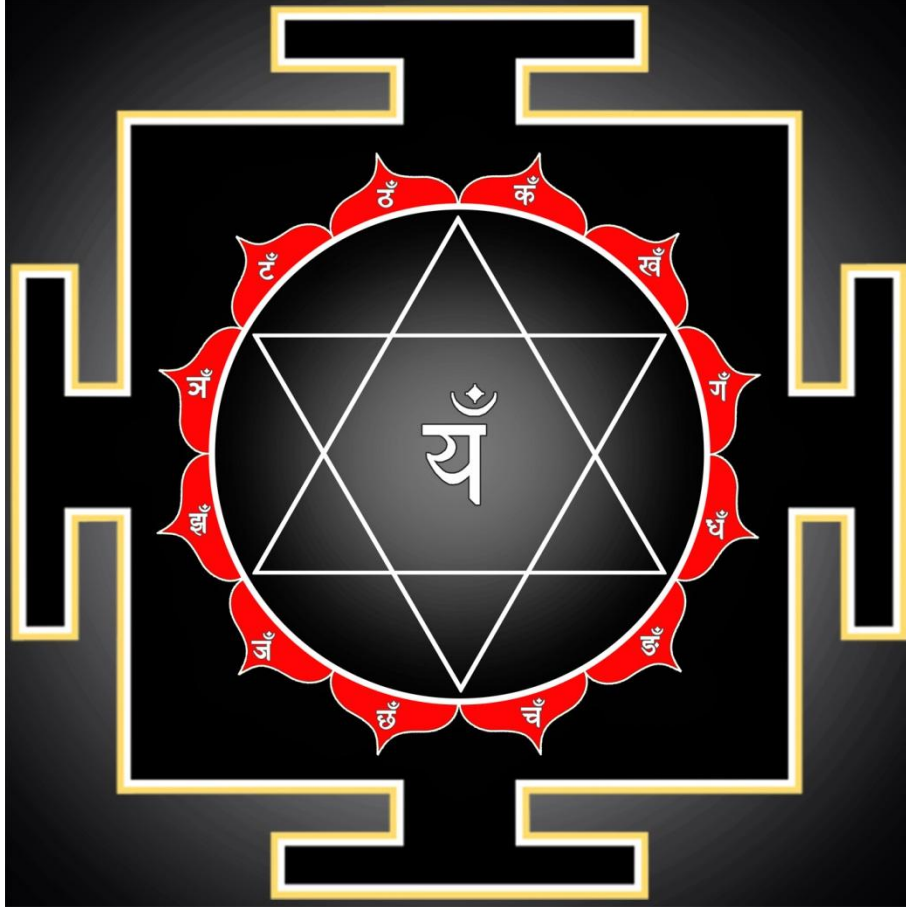


Manipura

Mantra

raṁ

ḍaṁ ḍhaṁ ṇaṁ taṁ thaṁ daṁ dhaṁ naṁ paṁ phaṁ

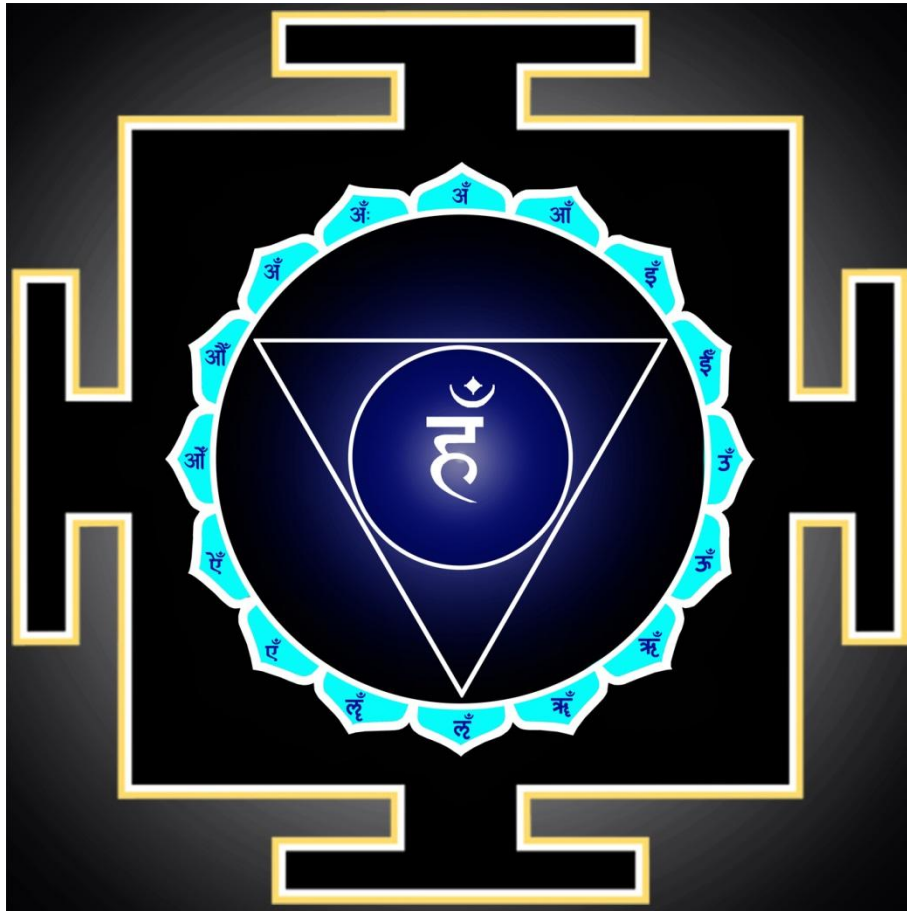


Anahata

Mantra

yam

kaṃ khaṃ gaṃ ghaṃ ṇaṃ caṃ chaṃ jaṃ jhaṃ ñaṃ ṭaṃ ṭhaṃ



Vishuddha

Mantra

ham

am āṃ im īṃ um ūṃ ṛṃ ṛīṃ ḷṃ ḷīṃ eṃ aiṃ oṃ auṃ aṃ aḥ

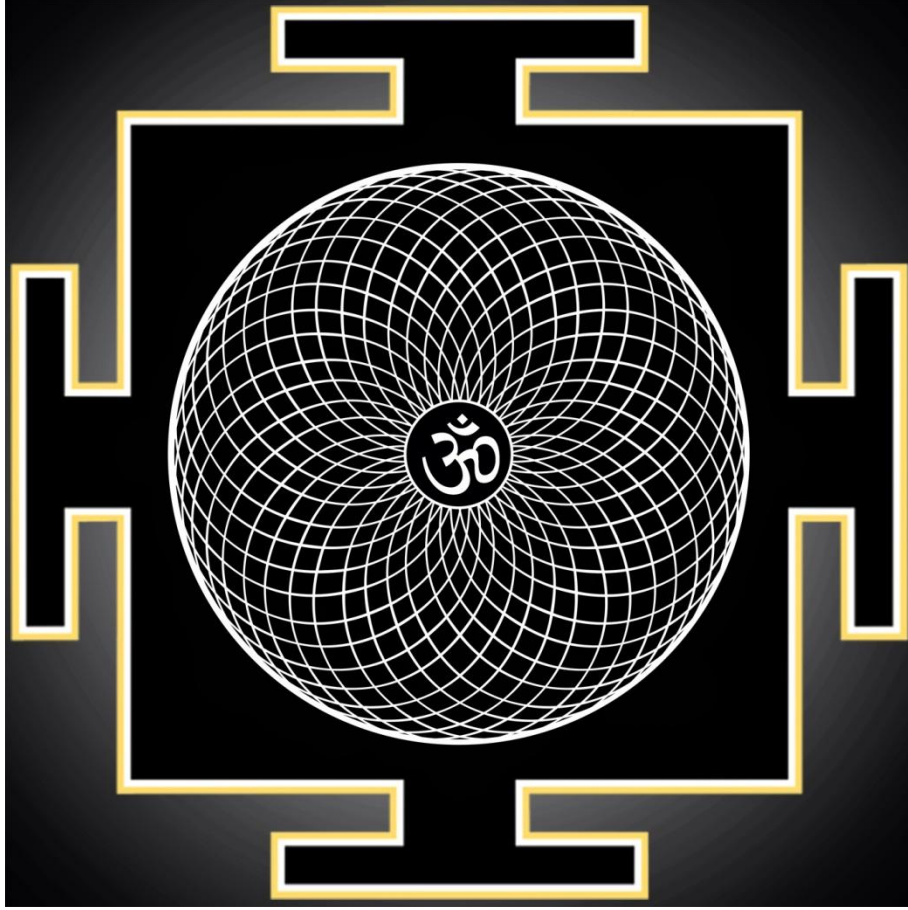


Ajña

Mantra

om

haṁ kṣaṁ



Sahasrara

Mantra

om

all the letters of the Sanskrit alphabet

SHRI YANTRA



Devi Khadgamala Stotram



Khadga means sword, Mala means garland, Stotram means hymn of praise. So the Khadgamala Stotram is a hymn to the Great Mother, which bestows a garland of swords upon those who recite it, symbol of the energy that enables us to transcend attachment and rise on the spiritual level.

In this extraordinary Khadgamala Stotra are mentioned one by one all the Devi of the Shri Yantra (or Shri Chakra), that is the geometric representation of the mystical Supreme Goddess. This stotra accompany step by step the devotee to the worship of Devi in the Shri Yantra and is considered as the highest form of worship to the Devi.

The Yantra is composed of a series of nine overlapping triangles around a small central point, Bindu, forming 43 triangular projections. Around the central diagram there is the first Lotus with 8 petals and a second with 16 petals encased in three circles and a square fence (bhupur) of three lines with four entrances on all four sides. The Bindu at the center represents the cosmic Union of Shiva and Shakti and contains the potentiality of the universe within itself. It is the universe before the Big Bang. All other parts of the diagram represent the Cosmos evolved from Bindu, expanding to Tripura Sundari or cosmic creative power. The presiding deity the Shri Yantra is Maha Tripura Sundari, the Great Mother.

The Shri Yantra is the two-dimensional representation of the Sacred Mount Meru, the center of the universe in Hindu, Buddhist and Jain cosmology. There are nine chakras in the Shri Yantra. Each of these nine levels have a distinct shape, a distinguished name and are associated with a number of incarnations or aspects of the Supreme Mother.

Each level is one of the triangles or circles of Lotus petals, with the outermost square representing the ground level and the Bindu in its Center is the highest peak of the mountain. They are:

1. *Trailokya Mohan* or *Bhupur*, a square of three lines with four portals
2. *Sarvasa Paripurak*, a sixteen-petal lotus, which fulfills all the desires
3. *Sarva Sankshobahana*, an eight-petal lotus, which agitates everything
4. *Sarva Saubhagyadayaka*, composed of fourteen small triangles, which gives all the auspiciousness
5. *Sarvartha Sadhaka*, composed of ten small triangles, which accomplish all purposes
6. *Sarva Rakshakara*, composed of ten small triangles, which gives all the protections
7. *Sarva Rogahara*, composed of eight small triangles, which removes all the diseases
8. *Sarva Siddhiprada*, composed of 1 small triangle, which gives all the realizations
9. *Sarva Anandamay*, composed of a point or Bindu, which is full of bliss for all



śrī devī prārthana

hrīmkārāsanagarbhitānalaśikhāṃ sauḥ klīm kalām bibhratīm
sauvarṇāmbaradhārīṇīm varasudhādhautām trinetrojjvalām ।
vande pustakapāśamaṅkuśadharām sragbhūṣitāmujjvalām
tvām gaurīm tripurām parāṭparakalām śrīcakrasaṅcārīṇīm ॥

om asya śrī śuddhaśaktimālāmahāmantrasya, upasthendriyādhiṣṭhāyī varuṇāditya ṛṣayah devī
gāyatrī chandaḥ sāvika kakārabhaṭṭārakapīṭhasthita kāmēśvarāṅkanilayā mahākāmēśvarī śrī
lalitā bhaṭṭārikā devatā, aiṃ bījaṃ klīm śaktiḥ, sauḥ kīlakam mama khaḍgasiddhyarthe
sarvābhīstasiddhyarthe jape viniyogaḥ ॥

To the pure garland of prayers to Goddess Shakti, which should be worshipped by all sense organs, the Sage is the rising Sun, the meter is Gayatri (24 syllables) and the Goddess presiding is Mahakameshvari, who exists in the peaceful Kameshvara who is sitting on the seat of Kakara Bhattaraka, the root is Aim , the power is Kleem , Souh is the pivot , and is being chanted to please the Goddess and getting her sword.

mūlamantreṇa ṣaḍaṅganyāsaṃ kuryāt

Now you must do the following Nyasa
(invoking the presence of the deity inside the body):

kara nyāsaṃ

Ritual by hand

aiṃ aṅguṣṭhabhyam namaḥ
klīm tharjanībhyam namaḥ
sauḥ madhyamabhyam namaḥ
sauḥ anāmikābhyam namaḥ
klīm kaniṣṭhākabhyam namaḥ
aiṃ kara thala kara prṣṭhabhyam namaḥ

Aim salutations by the thumb
Klim salutations by the second finger
Sauh salutations by middle finger
Sauh salutations by the fourth finger
Klim salutations by little finger
Aim salutations by the palm and back of the palm

aṅga nyāsaṃ

Ritual by the limb

aiṃ hṛdayaya namaḥ
klīm śirase svaha
sauḥ śikhāyayaḥ vaushat
sauḥ kavachaya hūm
klīm netra trayaya vaushat
aiṃ astraya phat
bhūr bhuva suva om iti dig bandha

Aim salutations by the heart
Klim salutations by the head
Sauh salutations by the hair
Sauh Salutations to the armour
Klim salutations to the three eyes
Aim salutations to the arrow
Salutations to all the directions.

dhyānam

(Meditation)

āraktābhāntriṇetrāmaruṇimavasanām ratnatāṭaṅkarmyām
hastāmbhojaissapāsāṅkuśamadanadhanussāyakairvisphurantīm ।
āpīnottuṅgavakṣoruhakalaśaluṭhattārahārojjvalāṅgīm
dhyāyedambhoruhasthāmaruṇimavasanāmīśvarīmīśvarāṇām ॥

I meditate on the Goddess with lotus like hands, who is red in color, who is Goddess of Lord Shiva, who is drenched in blood, who is having three eyes, who is of the color of rising sun, who is pretty with gem studded anklets and who holds in her hands, the lotus, the rope, the goad and has the bow and arrows of god of love, who shines with the garland of gems which are like stars, which is worn over her large breasts.

lamityādipañca pūjām kuryāt, yathāśakti mūlamantram japet ।

Do the five types of worship with Lam etc. Chant the root mantra as per your capacity.

lam – pṛthivītattvātmikāyai śrī lalitātripurasundarī parābhaṭṭārikāyai gandham parikalpayāmi –
namaḥ

ham – ākāśatattvātmikāyai śrī lalitātripurasundarī parābhaṭṭārikāyai puṣpam parikalpayāmi –
namaḥ

yam – vāyutattvātmikāyai śrī lalitātripurasundarī parābhaṭṭārikāyai dhūpam parikalpayāmi –
namaḥ

ram – tejastattvātmikāyai śrī lalitātripurasundarī parābhaṭṭārikāyai dīpam parikalpayāmi –
namaḥ

vaṁ – amṛtatattvātmikāyai śrī lalitātripurasundarī parābhaṭṭārikāyai amṛtanaivedyam
parikalpayāmi – namaḥ

saṁ – sarvatattvātmikāyai śrī lalitātripurasundarī parābhaṭṭārikāyai tāmbūlādisarvopacārān
parikalpayāmi – namaḥ

Lam – to the soul of earth I offer sandal paste along with other good things.

Ham – to the soul of ether I offer the flower of the control of my senses.

Yam – for the soul of air, I offer the incense of heavenly abandonment.

Ram – to the soul of fire, I offer the light which is the form of the divine crescent.

Vam – for the undying soul of blood I offer the nectar of joy which is the power of Shiva as well as the end of nectar like Shiva.

Sam – for the soul of everything which has the form merged with mind, I perform the worship of camphor.

śrī devī sambodhanam (1)

om aiṃ hrīṃ śrīṃ aiṃ klīṃ sauḥ om namastripurasundarī,

Om Aim Hrim Shrim Aim Klim Sauh Om salutations to Tripura Sundari.

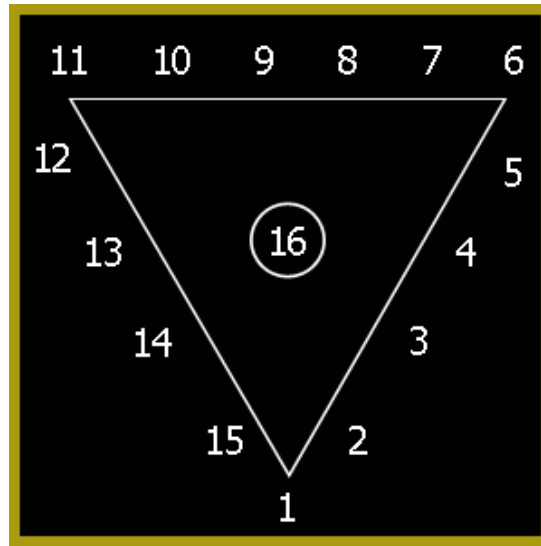
nyāsāṅgadevatāḥ (6)

hṛdayadevī, śirodevī, śikhādevī, kavacadevī, netradevī, astradevī,

1. Hridaya Devi - Goddess of heart
2. Shiro Devi - Goddess of head
3. Shikha Devi - Goddess of hair
4. Kavacha Devi - Goddess who is the armour to us
5. Netra Devi - Goddess who gives us sight
6. Astra Devi - Goddess who, like an arrow, takes us to our aim

tithinityādevatāḥ (16)

kāmeśvarī, bhagamālinī, nityaklinne, bheruṇḍe, vahnivāsinī, mahāvajreśvarī, śivadūtī, tvarite, kulasundarī, nitye, nīlapatāke, vijaye, sarvamaṅgale, jvālāmālinī, citre, mahānitye,



1. Kameshvari - Goddess of passion
2. Bhagamalini - Goddess who wears Sun as garland
3. Nityaklinne - Goddess who is always wet with mercy
4. Bherunde - Goddess who has a fearful form
5. Vahnivasini - Goddess who lives in fire
6. Maha Vajreshvari - Goddess who is like a diamond
7. Shiva dhooti - Goddess who sent Shiva as emissary
8. Tvarite - Goddess who is in a hurry

9. Kula Sundari - Goddess who is the prettiest of her clan
10. Nitye - Goddess who is eternal
11. Nilapatake - Goddess who has a blue flag
12. Vijaye - Goddess who is victorious
13. Sarvamangale - Goddess who is completely auspicious
14. Jvala Malini - Goddess whose garlands shine like flame
15. Chitre - Goddess who is bright
16. Maha Nitye - Goddess who is forever and always great

divyauhaguravaḥ (7)

paramēśvaraparamēśvarī, ṣaṣṭhīśamayī, mitreśamayī, uḍḍīśamayī, caryānāthamayī, lopāmudramayī, agastyamayī,

1. Parameshvaraparameshvari - The divine Goddess of the divine Lord
2. Mitreshamayi - Goddess of friendship
3. Shashthishamayi - Goddess who pervades as Lord Subramanya
4. Uddishamayi - Goddess who pervades as moon
5. Charyanadhamayi - Goddess who pervades as right rituals
6. Lopamudramayi - Goddess who pervades as Lopa Mudra
7. Agastyamayī - Goddess who pervades as sage Agastya

siddhaughaguravaḥ (4)

kālatāpaśamayī, dharmācāryamayī, muktakeśīśvaramayī, dīpakalānāthamayī,

1. Kalatapashamayi - Goddess who pervades penance over ages
2. Dharmacharyamayī - Goddess who pervades the teachers of Dharma
3. Muktakeshishvaramayi - Goddess whose hair falls down freely
4. Dipakalanathamayi - Goddess who is like the flame of a lamp

mānavaughaguravaḥ (8)

viṣṇudevamayī, prabhākaradevamayī, tejodevamayī, manojadevamayī, kalyāṇadevamayī, vāsudevamayī, ratnadevamayī, śrīrāmānandamayī,

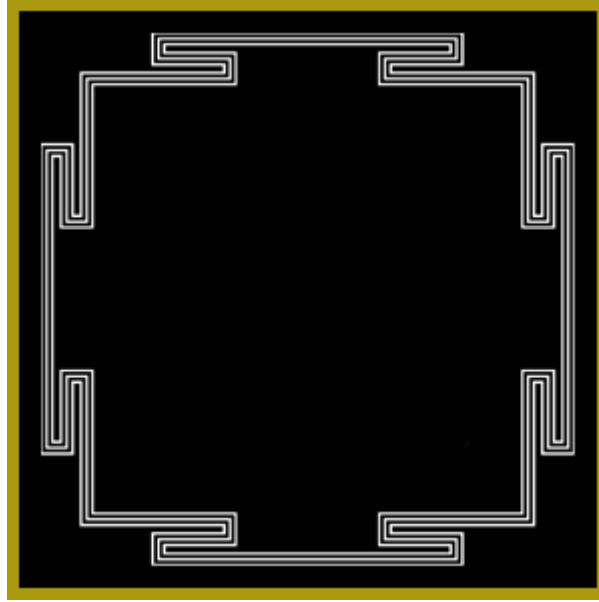
1. Vishnudevamayi - Goddess who pervades God Vishnu
2. Prabhakaradevamayi - Goddess who pervades Sun God
3. Tejodevamayi - Shining Goddess
4. Manojadevamayi - Goddess who pervades God of desire
5. Kalyanadevamayi - Goddess who pervades God of auspiciousness
6. Vasudevamayi - Goddess who pervades Lord Krishna
7. Rathnadevamayi - Goddess who pervades the God of gems
8. Shriramanandamayi - Goddess who pervades the joy of Rama

These are also the Names of the Saints who have worshipped the Divine Mother and thus attained liberation:

Vishnudeva (late 11th cen.), Prabhakaradeva (early 12th cen.), Tejodevamayi (early 12th cen.), Manojadeva (mid 12th cen.), Kalyanadeva (late 12th cen.), Vasudeva Mahamuni (early 13th cen.), Ratnadeva (early 13th cen.), Shri Ramananda (1400-1476).

Following are the Goddesses of the nine enclosures of Sri Chakra:

śrīcakra prathamāvaraṇadevatāḥ
aṇimāsiddhe, laghimāsiddhe, garimāsiddhe, mahimāsiddhe, īśitvasiddhe, vaśitvasiddhe,
prākāmyasiddhe, bhuktisiddhe, icchāsiddhe, prāptisiddhe, sarvakāmasiddhe, brāhmī, māheśvarī,
kaumārī, vaiṣṇavī, vārāhī, māhendrī, cāmuṇḍe, mahālakṣmī, sarvasaṅkṣobhiṇī, sarvavidrāviṇī,
sarvākarṣiṇī, sarvavaśaṅkarī, sarvonmādinī, sarvamahāṅkuṣe, sarvakhecārī, sarvabīje,
sarvayone, sarvatrikhaṇḍe, trailokyamohana cakrasvāminī, prakāṣayoginī,



The first enclosure.

1. Animasiddhe - Goddess who has the power to become invisible
2. Laghimasiddhe - Goddess who has the power to make body light and fly
3. Garimasiddhe - Goddess who can make her body as heavier as she wants
4. Mahimasiddhe - Goddess who has ability to increase or decrease the size of the body
5. Ishitvasiddhe - Goddess who has the power to control other beings
6. Vashitvasiddhe - Goddess who can subjugate all
7. Prakamyasiddhe - Goddess who can realize all her desires
8. Bhukthisiddhe - Goddess who has the power to eat all that she wants
9. Ichhasiddhe - Goddess who has got the power to wish all that she wants
10. Prapthisiddhe - Goddess who can reach any place
11. Sarvakamasiddhe - Goddess who can make us realize all desires
12. Brahmi - Goddess who is the power of Brahma
13. Maheshvari - Goddess who is the power of Lord Shiva
14. Kaumari - Goddess who is the power of Lord Subramanya
15. Vaishnavi - Goddess who is the power of Vishnu
16. Varahi - Goddess who is the power of Lord Varaha
17. Mahendri - She who is the power of Devendra, God of Heaven
18. Chamunde - She who killed Chanda and Munda

19. Mahalakshmi - Goddess Lakshmi
20. Sarvasamkshobini - She who shakes everything
21. Sarvavidravini - She who melts everything
22. Sarvakarshini - She who attracts everything
23. Sarvavashankari - She who kills everything
24. Sarvonmadini - She who makes everyone mad
25. Sarvamahankushe - She who is the great goad to all
26. Sarvakhechari - She who travels like all birds on the sky
27. Sarvabheeje - She who is the seed of everything
28. Sarvayone - She who can generate anything
29. Sarvathrikhanda - She who is in all three parts of the earth
30. Trailokyamohana - She who can attract all the three worlds
31. Chakrasvamini - Goddess of Devendra
32. Prakatayogini - She who is expert on yoga

śrīcakra dvitīyāvaraṇadevatāḥ

kāmākarṣiṇī, buddhyākarṣiṇī, ahāṅkāraṁkarṣiṇī, śabdākarṣiṇī, sparśākarṣiṇī, rūpākarṣiṇī, rasākarṣiṇī, gandhākarṣiṇī, cittākarṣiṇī, dhairyaṅkarṣiṇī, smṛtyākarṣiṇī, nāmākarṣiṇī, bījākarṣiṇī, ātmākarṣiṇī, amṛtākarṣiṇī, śarīrākarṣiṇī, sarvāśāparipūraka cakrasvāminī, guptayoginī,



The second enclosure.

1. Kamakarshini - She who attracts the power of passion
2. Buddhyakarshini - She who is attracted by intelligence
3. Ahankarakarshini - She who attracts the power of pride
4. Sabdakarshini - She who is attracted by good sound
5. Sparshakarshini - She who is attracted by good touch

6. Roopakarshini - She who is attracted by good form
7. Rasakarshini - She who is attracted by good taste
8. Gandhakarshini - She who is attracted by good smell
9. Chittakarshini - She who is attracted by a good mind
10. Dhairyakarshini - She who is attracted by bravery
11. Smrityakarshini - She who is attracted by good memory
12. Namakarshini - She who is attracted by good name
13. Bheejakarshini - She who is attracted by proper root mantras
14. Atmakarshini - She who attracts the soul
15. Amritakarshini - She who is attracted by Amrita, the nectar of immortality
16. Sarirakarshini - She who attracts the body, Sarvashaparipooraka chakrasvaminī - The goddess of the wheel who fulfills all desires, Guptayoginī - The secret practitioner of Yoga

śrīcakra tṛtīyāvāraṇadevatāḥ

anaṅgakusume, anaṅgamekhale, anaṅgamadane, anaṅgamadanāture, anaṅgarekhe, anaṅgaveginī, anaṅgāṅkuṣe, anaṅgamālīnī, sarvasaṅkṣobhaṇacakrasvaminī, guptatarayoginī,



The third enclosure.

1. Anangakusume - The flower of the love
2. Anangamekhale - The girdle of love
3. Anangamadane - The Goddess of love
4. Anangamadanature - The one affected by throes of love
5. Anangarekhe - The line of love
6. Anangavegini - The speed of love
7. Anangankushe - The goad of love
8. Anangamalini - She who wears the garland of love, Sarvasamkshobhanachakrasvaminī - The goddess of the wheel that agitates all, Guptatarayoginī - She who practices the secret yoga

śrīcakra caturthāvaraṇadevatāḥ

sarvasaṅkṣobhinī, sarvavidrāvinī, sarvākarṣiṇī, sarvahlādinī, sarvasammohinī, sarvastambhinī,
sarvajrmbhinī, sarvavaśaṅkarī, sarvarañjanī, sarvonmādinī, sarvārthasādhike,
sarvasampattipūriṇī, sarvamantramayī, sarvadvandvakṣayaṅkarī, sarvasaubhāgyadāyaka
cakrasvāminī, sampradāyayoginī,



The fourth enclosure.

1. Sarvasamkshobini - She who agitates everything
 2. Sarvavidravini - She who makes everything liquid
 3. Sarvaakarshini - She who attracts everything
 4. Sarvahladini - She who makes everyone happy
 5. Sarvasammohini - She who puts everything in stupor
 6. Sarvastambhini - She who benumbs all
 7. Sarvajrimbhini - She who expands everything
 8. Sarvavashankari - She who makes everyone her own
 9. Sarvaranjani - She who makes all people happy
 10. Sarvonmadini - She who makes all mad for her
 11. Sarvarthasadhike - She who grants all types of wealth
 12. Sarvasampattipurini - She gives all types of riches
 13. Sarvamantramayi - She who is within all mantras
 14. Sarvadvandvakshayankari - She who destroys all duality, Sarvasaubhagyadayaka
- Chakrasvamini - The goddess of the wheel which gives all type of luck,
Sampradayayogini - She who practices yoga in a traditional way.

śrīcakra pañcamāvaraṇadevatāḥ

sarvasiddhiprade, sarvasampatprade, sarvapriyaṅkarī, sarvamaṅgalakāriṇī, sarvakāmaprade,
sarvaduḥkhavimocanī, sarvamṛtyupraśamani, sarvaviḡhnanivāriṇī, sarvāṅgasundarī,
sarvasaubhāgyadāyinī, sarvārthasādhaka cakrasvāminī, kulottīrṇayoginī,

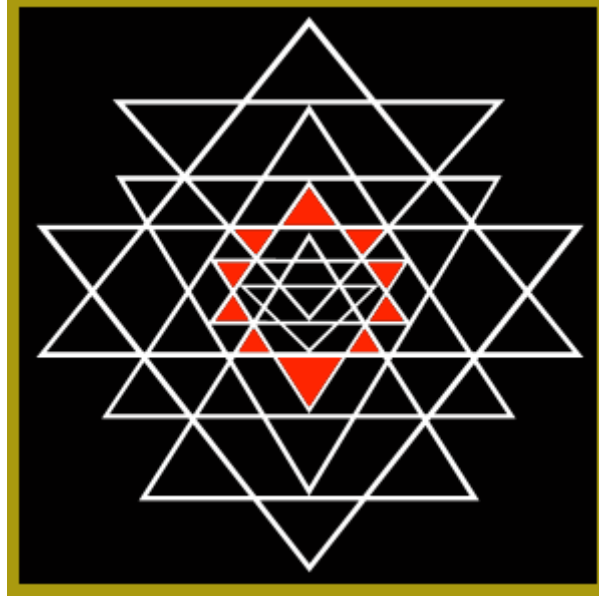


The fifth enclosure.

1. Sarvasiddhiprade - She who grants all occult powers
2. Sarvasampatprade - She who gives all type of riches
3. Sarvapriyankari - She who is dear to all
4. Sarvamangalakarini - She who does all auspicious acts
5. Sarvakamaprade - She who fulfills all desires
6. Sarvaduḥkhavimochani - She who helps to get rid of all sorrows
7. Sarvamṛtyuprasamani - She who avoids deaths
8. Sarvaviḡhnanivarini - She who removes all obstacles
9. Sarvangasundari - She who is pretty from head to foot
10. Sarvasaubhagyadayini - She who gives all types of luck, Sarvarthasadaka
Chakrasvāminī - The Goddess of the wheel who grants all wealth objects,
Kulottirṇayogini - She who does yoga that liberates the clan

śrīcakra ṣaṣṭāvaraṇadevatāḥ

sarvajñe, sarvaśakte, sarvaiśvaryapradāyinī, sarvajñānamayī, sarvavyādhivināśinī,
sarvādhārasvarūpe, sarvapāpahare, sarvānandamayī, sarvarakṣāsvarūpiṇī, sarvepsitaphalaprade,
sarvarakṣākaracakrasvāminī, nigarbhayoginī,

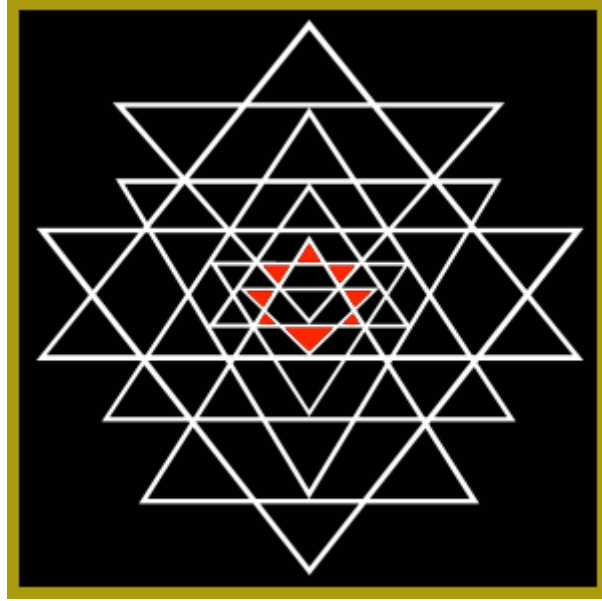


The sixth enclosure.

1. Sarvajñe - She who knows all knowledge
2. Sarvashakte - She who has all strengths
3. Sarvaishvaryapradayini - She who gives all types of wealth
4. Sarvajñānamayi - She who has all types of spiritual wisdom
5. Sarvavyādhivinasini - She who destroys all diseases
6. Sarvādhārasvaroope - She who has a form that is the basis of everything
7. Sarvapāpahare - She who destroys all sins
8. Sarvānandamayi - She who is full of all types of happiness
9. Sarvarakṣasvaroopini - She who has a form that protects all
10. Sarvepsitaphalaprade - She who gives all desired results,
Sarvarakṣakarachakrasvāmini - The Goddess of the wheel which protects all,
Nigarbhayogini - The yogini who protects the child in the womb

śrīcakra saptamāvaraṇadevatāḥ

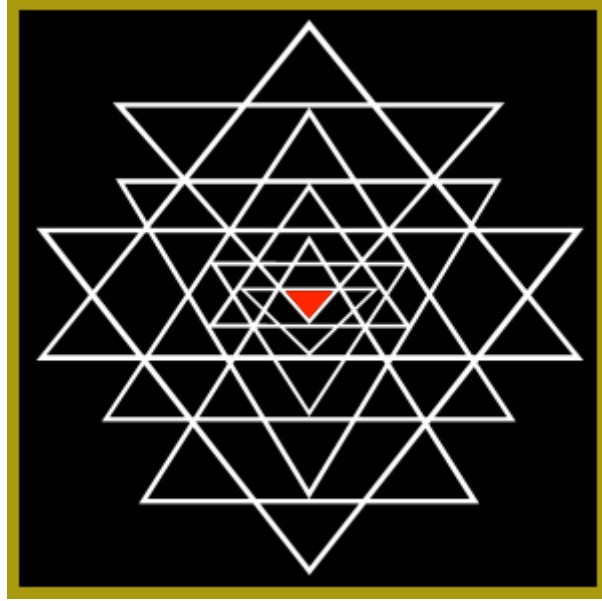
vaśinī, kāmeśvarī, modinī, vimale, aruṇe, jayinī, sarveśvarī, kaulinī, sarvarogaharacakrasvāminī, rahasyayoginī,



The seventh enclosure.

1. Vashini - She who controls
2. Kameshvari - She who is the wife of Kameswara (Shiva)
3. Modini - She who is full of joy
4. Vimale - She who is pure
5. Arune - She who is of the color of rising sun
6. Jayini - She who is victorious
7. Sarveshvari - She who is the goddess of all
8. Kaulini - She who was born in a noble family, Sarvarogaharachakrasvamini - The Goddess of the wheel which destroys all diseases, Rahasyayogini - She who does yoga in secret

śrīcakra aṣṭamāvaraṇadevatāḥ
bāṇinī, cāpinī, pāśinī, aṅkuśinī, mahākāmeśvarī, mahāvajreśvarī, mahābhagamālinī,
sarvasiddhipradacakrasvāminī, atirahasyayoginī,



The eighth enclosure.

1. Banini - She who holds an arrow
2. Chapini - She who holds the bow
3. Pasini - She who holds the rope
4. Ankushini - She who holds the goad
5. Mahakameshvari - She who is the consort of Shiva
6. Mahavajreshvari - She who is as strong as a diamond
7. Mahabhagamalini - She who wears the garland of prosperity
8. Sarvasiddhipradachakrasvamini - The goddess of the wheel that gives rise to all occult powers
9. Atirahasyayogini - She who does yoga in great secret

śrīcakra navamāvaraṇadevatāḥ

śrī śrī mahābhaṭṭārike, sarvānandamayacakrasvāminī, parāpararahasyayoginī,



The ninth enclosure.

1. Sri Sri Mahabhattacharika - The supreme queen
2. Sarvanandamayachakrasvāminī - The goddess of the wheel of all types of happiness
3. Parapararahasyayoginī – She who does yoga in absolute secret

navacakreśvarī nāmāni

tripure, tripureśī, tripurasundarī, tripuravāsinī, tripurāśrīḥ, tripuramālīnī, tripurasiddhe,
tripurāmbā, mahātripurasundarī,

The nine Goddesses controlling the nine Chakras.

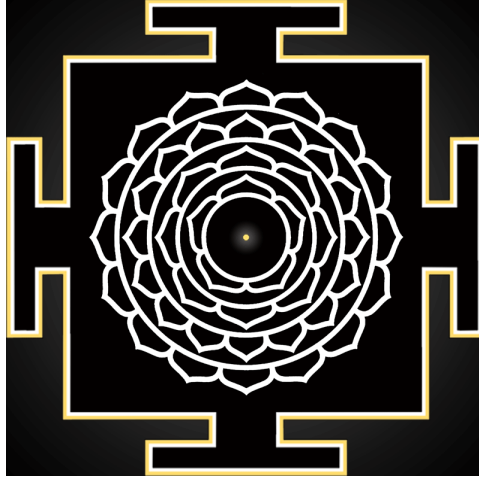
1. Tripura - The wife of Lord Shiva or the three states of Waking, Dreaming and Sleeping
2. Tripureshi - The goddess of the three worlds (or states)
3. Tripurasundari - The most beautiful in the three worlds (or states)
4. Tripuravasini - She who lives in three worlds (or states)
5. Tripurashrih - The riches of the three worlds (or states)
6. Tripuramalini - She who wears the three worlds as garland
7. Tripurasiddhe - She who can make occult powers possible in three worlds (or states)
8. Tripuramba - The mother in the three worlds (or states)
9. Mahatripurāsundari - The greatest beauty of the three worlds (or states)

śrīdevī viśeṣaṇāni – namaskāranavākṣarīca
mahāmaheśvarī, mahāmahārājñī, mahāmahāśakte, mahāmahāgupte, mahāmahājñapte,
mahāmahānande, mahāmahāskandhe, mahāmahāśaye, mahāmahā śrīcakranagarasāmrajñī,
namaste namaste namaste namaḥ |

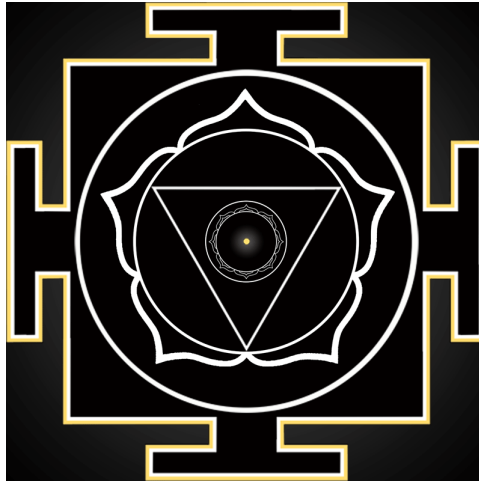
1. Mahamaheshvari - The great cosmic controller, consort of Lord Shiva
 2. Mahamaharajñī - The great empress
 3. Mahamahashakte - The great cosmic power
 4. Mahamahagupte - The great cosmic secret
 5. Mahamahājñapte - The great cosmic memory
 6. Mahamahaanande - The great cosmic bliss
 7. Mahamahaskandhe - The great support
 8. Mahamahashaye - The great thought process
 9. Mahamaha Srichakranagarasamrajñī - The great transcendental ruler of Sri Chakra
- Salutations, Salutations, I offer my Salutations.

Nitya

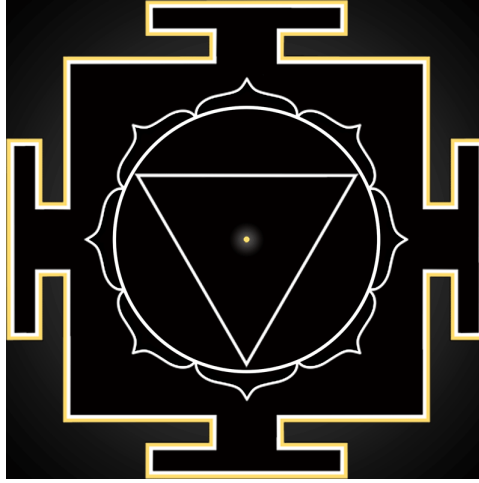
The moon has 16 phases (kala). 15 phases are visible while the sixteenth kala is beyond our visibility. The 16 kala are governed by female deities known as Nitya. Nitya are the 15 aspects of Lalita Tripurasundari (Shri Yantra) associated with the 15 lunar days (tithi) of the waxing moon. The 15 Nitya are: Kameshvari, Bhagamalini, Nityaklinna, Bherunda, Vahnivasini, Mahavajreshwari, Shivadooti, Tvarita, Kulasundari, Nitya, Nilapataka, Vijaya, Sarvamangala, Jvalamalini and Chitra. Lalita Tripurasundari rules the not visible kala and is the manifestation of Para Shakti. Next come the Yantra associated with the 15 Nitya.



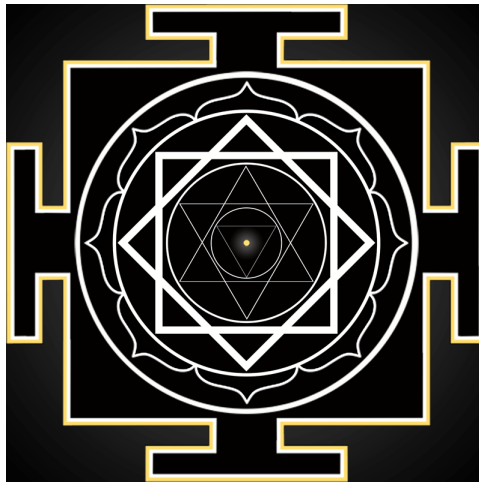
Kameshvari



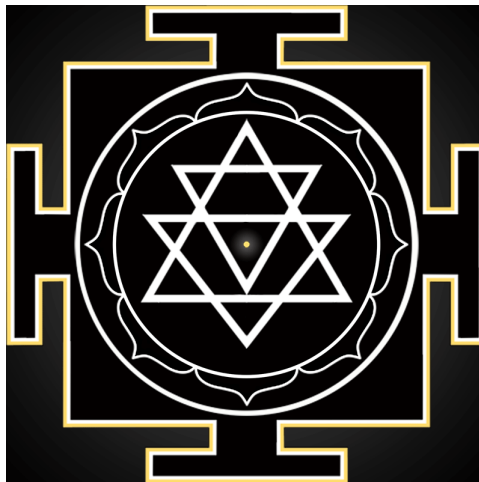
Bhagamalini



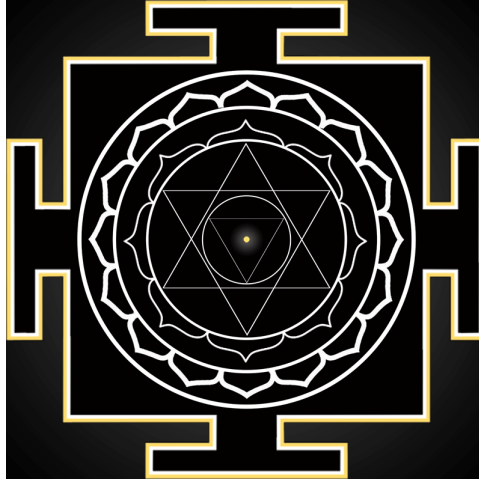
Nityaklinna



Bherunda



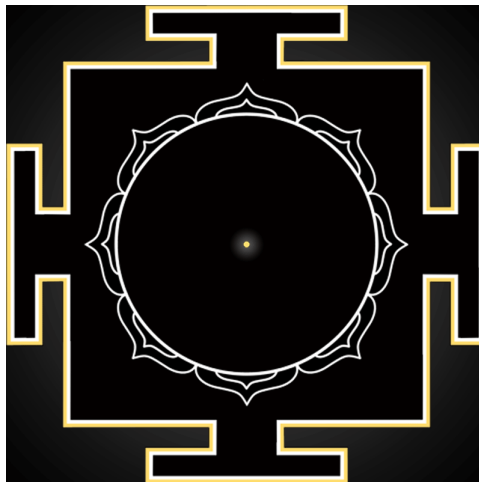
Vahnivasini



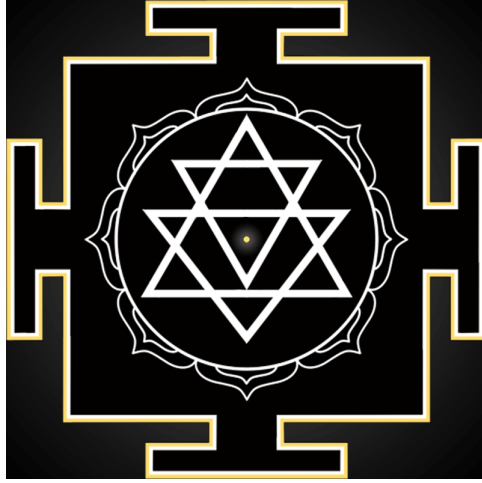
Mahavajreshwari



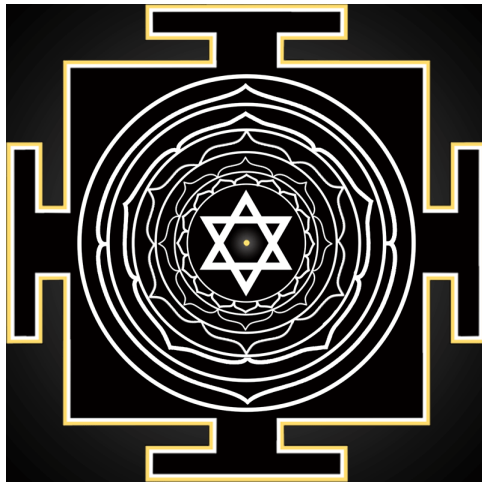
Shivadooti



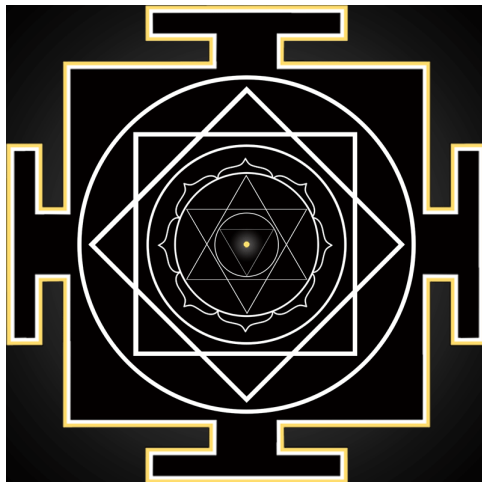
Tvarita



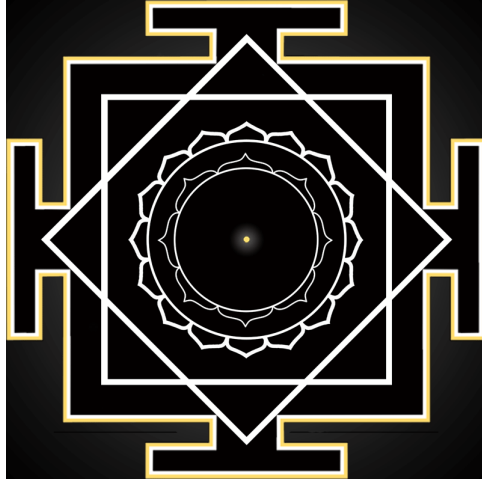
Kulasundari



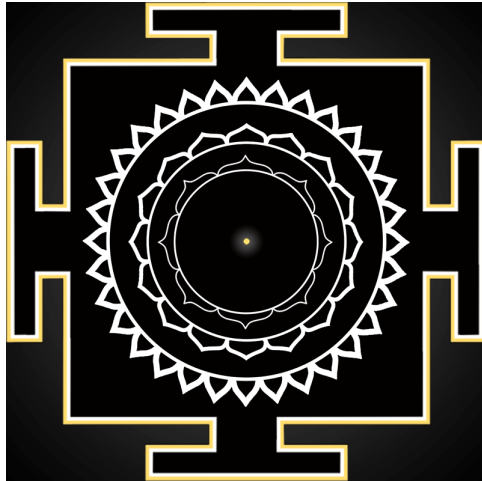
Nitya



Nilapataka



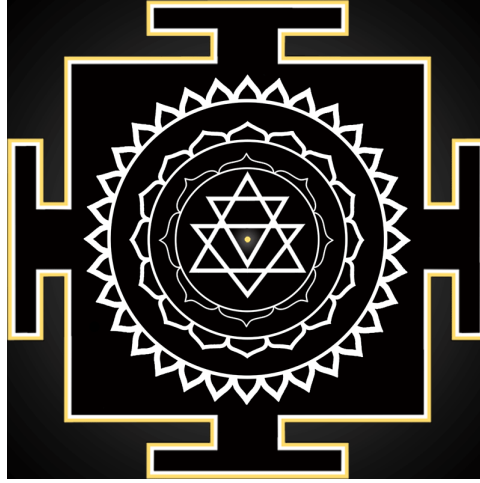
Vijaya



Sarvamangala



Jvalamalini



Chitra

HANUMAN YANTRA: widely used by Aghoris for any health problem and as protection from negative forces.



Hanuman Yantra



Mantra

om hanumate namaḥ,

om, haum, hsphrem, khphrem, hsaum, hskhrem, hsaum, om

om vājraḥkāya vājratunda kapila pingala kālavadāno urdhavākesha mahābala ratkamukha
tadijivha mahāraudra draṁṣṭokaṭa mahākarālini mahā dradh prahār
lankeshvarasetuvandha shailappravaha gaganacara e ho hī |
bhagavāna mahābala parākram bhairavo jhāpayati e ho hī mahāraudra dirgha langalena
amuk veṣṭaya veṣṭaya jambhaya jambhaya khana khana vaite hum phat ||
om aiṁ bhrīm hanumate rāmdutāya namaḥ ||
om hum hanumate raudratāmakhaya hum phat ||

MARUTI YANTRA



Mantra

om namo bhagavate ājjaneyāya mahā balāya svāhā

om śrī rāmduta pavanaputa dega calā jaise rāmacandra ke koja saṁvāre kāja mero savāro

RAMA YANTRA

9	16	5	4
7	2	11	14
12	13	8	1
6	3	10	15

GARAPAL YANTRA

ॐ	ॐ	ॐ	ॐ
ॐ	ॐ	ॐ	ॐ
ह्रीं	ह्रीं	ह्रीं	ह्रीं
ह्रीं	ह्रीं	ह्रीं	ह्रीं

Navgraha Yantra the yantra of the nine planets

<table> <tr><td>10</td><td>5</td><td>12</td></tr> <tr><td>11</td><td>9</td><td>7</td></tr> <tr><td>6</td><td>13</td><td>8</td></tr> </table> <p>JUPITER</p>	10	5	12	11	9	7	6	13	8	<table> <tr><td>7</td><td>2</td><td>9</td></tr> <tr><td>8</td><td>6</td><td>4</td></tr> <tr><td>3</td><td>10</td><td>5</td></tr> </table> <p>MOON</p>	7	2	9	8	6	4	3	10	5	<table> <tr><td>8</td><td>3</td><td>10</td></tr> <tr><td>9</td><td>7</td><td>5</td></tr> <tr><td>4</td><td>11</td><td>6</td></tr> </table> <p>MARS</p>	8	3	10	9	7	5	4	11	6
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11	9	7																											
6	13	8																											
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<table> <tr><td>9</td><td>4</td><td>11</td></tr> <tr><td>10</td><td>8</td><td>6</td></tr> <tr><td>5</td><td>12</td><td>7</td></tr> </table> <p>MERCURY</p>	9	4	11	10	8	6	5	12	7	<table> <tr><td>6</td><td>1</td><td>8</td></tr> <tr><td>7</td><td>5</td><td>3</td></tr> <tr><td>2</td><td>9</td><td>4</td></tr> </table> <p>SUN</p>	6	1	8	7	5	3	2	9	4	<table> <tr><td>11</td><td>6</td><td>13</td></tr> <tr><td>12</td><td>10</td><td>8</td></tr> <tr><td>7</td><td>14</td><td>9</td></tr> </table> <p>VENUS</p>	11	6	13	12	10	8	7	14	9
9	4	11																											
10	8	6																											
5	12	7																											
6	1	8																											
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7	14	9																											
<table> <tr><td>12</td><td>7</td><td>14</td></tr> <tr><td>13</td><td>11</td><td>9</td></tr> <tr><td>8</td><td>15</td><td>10</td></tr> </table> <p>SATURN</p>	12	7	14	13	11	9	8	15	10	<table> <tr><td>13</td><td>8</td><td>15</td></tr> <tr><td>14</td><td>12</td><td>10</td></tr> <tr><td>9</td><td>13</td><td>11</td></tr> </table> <p>RAHU</p>	13	8	15	14	12	10	9	13	11	<table> <tr><td>14</td><td>9</td><td>16</td></tr> <tr><td>15</td><td>13</td><td>11</td></tr> <tr><td>10</td><td>17</td><td>12</td></tr> </table> <p>KETU</p>	14	9	16	15	13	11	10	17	12
12	7	14																											
13	11	9																											
8	15	10																											
13	8	15																											
14	12	10																											
9	13	11																											
14	9	16																											
15	13	11																											
10	17	12																											

Rahu and *Ketu* are the lunar knots.

SURYA YANTRA

6	32	3	34	35	1
7	11	27	28	8	30
19	14	16	15	23	24
18	20	22	21	17	13
25	29	10	9	26	12
36	5	33	4	2	31

CHANDRA YANTRA

37	78	29	70	21	62	13	54	5
6	38	79	30	71	22	63	14	46
47	7	39	80	31	72	23	55	15
16	48	8	40	81	32	64	24	56
57	17	49	9	41	73	33	65	25
26	58	18	50	1	42	74	34	66
67	27	59	10	51	2	43	75	35
36	68	19	60	11	52	3	44	76
77	28	69	20	61	12	53	4	45

MANGAL YANTRA

11	24	7	20	3
4	12	25	8	16
17	5	13	21	9
10	18	1	14	22
23	6	19	2	15

BUDHA YANTRA

8	58	59	5	4	62	63	1
49	15	14	52	53	11	10	56
41	23	22	44	45	19	18	48
32	34	35	29	28	38	39	25
40	26	27	37	36	30	31	33
17	47	46	20	21	43	42	24
9	55	54	12	13	51	50	16
64	2	3	61	60	6	7	57

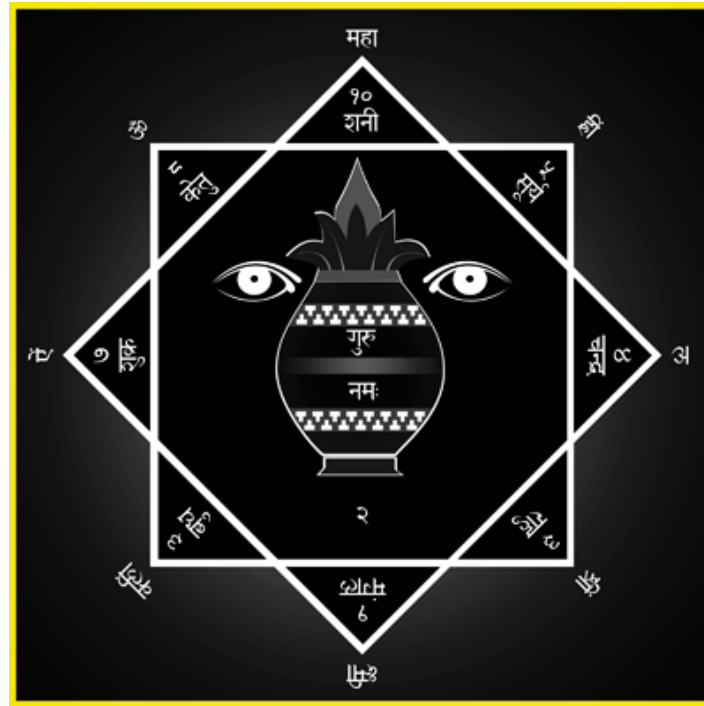
BRIHASPATI YANTRA

4	14	15	1
9	7	6	12
5	11	10	8
16	2	3	13

SUKRA YANTRA

22	47	16	41	10	35	4
5	23	48	17	42	11	29
30	6	24	49	18	36	12
13	31	7	25	43	19	37
38	14	32	1	26	44	20
21	39	8	33	2	27	45
46	15	40	9	34	3	28

NAVGRAHA BISA YANTRA

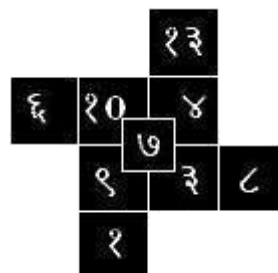


MAHA LAKSHMI YANTRA o SARVATADRAM YANTRA

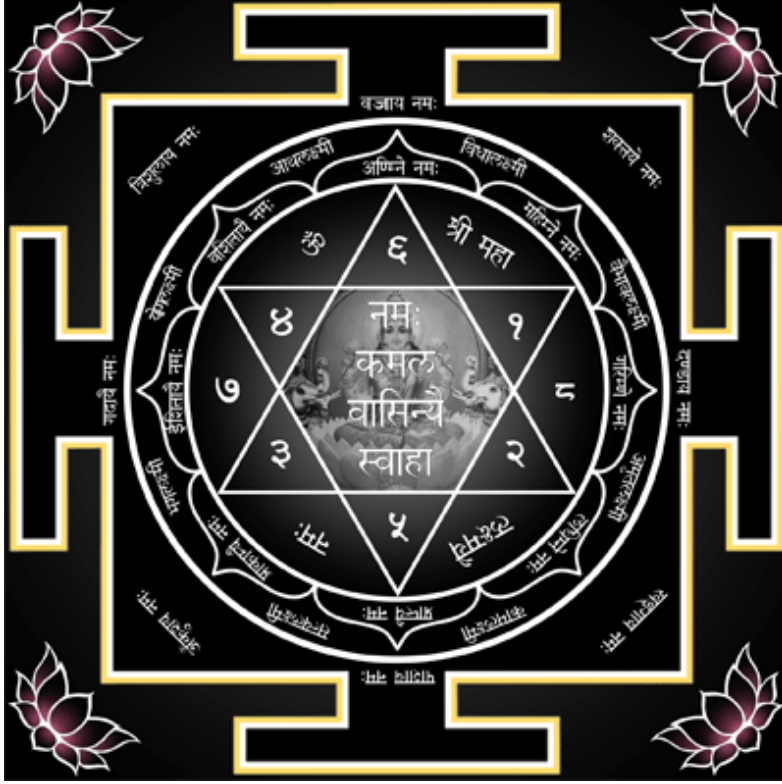
22	3	9	15	16
14	20	21	2	8
1	7	13	19	25
18	24	5	6	12
10	11	17	23	4

OM HRIM SHRIM KAMALALAYE PRASID SHRIM HRIM OM MAHALAKSHMYE NAMAH

MAHA LAKSHMI YANTRA



Lakshmi Yantra



Mantra

namaḥ kamala vāsinyai svāhā

oṃ śrī mahālakṣmi namaḥ

aṇimne namaḥ, mahimne namaḥ, garimṇe namaḥ, ladhimne namaḥ, prāptyai namaḥ,
prākāmyai namaḥ, isītāyai namaḥ, vashitāyai namaḥ

vidhālakṣmi, vaibhāvalakṣmi, amṛtalakṣmi, kāmalalakṣmi, satyalakṣmi, bhagalalakṣmi,
yogalakṣmi, āthalakṣmi

DHANDA YANTRA

ॐ	प	ॐ
अ	स्	टा
ॐ	रा	ॐ

KUBERA YANTRA

27	20	25
22	24	26
23	28	21

KUBERA KOLAM

23	28	21
22	24	26
27	20	25

Kubera Yantra



Mantra

om śrī kuberāya namaḥ

om śrīṃ hrīṃ klīṃ lakṣmai namaḥ

om yakṣāya kuberāya vaiśravaṇāya dhanya dhanyādhipataye dhana dhānya samṛddhi meṃ
dehita dāpaya svāhā

KALI YANTRA





Mantra

klīm

o āhikogarineva śrahasasaye imdriyāno vāḍāmana ca dhaśreca jiha cāne pāni upasa pradini
ceha caka samāgayapara saṇacirajiptu svāhā

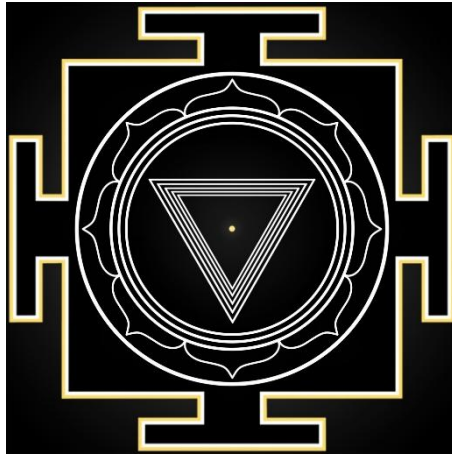
u usava bhairava, ka kayāla bhairava, bhī naśī bhairava, rā rāhār bhairava, ā āsaṃtāya
bhairava, rū rū rū bhairava, cacaṇḍa bhairava, kākādha bhairava

yā mahāvaye, kaukāmiya, ve uṇṇātya, vo vāyahaye, nā tārā śahaye, ai dedaṣī, co cāmuṇḍā,
vo bramhaya

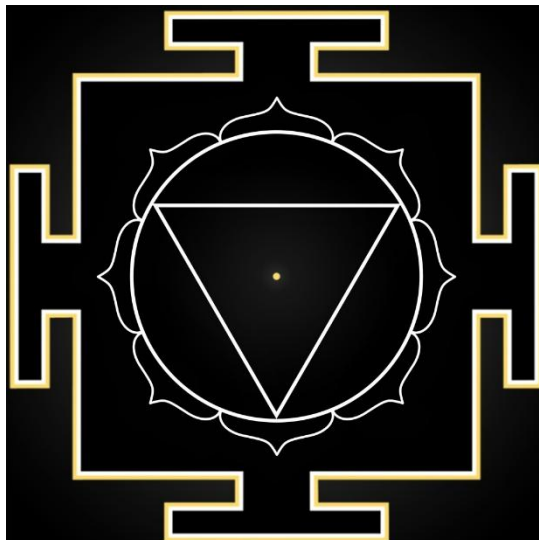
MAHAVIDYA

The Divine Mother is worshipped as ten cosmic personalities, the Dasa-Mahavidya. The Mahavidyas are considered Tantric in nature and are usually identified as:

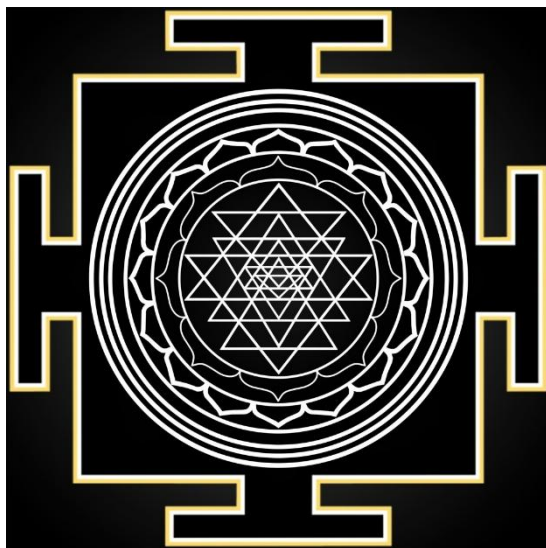
1. **Kali:** The ultimate form of Brahman, "Devourer of Time".



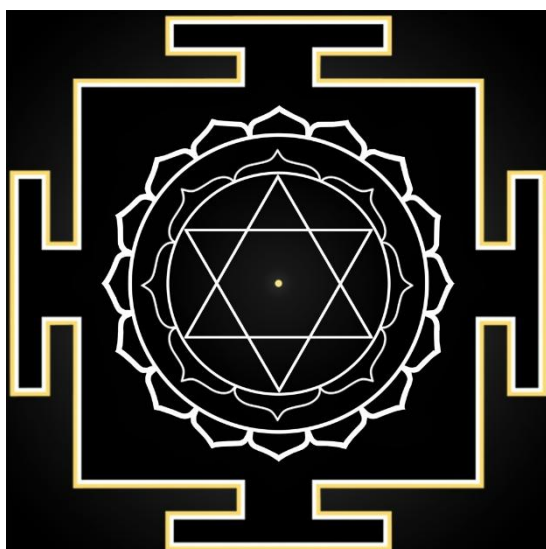
2. **Tara:** The Goddess as Guide and Protector, or Who Saves. Who offers the ultimate knowledge which gives salvation (also known as Neel Saraswati).



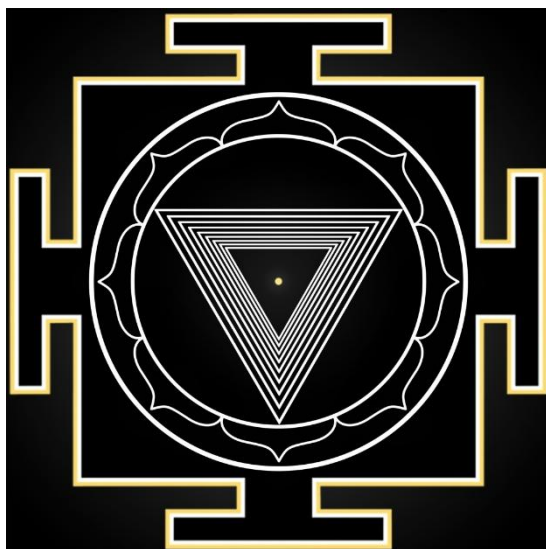
3. **Shodashi** or **Lalita Tripurasundari**: The Goddess Who is "Beautiful in the Three Worlds"; the "Tantric Parvati" or the "Moksha Mukta".



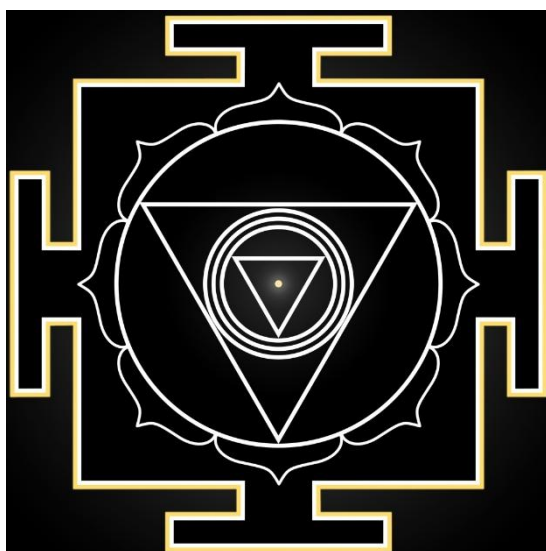
4. **Bhuvaneshvari**: The Goddess as World Mother, or whose body is the cosmos.



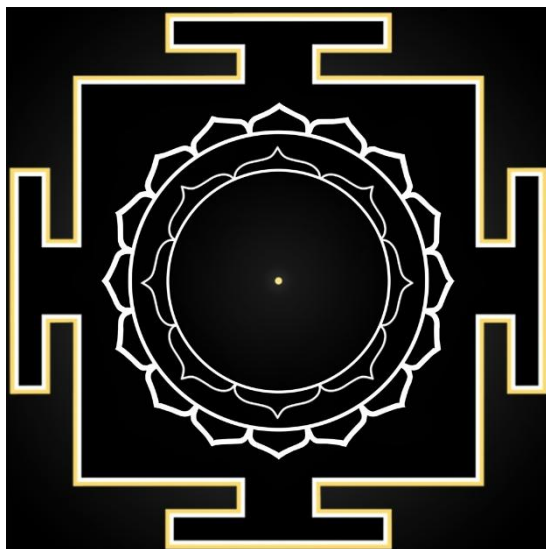
5. **Bhairavi:** The Fierce Goddess.



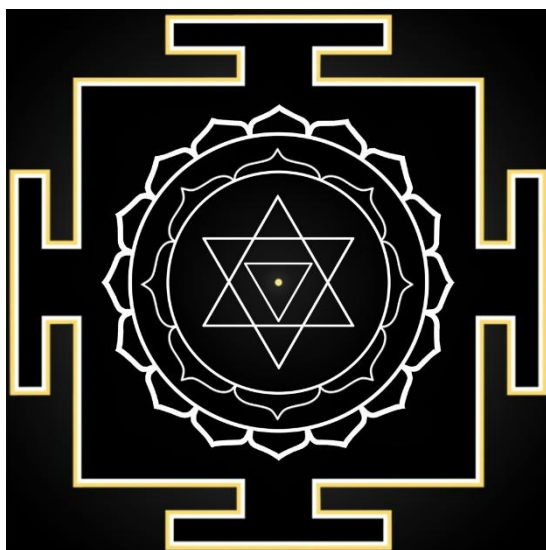
6. **Chinnamasta:** The self-decapitated Goddess.



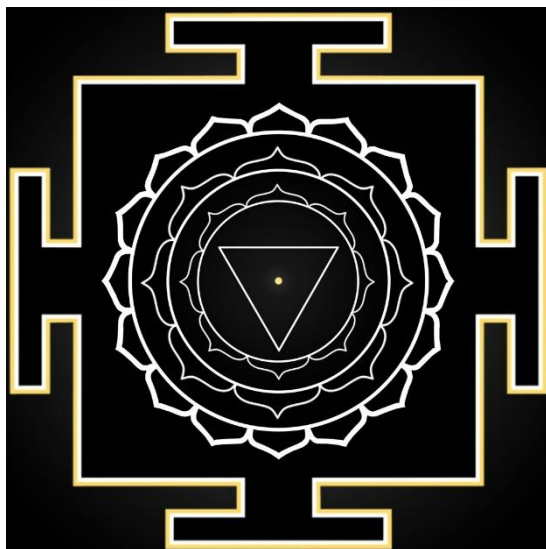
7. **Dhumavati:** The Widow Goddess, or the Goddess of death.



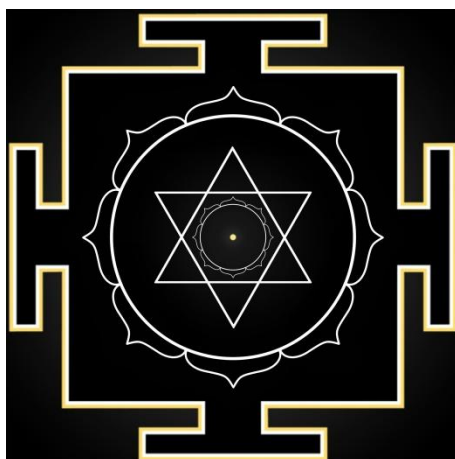
8. **Bagalamukhi:** The Goddess who paralyzes enemies.



9. **Matangi**: The Prime Minister of Lalita; the "Tantric Saraswati".



10. **Kamala**: The Lotus Goddess; the "Tantric Lakshmi".



DURGA YANTRA



Mantra

om aiṃ hrīṃ klīṃ cāmuṇḍāyai vicce

sarva maṅgala māṅgalye śive sarvārtha sādḥike । śaranye trayambike gaurī nārāyaṇī
namostute ॥

jayantī maṅgalā kālī bhadrakālī kapālīnī । durgā kṣamā śivā dhātrī svāhā svadhā namo 'stu
te ॥



Mantra

śrīṃ - aiṃ hrīṃ klīṃ cāmuṇḍāyai vicce



Mantra

śrīṃ śrīṃ śrīṃ śrīṃ śrīṃ śrīṃ - aiṃ aiṃ aiṃ aiṃ aiṃ aiṃ
 hrīṃ hrīṃ hrīṃ hrīṃ hrīṃ hrīṃ hrīṃ hrīṃ
 om om om om om om om om
 aiṃ hrīṃ klīṃ cāmuṇḍāyai vicce
 sohaṃ sohaṃ sohaṃ sohaṃ sohaṃ sohaṃ sohaṃ sohaṃ

Durga Dharan Yantra



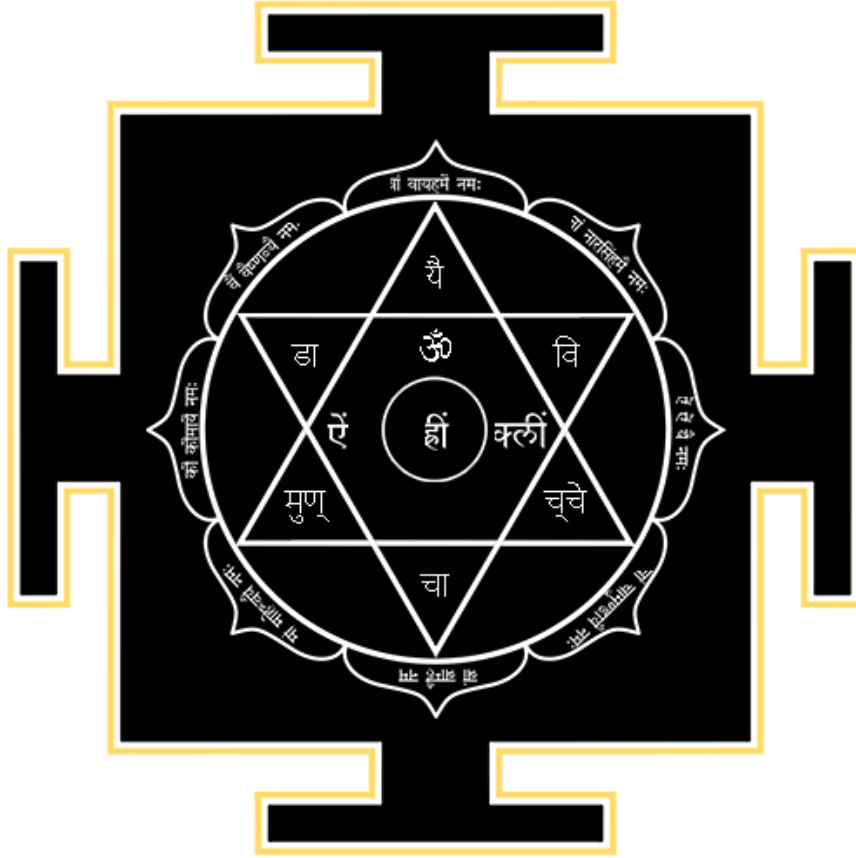
Mantra

oṃ aiṃ hrīṃ klīm cāmuṇḍāyai vicce

jayantī maṅgalā kālī bhadrakālī kapālīnī

durgā kṣamā śivā dhātṛī svāhā svadhā namostute

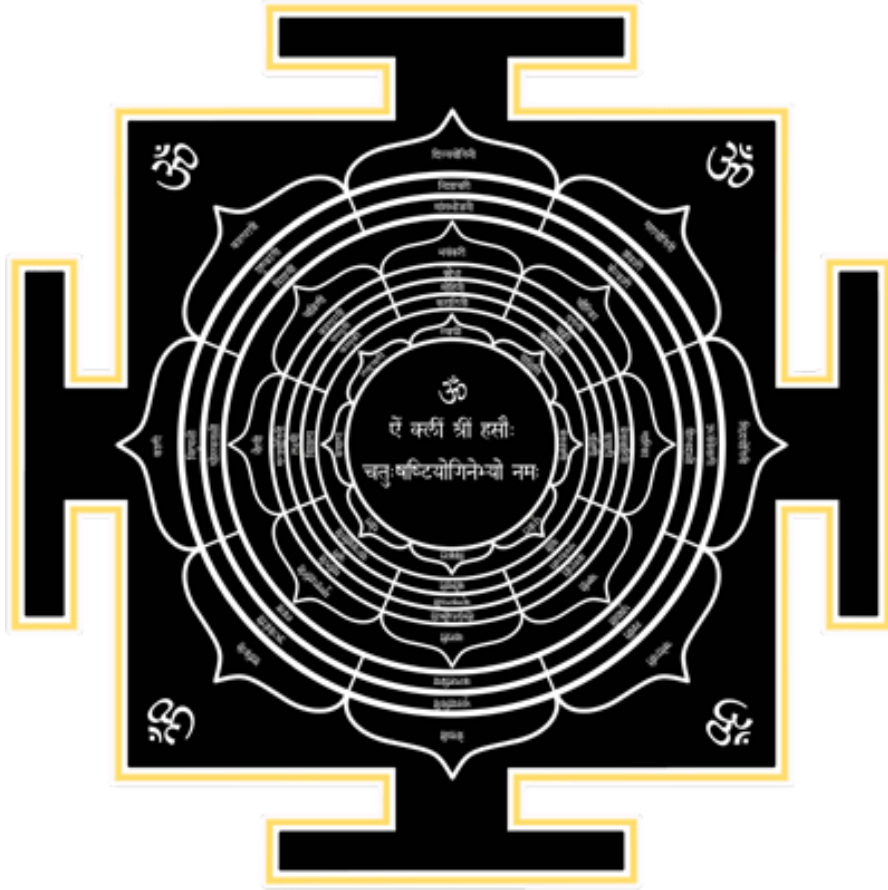
Ambaji Yantra



Mantra

om aiṃ hrīm klīm cāmuṇḍāyai vicce

64 YOGINIS YANTRA



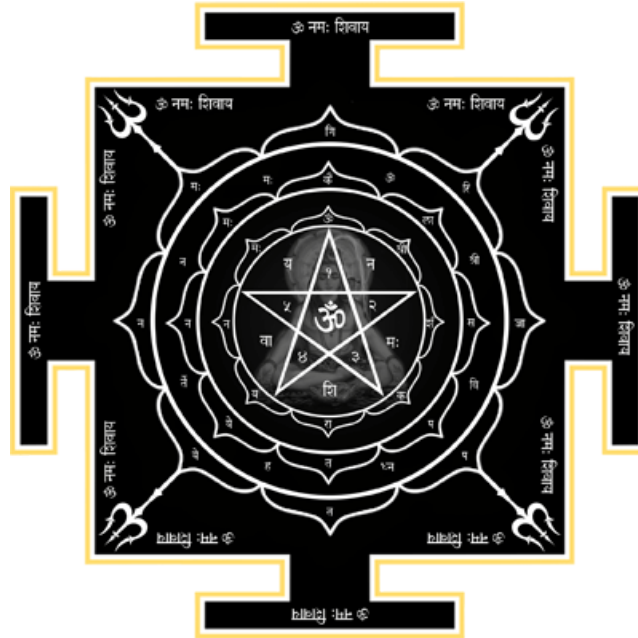
Mantra

om aiṃ klīṃ śrīṃ hsauḥ catuḥṣaṣṭayoginebhyo namaḥ

1. divyayoginī - दिव्ययोगिनी
2. mahāyoginī - महायोगिनी
3. siddhayoginī - सिद्धयोगिनी
4. gaṇeśvarī - गणेश्वरी
5. pretākṣī - प्रेताक्षी
6. ḍākinī - डाकिनी
7. kālī - काली
8. kālarātri - कालरात्रि
9. niśācarī - निशाचरी
10. jhaṁkārī - झंकारी
11. ūrdvavetālī - ऊर्ध्ववेताली
12. kharparī - खर्परी
13. bhūtayāminī - भूतयामिनी
14. ūrdvakeśī - ऊर्ध्वकेशी
15. virupākṣī - विरुपाक्षी
16. śuṣkaṁgī - शुष्कंगी
33. krodhā - क्रोधा
34. durmukhī - दुर्मुखी
35. pretavāhinī - प्रेतवाहिनी
36. kaṇṭakī - कण्टकी
37. dīrghalaṁbauṣṭhī - दीर्घलंबौष्ठी
38. mālinī - मालिनी
39. mantrayoginī - मन्त्रयोगिनी
40. kālāgnī - कालाग्नी
41. mohinī - मोहिनी
42. cakrī - चक्री
43. kapālī - कपाली
44. bhuvaneśvarī - भुवनेश्वरी
45. kuṇḍalākṣī - कुण्डलाक्षी
46. juhī - जुही
47. lakṣmī - लक्ष्मी
48. yamadūtī - यमदूती

17. māṁsabhojanī - मांसभोजनी
18. phetkārī - फेत्कारी
19. vīrabhadraṁkṣī - वीरभद्राक्षी
20. dhūmrākṣī - धूम्राक्षी
21. kalahapriyā - कलहप्रिया
22. raktā - रक्ता
23. ghoraraktākṣī - घोररक्ताक्षी
24. piśācī - पिशची
25. bhayaṁkarī - भयंकरी
26. caurikā - चौरिका
27. mārīkā - मारिका
28. caṇḍī - चण्डी
29. vārāhī - वाराही
30. muṇḍadhariṇī - मुण्डधरिणी
31. bhairavī - भैरवी
32. cakriṇī - चक्रिणी
49. karālīnī - करालिनी
50. kauśikī - कौशिकी
51. bhakṣiṇī - भक्षिणी
52. yakṣī - यक्षी
53. kaumāri - कौमारी
54. yantravahinī - यन्त्रवाहिनी
55. viśālā - विशाला
56. kāmukī - कामुकी
57. vyāghrī - व्याघ्री
58. yākṣiṇī - याक्षिणी
59. pretabhavanī - प्रेतभवनी
60. dhūrjāṭā - धूर्जटा
61. vikatā - विकता
62. ghorā - घोरा
63. kapālā - कपाला
64. laṅgalī - लङ्गली

MRITYUNJAYA YANTRA



Mantra

om namaḥ śivāya

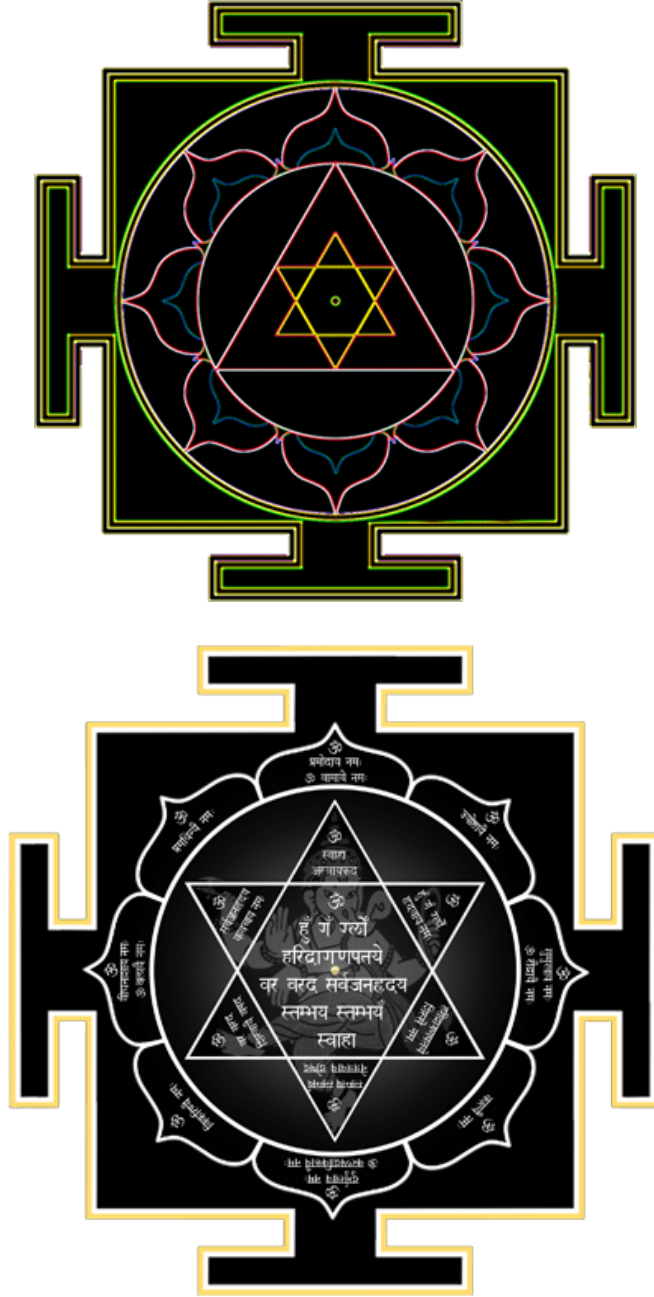
om śrī śaṁkarāya namaḥ

kailāspataye namaḥ

om śrī vighnaharte namaḥ

giriajāpataye namaḥ

GANESH YANTRA



Mantra

om̐ huṃ gaṃ gloṃ haridrāgaṇapataye vara varada sarvajanaḥṛdaya stambhaya stambhayaṃ

om̐ svāhā astrāyaphada, om̐ huṃ gaṃ gloṃ ḥṛdavāya namaḥ, haridrāgaṇapataye śisse namaḥ, om̐ stambhaya stambhayaṃ netratrāyāya doṣada, om̐ vara varada śiravāyai vaṣada, om̐ sarvajanaḥṛdaya kavacāya namaḥ

om̐ pramodāya namaḥ om̐ vāmāye namaḥ, om̐ jyōṣṭāyai namaḥ, om̐ sumukhāya namaḥ om̐ raudrāyai namaḥ, om̐ kālyai namaḥ, om̐ durmukhāya namaḥ om̐ kalapāḍavikhāyai namaḥ, om̐ vikariṇyai namaḥ, om̐ vighanāśāya namaḥ om̐ valāyai namaḥ, om̐ pramathinyai namaḥ



Mantra

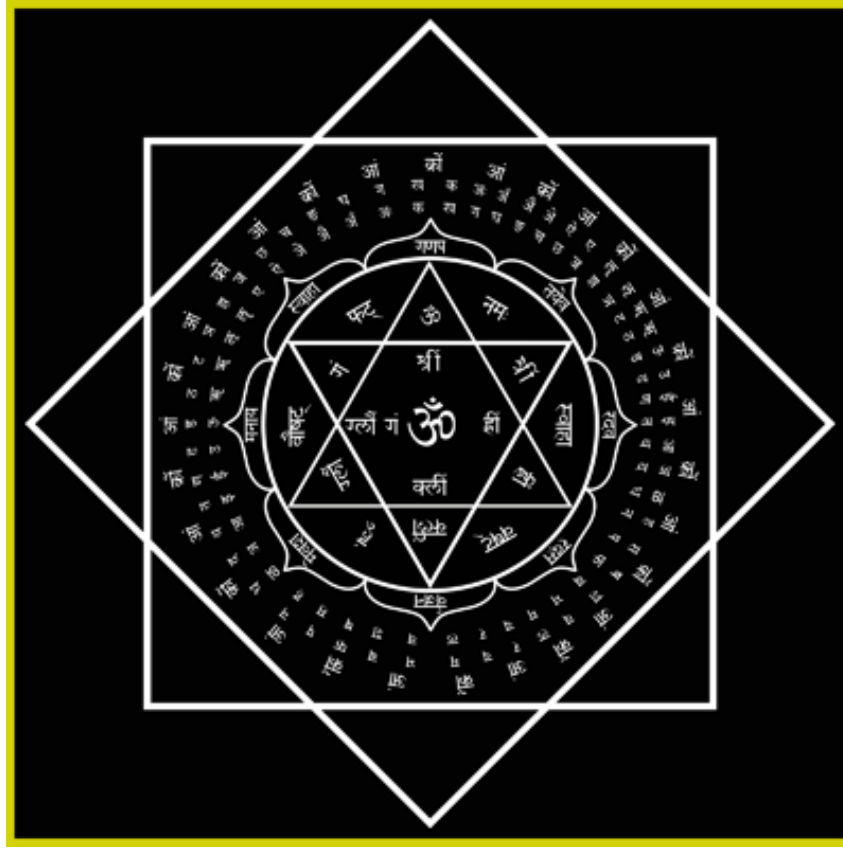
oṃ

gāṃ gīṃ gūṃ gairṃ gauṃ gaḥ

vakratuṇḍāya huṃ

oṃ gaṇapataye namaḥ

Ganesh Dharan Yantra



Mantra

om̐

om̐ śrīm̐ hrīm̐ klīm̐ glom̐ gar̐m̐

namaḥ - svāhā - vaṣaṭ - hūm̐ - vaṣaṭ - phaṭ

gaṇapataye varada varada sarvajana mevaśamanāya svāhā

The entire Devanagari alphabet.

The entire Devanagari alphabet contrariwise.

krom̐ ām̐ krom̐ ām̐ krom̐ ām̐ krom̐ ām̐ krom̐ ām̐ krom̐ ām̐ krom̐ ām̐ krom̐ ām̐

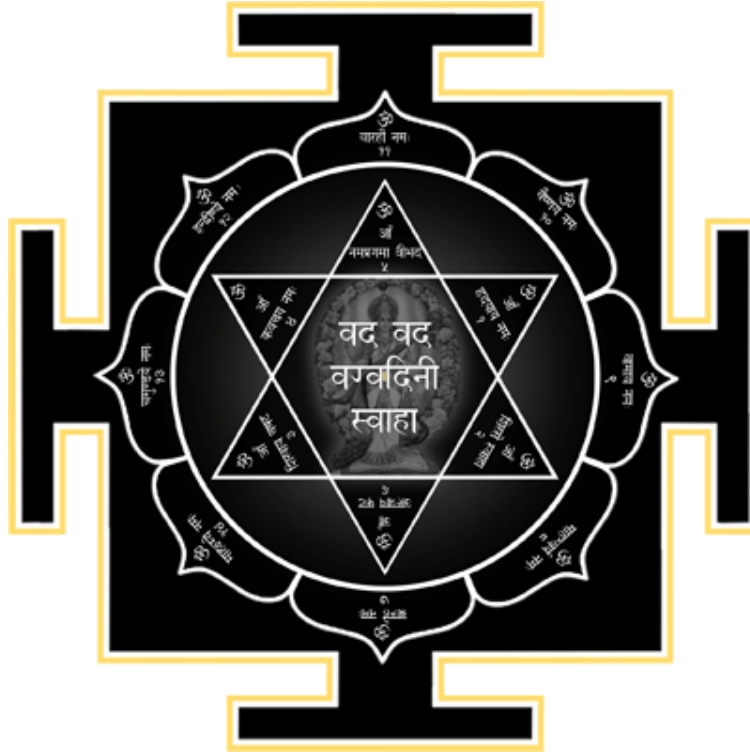
krom̐ ām̐ krom̐ ām̐ krom̐ ām̐ krom̐ ām̐ krom̐ ām̐ krom̐ ām̐ krom̐ ām̐ krom̐ ām̐

SARASVATI YANTRA

७६	१९	२	८
७	३	७८	७६
१०	७४	१	९
४	१	८५	७१

ॐ ह्रीं ऐं ह्रीं ॐ सरस्वत्यै नमः

om hrīm aiṃ hrīm om sarasvatyai namaḥ



Mantra

vad vad vagvadinī svāhā

āṃ namapragamā vibhad, āṃ hr̥dayāya namaḥ, āṃ śirase svāhā, āṃ astrāya phat, āṃ śikhāya vaṣaṭa, āṃ kavacāya namaḥ

vārahau namaḥ, vaiṣṇāya namaḥ, vāmāya namaḥ, mahāśvarya namaḥ, brāmhe namaḥ, mahākśmye namaḥ, cāmuṇḍāye namaḥ, indriṇye namaḥ

ANNAPURNA YANTRA



Mantra

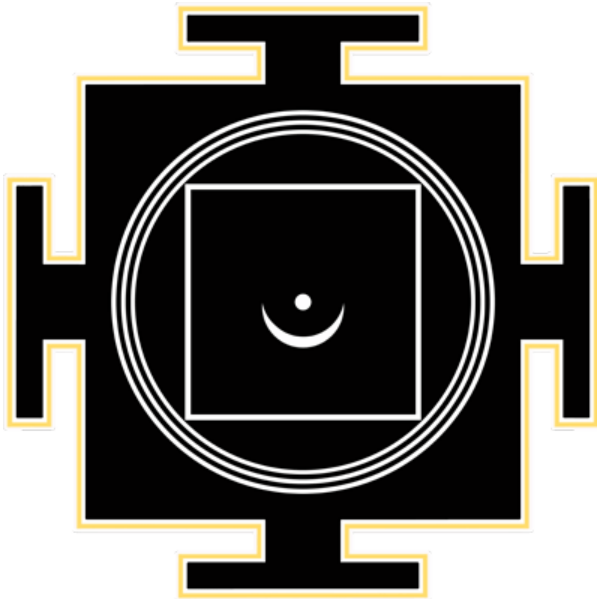
om - hrīm hrīm hrīm hrīm

om śivāya namaḥ, om bhairavāya namaḥ, bhikṣā dehima pārvatī, śrīm, namaḥ annapūrṇe

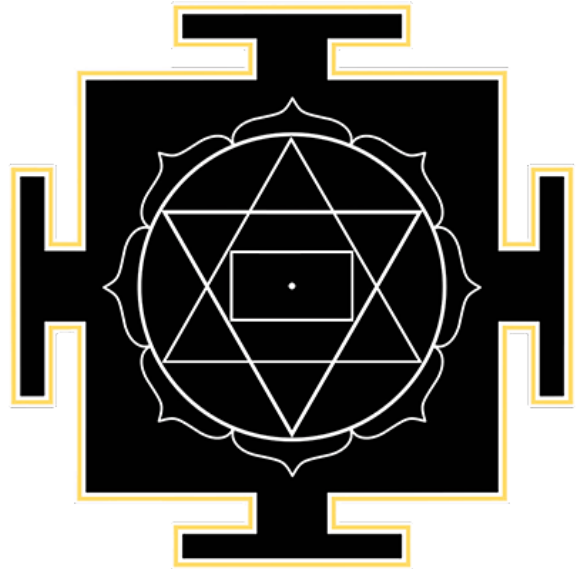
daṁ durgāya namaḥ, gr̥he dhanadhānya vṛddhi dehi dehi, hrīm annapūrṇā devī mam, om śaṁkarāya namaḥ

annapūrṇe sadaiva pūrṇe, śātāyamavāya rūdrāya namaḥ, śaṁkara prāṇa vallabhe namaḥ, sāmbha sādāśivāya namaḥ

CIT-KUNDA YANTRA



KURMA YANTRA



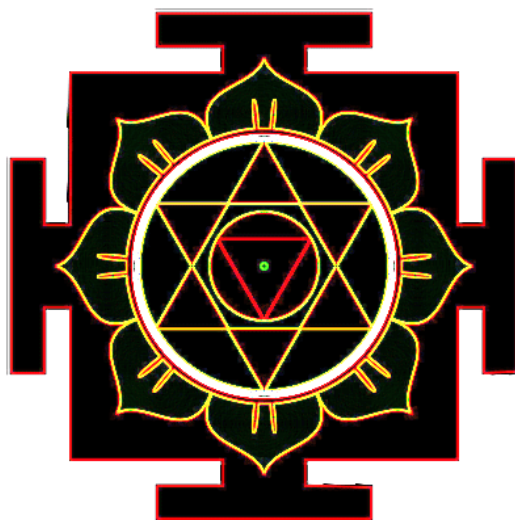
HSAUH YANTRA



RUDRA BHAIRAVI YANTRA



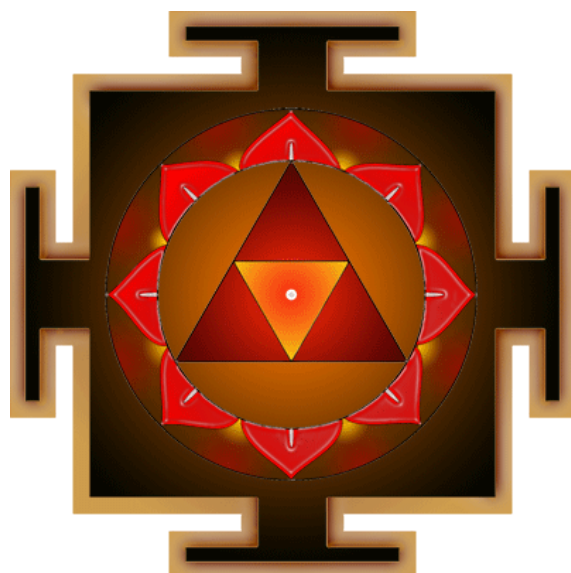
TARA YANTRA



NAV YONI YANTRA



CHINNAMASTA YANTRA



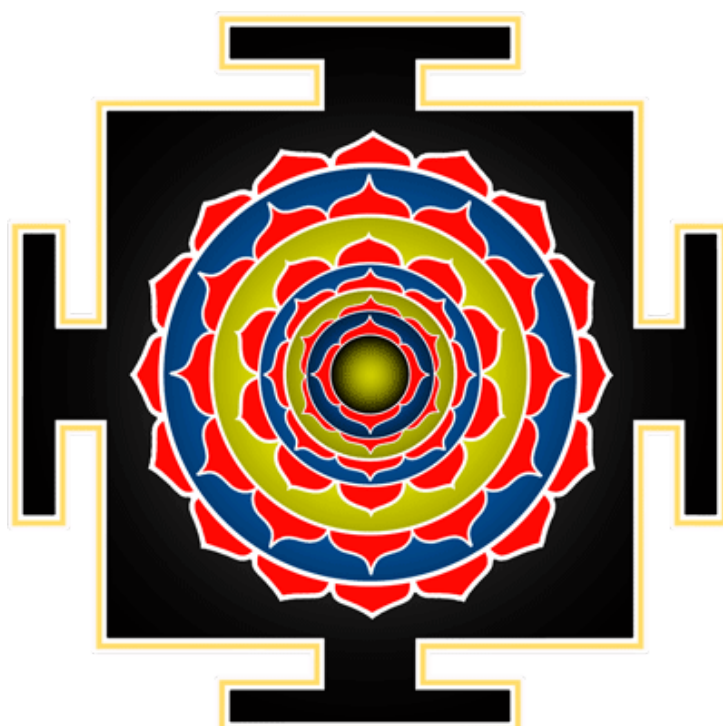
KALKI YANTRA



Mantra

klīm

PARASHURAMA YANTRA



KRISHNA YANTRA



Mantra

kṛṣṇāya govindāya klīm sādhyā gopījanavallabāya svāhā

śrīm hrīm śrīm hrīm śrīm hrīm - klīm kṛṣṇāya namaḥ

namaḥ kāmādevā, ya sarvajanapri, yāya sarvajana, saṁmohanāya, la jvala prajvala, sarvajanasya hu, dayama mavaśaṁ, kuru kuru svāhā

The entire Devanagari alphabet.

śrīm hrīm śrīm hrīm śrīm hrīm

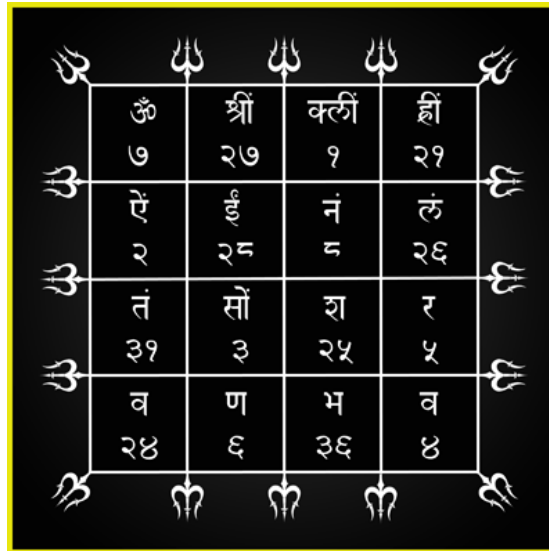
SANTAAN GOPAL YANTRA



Mantra

om klīm namaḥ
rūṃ saṃ kām haṃ nām saṃ jaṃ laṃ
devakīśuta govinda vāsudeva jagatpate
dehīmetanayaṃ kṛṣṇā tvāmahaṃ śaraṇaṃ gataḥ

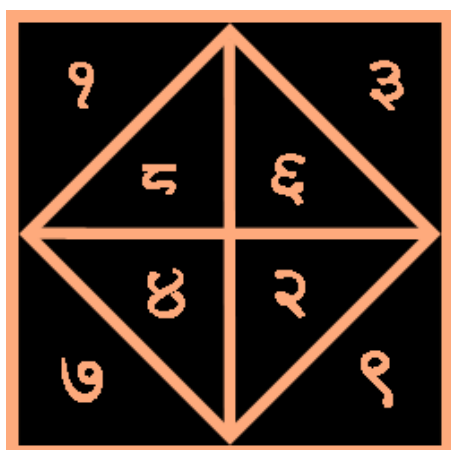
KAUMARA YANTRA



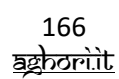
Mantra

om śrīm klīm hrīm aiṃ īṃ nam laṃ taṃ soṃ śaravaṇabhava

BISA YANTRA



हीं	हीं	हीं		
हीं	१६	६	८	हीं
हीं	२	१०	१८	हीं
हीं	१२	१४	४	हीं
हीं	हीं	हीं		



BHOOT PRET YANTRA

୪	୫୬	୧୬	୬୦
୩୨	୪୪	୨୦	୪୦
୫୨	୮	୬୪	୧୨
୪୮	୨୮	୩୬	୨୪

4	56	16	60
32	44	20	40
52	8	64	12
48	28	36	24

VASHIKARAN YANTRA

Vashikaran means attracting, subdue, control, spell. The Vashikaran Yantra are used by astrologers and magicians to subdue a woman or a man. There are many Vashikaran Yantras and of different types, here we give some examples.

६३	४७	२	८
८	३	६९	३७
३९	३४	९	१
४	६	३५	३८

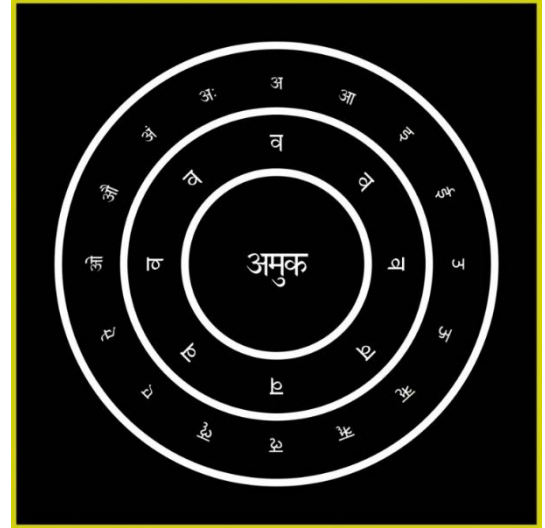
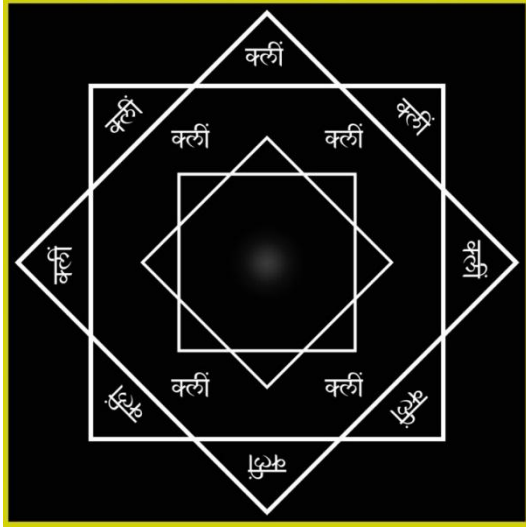
४९	४२	४	५
३	६	४८	४३
४६	४५	१	८
२	७	४७	४४

७	३	६१	६०
४	६	६९	६२
७	५	२	९
६३	५९	९	१

२	९	५७	२५
७	२	२१	७
२४	७०	५	४
५१	१९	३	६

ओं	ओं	ओं
ओं	अम्बुकी	ओं
ओं	वहा	ओं
ओं	ओं	ओं





ॐ वं जे ह्रीं डं
डं ह्रीं ॐ डं
वं डं जगत वं डं ह्रीं

ह्रीं ह्रीं ह्रीं ह्रीं
ह्रीं रामदत्त ह्रीं
ह्रीं ह्रीं ह्रीं ह्रीं

ॐ व ज हा ड
ड हा ॐ ड व
ड जगत व ड ट्टा

OTHER YANTRAS

DHAN VRIDDHI YANTRA

लं	पं	दं	लं
लं	यं	यं	दं
सं	पं	दं	बं
मं	लं	मं	नं

SIDDHI PRAAPTA YANTRA

तं	तं	तं	तं
पं	पं	पं	पं
दं	दं	दं	दं
लं	लं	लं	लं

हं	सं	चं	कं
बं	दं	पं	जं
नं	मं	मं	चं
नं	पं	मं	नं

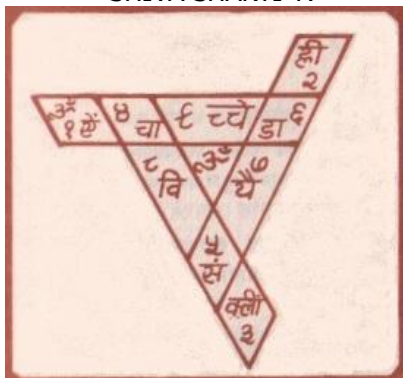
VASTU YANTRA

ॐ	ॐ	ॐ	ॐ
ॐ	ॐ	ॐ	ॐ
जं	जं	जं	जं
ही	ही	ही	ही

AGNI STAMBHAN YANTRA

लं	क्रौं	लं
क्रौं	क्रौं देवदत्त	क्रौं
लं	क्रौं	लं

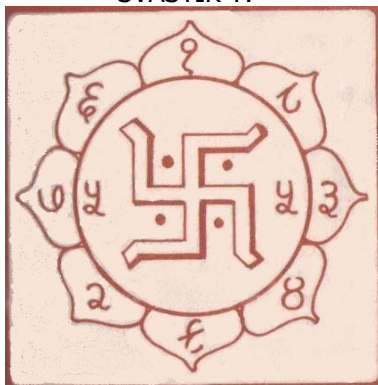
SHIVA SHAKTI Y.



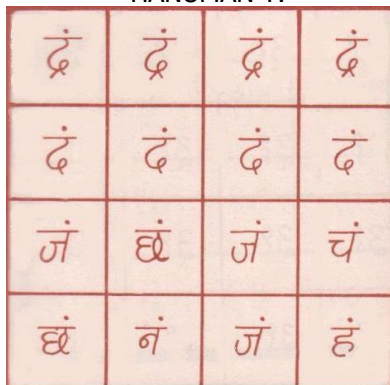
MAHASHRI Y.



SVASTIK Y.



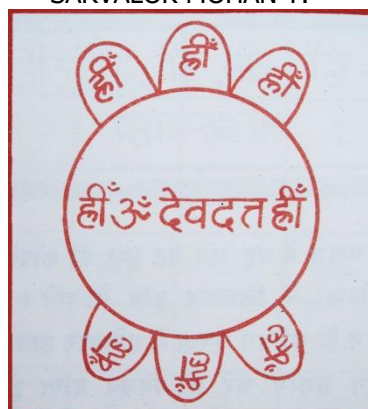
HANUMAN Y.



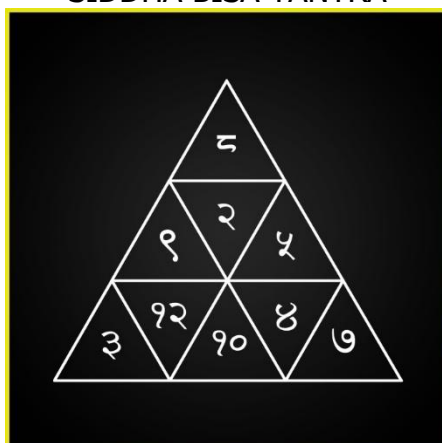
RAJA KO PRASANNE Y.



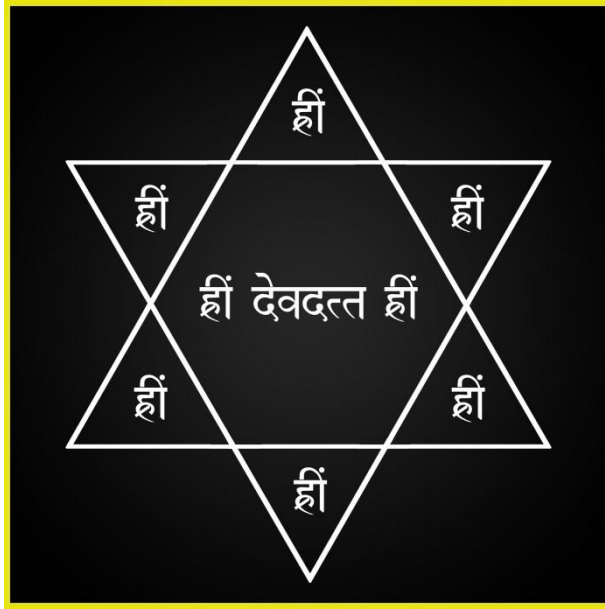
SARVALOK MOHAN Y.



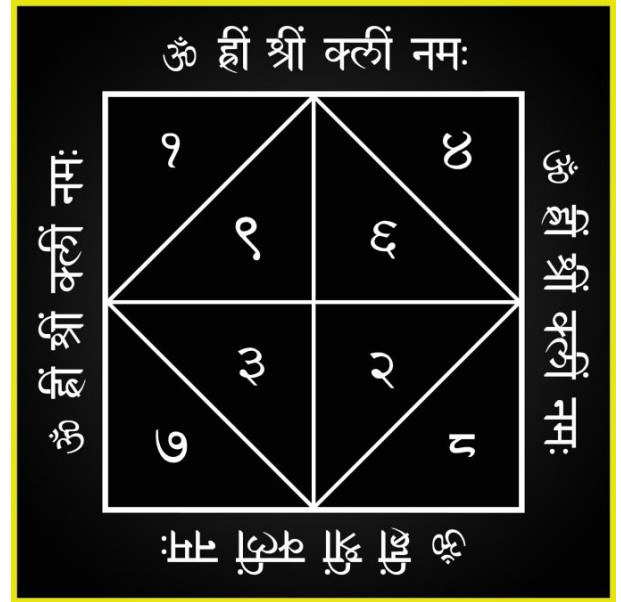
SIDDHA BISA YANTRA



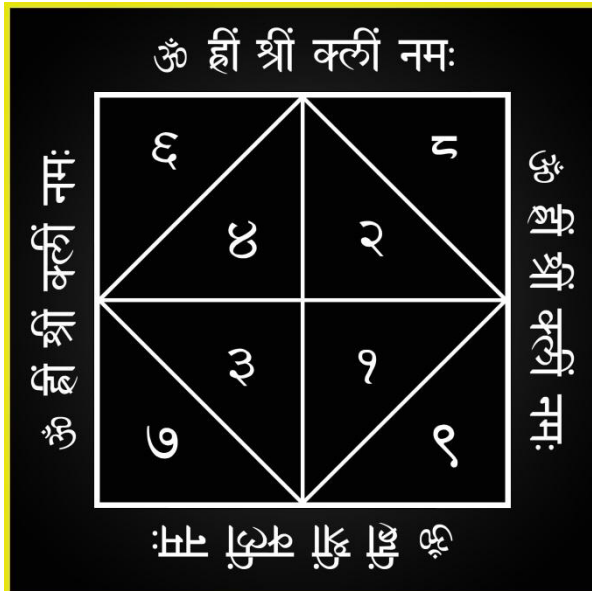
DIVYA STAMBHAN YANTRA



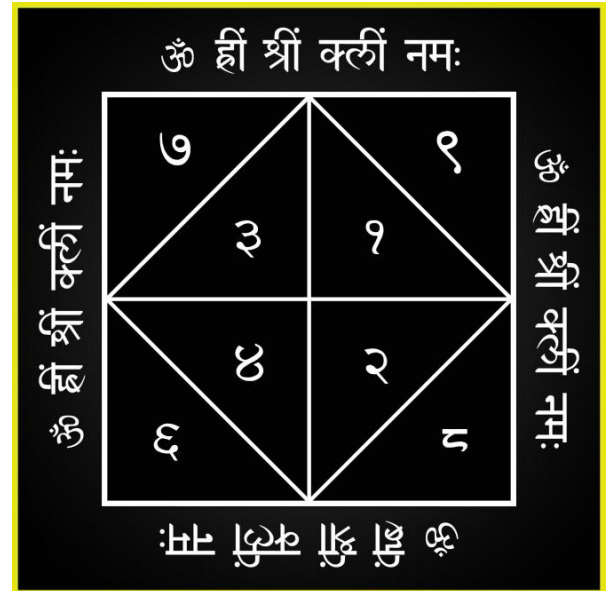
PADONNATI YANTRA



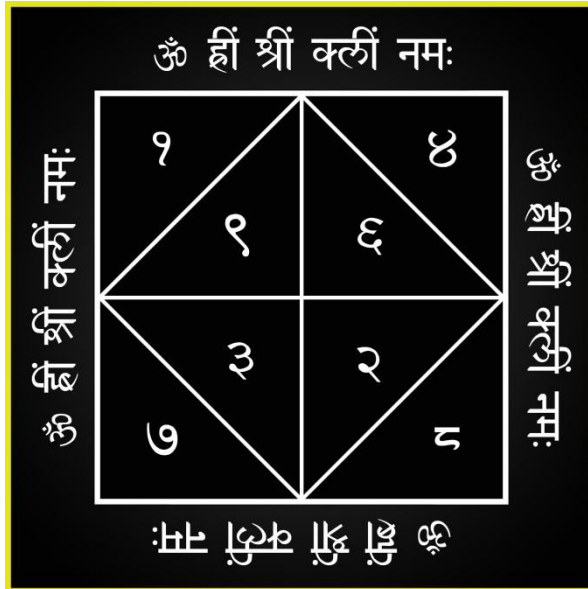
TIRTH YATRA YANTRA



ISHVAR KRIPA YANTRA



MANDIR NIRMAN YANTRA



KAMA YANTRA

८	२	१०
९	७	४
३	११	६

LAKSHYA YANTRA

४२०००	४९०००	२०००	७०००
६०००	३०००	४६०००	४५०००
४८०००	४३०००	८०००	१०००
४०००	५०००	४४०००	४७०००

LAKSHYA YANTRA

४९९९२	४९९९९	२	७
६	३	४९९९६	४९९९५
४९९९८	४९९९३	८	१
४	५	४९९९४	४९९९७

SARVA SIDDHI YANTRA

४३	५०	२	७
६	३	४७	४६
४९	४४	८	१
४	५	४५	४८

MOHAN YANTRA

हीं	हीं	हीं	हीं
हीं	देव	दत्त	हीं
हीं	मन्त्र	फुरै	हीं
हीं	हीं	हीं	हीं

MOHAN YANTRA



KAMAKSHYA YANTRA



SARVA SIDDHI YANTRA



VYAPARA VARDHAKA YANTRA

हीं	हीं	हीं	हीं	हीं
ठः	४२	३५	४०	फु
ठः	३७	३९	४१	फु
ठः	३८	४३	३६	फु
है	भुर	भुर	भुर	फु

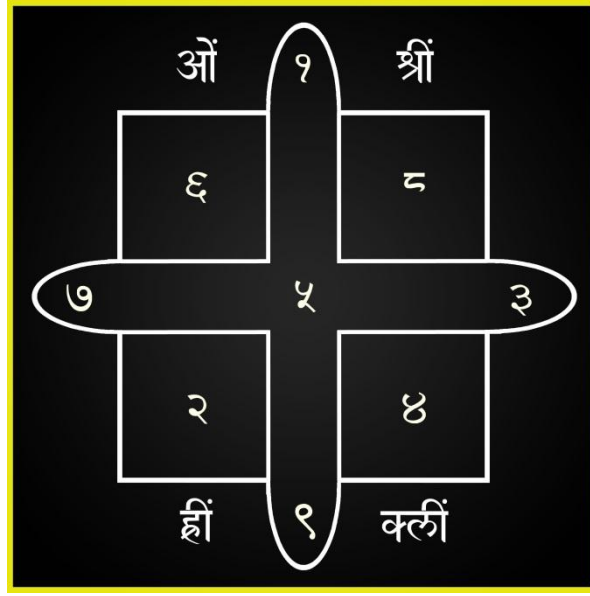
SANKATMOCHAN YANTRA

११४	१५५	१५६	१३२	१५४	१५३	१२७
१३८	११६	१५१	१३१	१५२	१२६	१३७
१३३	१३४	११७	१३०	१२५	१३५	१५६
१३९	१४०	१२४	११८	१४१	१४३	१४३
१४४	१२३	१४५	१२९	११९	१४६	१४७
१२२	१४८	१४९	१२६	१५०	१२०	१२१

181 YANTRA

१८१	१८१	१८१	१८१
१८१	१८१	१८१	१८१
१८१	१८१	१८१	१८१
१८१	१८१	१८१	१८१

GAURI-SHANKAR YANTRA



* Vashikaran means attracting, subdue, control, enchantment. The Vashikaran Yantra are used by astrologers and magicians to subdue a woman or a man. There are many and different, here we give a few examples.

* Lakshya = goal, target

* Mohan = attraction

* Kamakshya = infatuation

* Vyapara Vardhaka = increase business

KARYA SIDDHI YANTRA



The symbols

Snake: wisdom and health

Musical instrument: music, happiness, confidence

Tree: family welfare

Jewel: security, prosperity, wealth

Sun: power, success

Arrow: protection from evil

Ship: courage, success

VASTU YANTRA

Vastu Shastra is an ancient doctrine which consists of precepts born to a traditional view of how the laws of nature affect human dwellings. The designs are based on directional alignments. It used to be applied in Hindu architecture, especially for temples, and extends to other areas, including vehicles, boats, furniture, sculpture, paintings, etc.

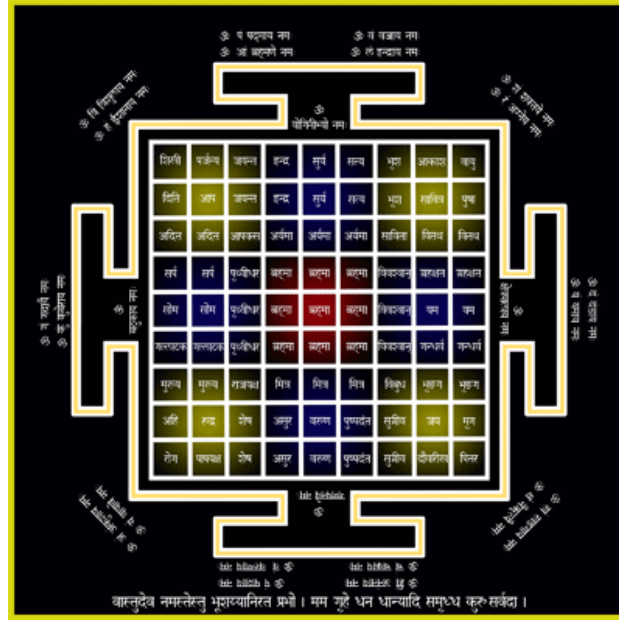
The Vastu Yantra is an indispensable part of Vastu Shastra and constitutes the mathematical basis and schematic for the generation of design. It is the metaphysical plan of a building that incorporates coarse bodies and supernatural forces. It provides the method that determines the requirements of architecture in relation to its directions.



Vastu Yantra according to Mahanirvana Tantra



Vastu Purusha Mandala



Vastu Dosh Nashak Yantra

KAAL SARP YOG YANTRA

Kaal Sarp Yog happen when in a Horoscope, all the seven planets (Sun, Moon, Jupiter, Venus, Mars, Mercury and Saturn) are placed between Rahu and Ketu Axis (north and south nodes of Moon), Rahu is serpent's head and Ketu is dragon's tail. This planets combination is considered very evil and harmful for the person. However have Kaal Sarp Yog in the horoscope does not mean that the person will be totally unlucky and devoid of all the joys of life.

One of the remedies for this problem is the Kaal Sarp Yog Yantra to establish in your home and worship it regularly.



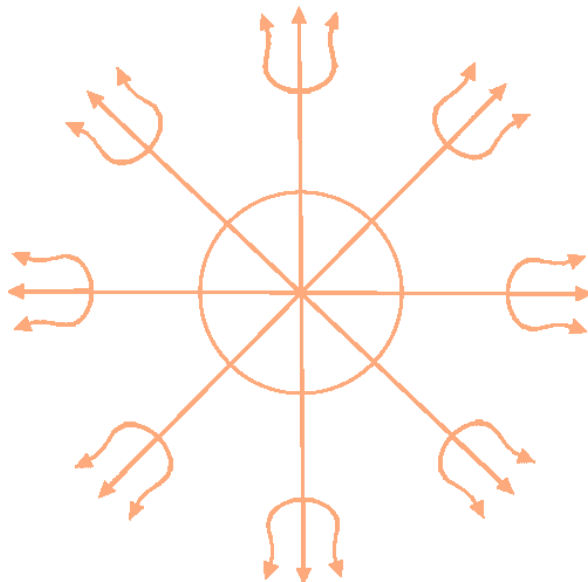
GAYATRI YANTRA



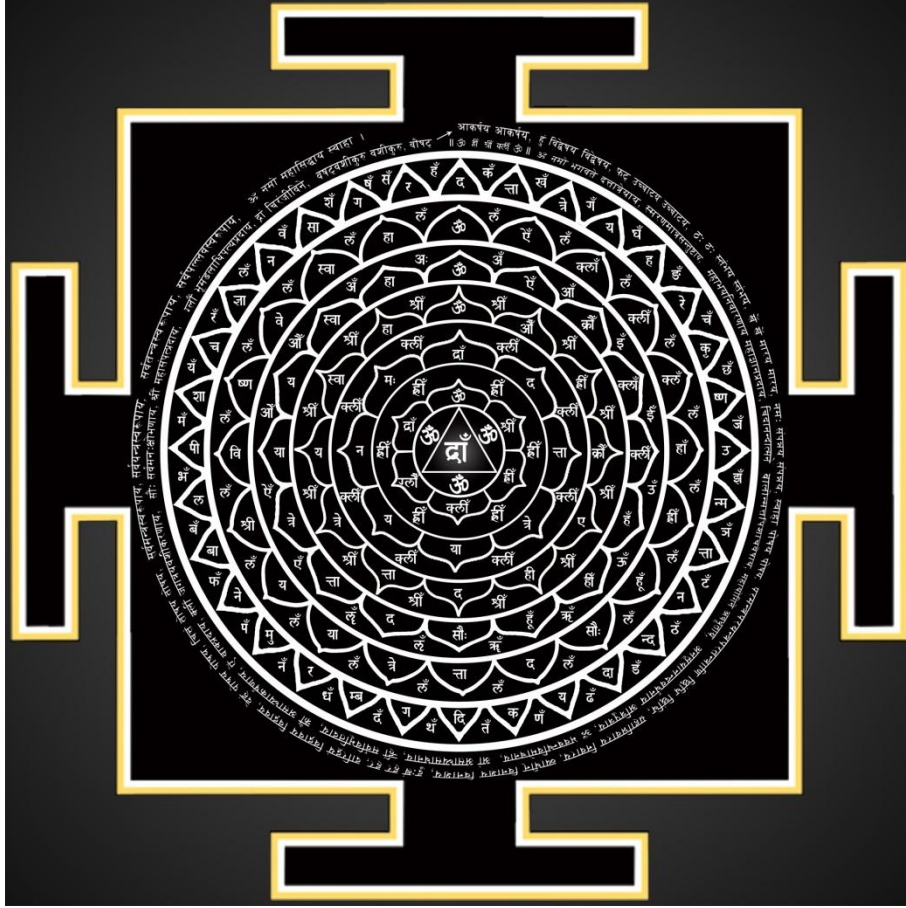
Mantra

om bhūrbhuvahṣvah tatsaviturvareṇyaṃ bhargo devasya dhīmahi dhiyo yo naḥ
pracodayāta

ASHTANGA YANTRA



Dattatreya Yantra



Mantra

drām
 om om om
 om śrīm hrīm klīm glauṁ drām
 hrīm hrīm hrīm hrīm hrīm hrīm
 drām dattātreyāya namaḥ
 klīm klīm klīm klīm klīm klīm klīm klīm
 om auṁ hrīm krauṁ e hī dattātreyā svāhā
 śrīm śrīm śrīm śrīm śrīm śrīm śrīm śrīm śrīm śrīm śrīm śrīm
 om aiṁ krauṁ klām klīm haṁ hīm hūṁ sauḥ dattātreyāya svāhā
 aṁ āṁ iṁ īṁ uṁ ūṁ ṛṁ ṛīm ṛīm ṛīm em aiṁ om auṁ aṁ aḥ
 om aiṁ klām klīm kām hrām hrīm hūṁ sauḥ dattātreyāya śrī viṣṇave svāhā
 laṁ laṁ laṁ laṁ laṁ laṁ laṁ laṁ laṁ laṁ laṁ laṁ laṁ laṁ laṁ laṁ laṁ laṁ
 dattātreyā hare kṛṣṇa unmattānanda dāyaka digambara mune bālapiśāca jñana sagara
 kaṁ khaṁ gaṁ ghaṁ ṇaṁ caṁ chaṁ jaṁ jhaṁ ñaṁ ṭaṁ ṭhaṁ ḍaṁ ḍhaṁ ṇaṁ ṭaṁ ṭhaṁ
 ḍaṁ ḍhaṁ ṇaṁ paṁ phaṁ baṁ bhaṁ maṁ yaṁ raṁ laṁ vaṁ śaṁ ṣaṁ saṁ haṁ
 om hrīm śrīm klīm om

om namo bhagavate dattātreyāya, smaraṇamātrasantustāya, mahābhayanivāraṇāya
 mahājñānapradaya, cidānandātmāne bālonmattapiśācaveśāya, mahāyogine avadhūtāya,
 anasūyānandavardhanāya atripūtrāya, om bhavabandhavimocanāya, āṁ

asādhyasādhanāya, hrīm sarvavibhūtidāya, krauṃ asādhyākarṣaṇāya, aiṃ vakpradāya, klīm jagatrayaśīkaraṇāya, sauḥ sarvamaṇḥkṣobhaṇāya, śrīm mahāsaṃpatpradāya, glaum bhūmaṇḍalādhipatyapradāya, drām ciraṃjīvine, vaṣaṭvaśikuru vaśikuru, vaiṣaṭ ākarṣaya ākarṣaya, huṃ vidveṣaya vidveṣaya, phat uccāṭaya uccāṭaya, ṭhaḥ ṭhaḥ staṃbhaya staṃbhaya, kheṃ kheṃ māraya māraya, namaḥ saṃpannaya saṃpannaya, svāhā poṣaya poṣaya, paramantraparayantraparatantṛāṇi chiṃdhi chiṃdhi, grahānnivāraya nivāraya, vyādhīn vināśaya vināśaya, duḥkhaṃ hara hara, dāridryaṃ vidrāvaya vidrāvaya, dehaṃ poṣaya poṣaya, cittaṃ toṣaya toṣaya, sarvamantrasvarupāya, sarvayantrasvarupāya, sarvatantrasvarupāya, sarvapallavasvarupāya, oṃ namo mahāsiddhāya svāhā

૩	૭	૮	૫	૪	૬	૨	૯	૧
૫	૪	૬	૨	૯	૧	૩	૭	૮
૨	૯	૧	૩	૭	૮	૫	૪	૬
૮	૩	૭	૬	૫	૪	૧	૨	૯
૬	૫	૪	૧	૨	૯	૮	૩	૭
૧	૨	૯	૮	૩	૭	૬	૫	૪
૭	૮	૩	૪	૬	૫	૯	૧	૨
૪	૬	૫	૯	૧	૨	૭	૮	૩
૯	૧	૨	૭	૮	૩	૪	૬	૫

3	7	8	5	4	6	2	9	1
5	4	6	2	9	1	3	7	8
2	9	1	3	7	8	5	4	6
8	3	7	6	5	4	1	2	9
6	5	4	1	2	9	8	3	7
1	2	9	8	3	7	6	5	4
7	8	3	4	6	5	9	1	2
4	6	5	9	1	2	7	8	3
9	1	2	7	8	3	4	6	5

Dattatreya Yantra

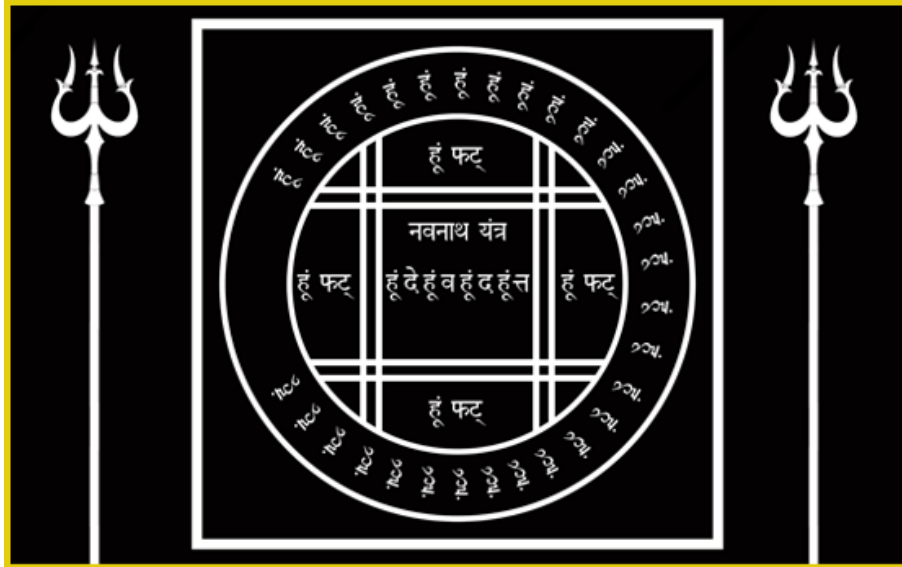


Mantra

dattātreyāya
oṃ drām hrīm klīm svāhā

NAVNATH YANTRA

The [Navnath](#) (nine Nath) are the direct disciples of Dattatreya.



Mantra

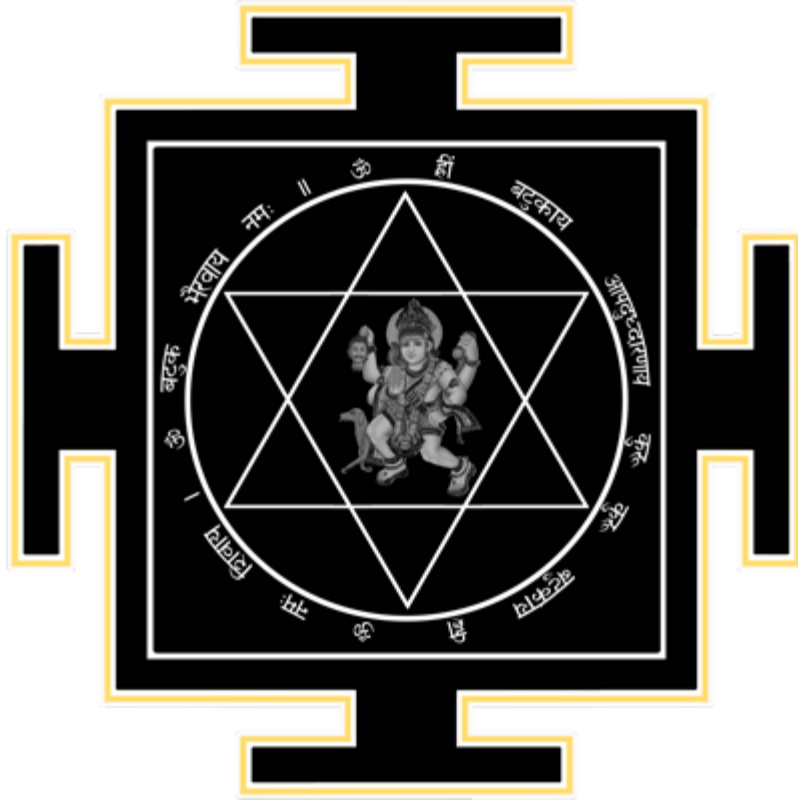
navanāth yaṃtra

hūṃ de hūṃ va hūṃ da hūṃ tta

hūṃ phaṭ, hūṃ phaṭ, hūṃ phaṭ, hūṃ phaṭ,

hūṃ hūṃ hūṃ hūṃ hūṃ hūṃ hūṃ hūṃ hūṃ hūṃ hūṃ hūṃ hūṃ hūṃ hūṃ
hūṃ hūṃ hūṃ hūṃ hūṃ hūṃ hūṃ hūṃ hūṃ hūṃ hūṃ hūṃ hūṃ hūṃ

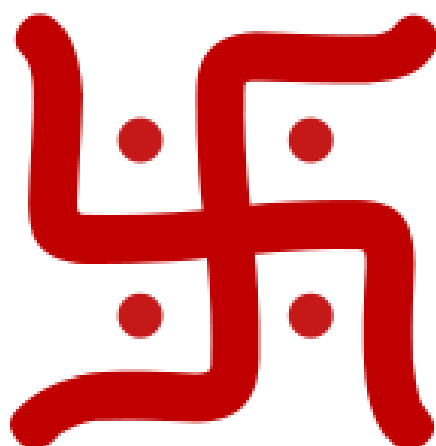
BATUK BHAIRAVA YANTRA



Mantra

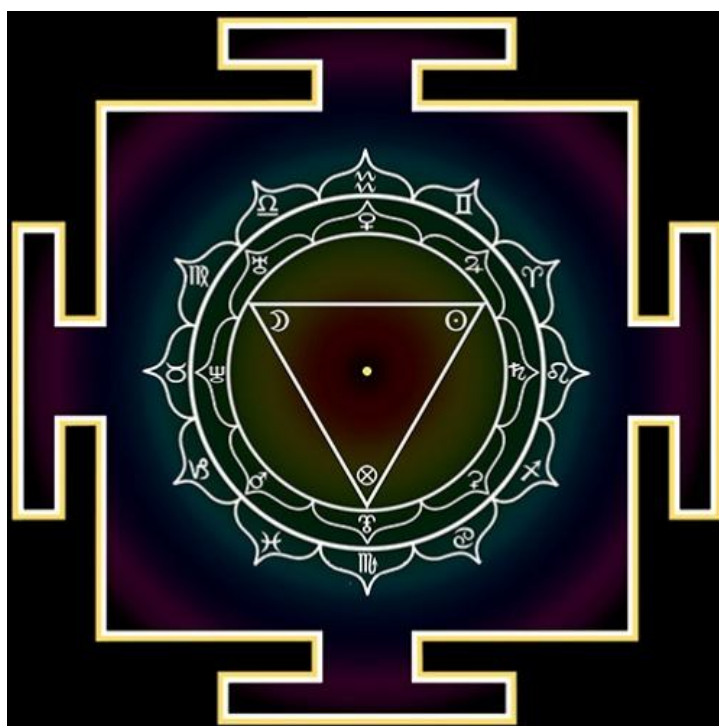
om hrīm baṭukāya āpadudhdāraṇāya kurū kurū baṭukāya hrīm om namaḥ śivāya
om baṭuk bhairavāya namaḥ

Swastika



In the West the swastika association with Nazism has largely overshadowed its religious and cultural significance. The word swastika comes from Sanskrit and signifies well being and good luck and it is still used extensively throughout the east as decoration on homes, temples and at festivals. Further more ancient Greeks, Hittites, Celts and even Native Americans also used the symbol. The swastika was subverted and adopted by Adolf Hitler in the 1920s as a symbol for his Nazi party, a meaning which has taken on significance in the west. It's time to clear up the misconception and re-claim the swastika.

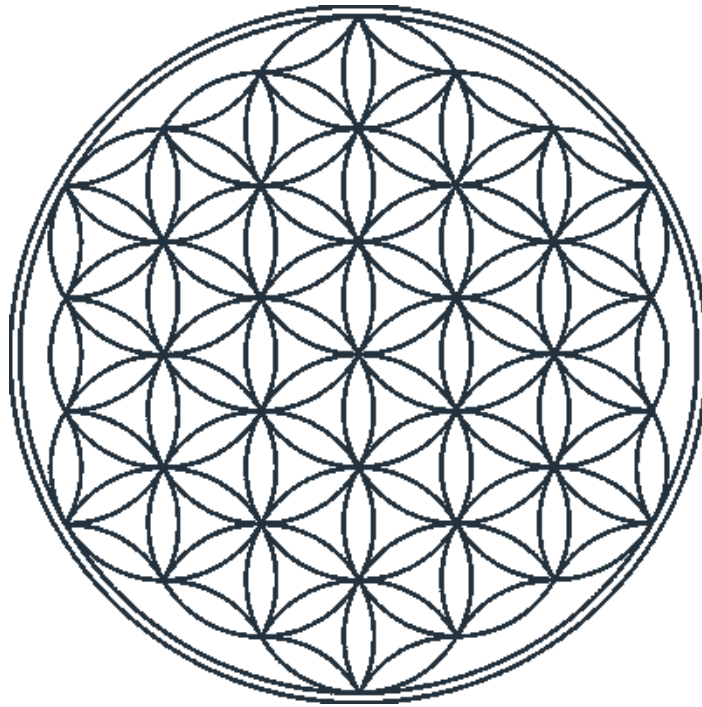
BODY YANTRA



Mantra

om hrīṃ śrīṃ krīṃ parameśvari svāhā

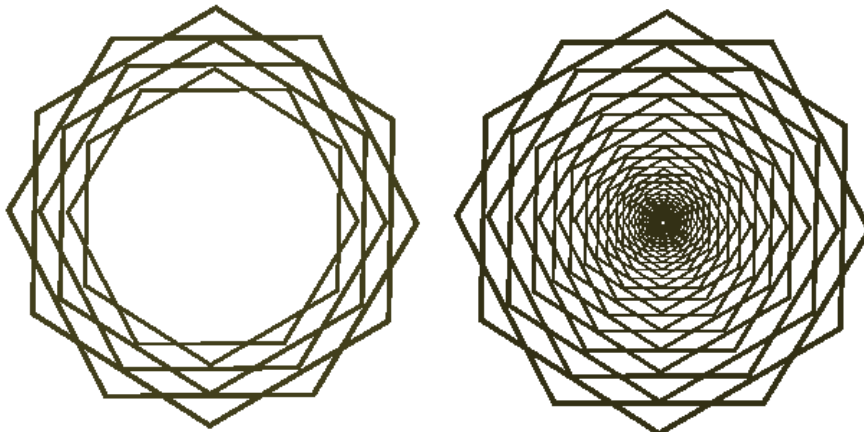
The Flower of Life

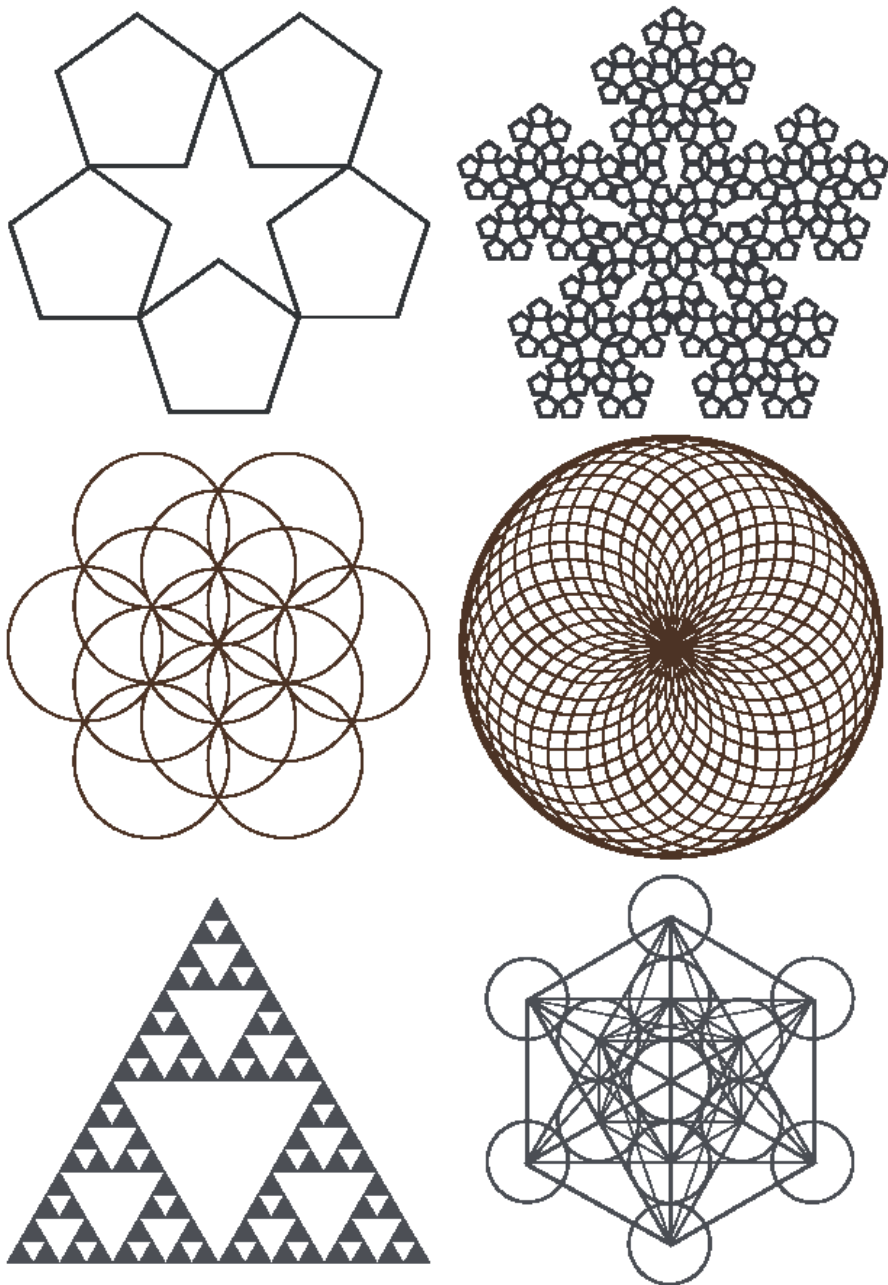


The Flower of Life is another symbol found in many cultures that use sacred geometry. Ancient representations of this symbol can be found in India, in the Assyrian palaces, Egypt, China, Japan and many other places. Kabbalistic Tree of Life symbol is derived from the diagram of the Flower of Life.

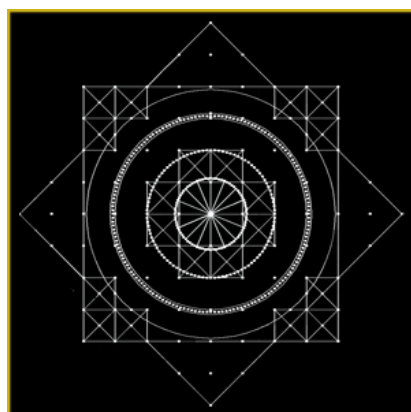
Sacred Geometry

Sacred geometry is used in every culture in the construction and structuring of sacred buildings like temples, mosques, megaliths, monuments, churches and sacred spaces such as altars, sacred fires, as well as the creation of sacred art or objects. Here are some examples:





Here the famous geoglyph observable from the skies of [Nazca](#), in the southern desert of Peru.



Soundarya Lahari

(Adi Shankaracharya)



The Soundarya Lahari (Waves of Beauty) is attributed to the wise Pushpadanta and Adi Shankara. It is said that the first part Ananda Lahari has been etched on Mount Meru by Ganesha or Pushpadanta. Goudapada memorized the writings of Pushpadanta and passed them to his disciple Govinda Bhagavadpada, master of Adi Shankara. The first part describes the mystical experience of the union of Shiva and Shakti, while in the second the Great Mother Shakti is described in all its details.

His verses not only praise the beauty, grace and generosity of the goddess Parvati, but they are a real manual that discusses various tantric rituals, mantras and yantras. So every Sloka becomes a mantra which is associated a Yantra.

It should also be noted that the practices described here must be observed only following the advice of an experienced teacher.

Part I - Ananda Lahari (The waves of happiness)

śivaḥ śaktyā yukto yadi bhavati śaktaḥ prabhavitum
na cedevaṃ devo na khalu kuśalaḥ spanditumapi |
atastvām ārādhyāṃ hari-hara-virincādibhi rapi
praṇantum stotum vā katha-makṛta puṇyaḥ prabhavati || 1 ||



Mantra: klīm

1

Lord Shiva only becomes able.
To do creation in this world along with Shakti
Without her, even an inch he cannot move,
And so how can, one who does not do good deeds,
Or one who does not sing your praise,
Become adequate to worship you
Oh, Goddess mine, Who is worshipped by the Trinity.

tanīyāṃsum pāṃsum tava caraṇa paṅkeruha-bhavaṃ
viriñciḥ sañcinvan viracayati lokā-navikalam |
vahatyenaṃ śauriḥ kathamapi sahasreṇa śirasām
haraḥ saṅksud-yainaṃ bhajati bhasitoddhūla navidhim || 2 ||



Mantra: hrīm

2 (Attracting all the world)

Lord Brahma, the creator of yore,
Selects a dust from your feet,
And creates he this world,
The great Adishesha with his thousand heads (The Thousand headed serpent who carries the worlds on his head),
Some how carries a dust of your feet,
With effort great,
And the great Lord Rudra,
Takes it and powders it nice,
And uses it as the holy ash.

avidyānā-manta-stimira-mihira dvīpanagarī
jaḍānām caitanya-stabaka makaranda śrutijharī |
daridrāṇām cintāmaṇi guṇanikā janmajaladhau
nimagnānām daṁṣṭrā muraripu varāhasya bhavati|| 3 ||



Mantra: klīm

3 (Attainment of all knowledge)

The dust under your feet, Oh Goddess great,
Is like the city of the rising sun,
That removes all darkness, unfortunate,
From the mind of the poor ignorant one,
Is like the honey that flows,
From the flower bunch of vital action,
To the slow witted one,
Is like the heap of wish giving gems,
To the poorest of men,
And is like the teeth of Lord Vishnu
In the form of Varaha,
Who brought to surface,
The mother earth, To those drowned in this sea of birth.

tvadanyaḥ pāṇibhayā-mabhayavarado daivatagaṇaḥ
tvamekā naivāsi prakāṣita-varabhītyabhinayā |
bhayāt trātum dātum phalamapi ca vāmchāsamadhikam
śaraṇye lokānām tava hi caraṇāveva nipuṇau || 4 ||



Mantra: duṃ

4 (Removal of all fears. Curing of diseases)

Oh, She who is refuge to all this world,
All gods except you mother,
Give refuge and grants wishes,
Only by their hand.
But only you mother
Never show the world in detail,
The boons and refuge that you can give,
For even your holy feet will suffice,
To remove fear for ever,
And grant boons much more than asked.

haristvāmāradhya praṇata-jana-saubhāgya-jananīm
purā nārī bhūtvā puraripumapi kṣobha manayat |
smaro'pi tvām natvā ratinayana-lehyena vapuṣā
munīnāmapyantaḥ prabhavati hi mohāya mahatām || 5 ||



Mantra: ṭhaṃ, śaṃ laṃ raṃ haṃ ṣaṃ vaṃ yaṃ saṃ

5 (Mutual attraction between male and female)

You who grant all the good things,
To those who bow at your feet,
Was worshipped by the Lord Vishnu,
Who took the pretty lovable feminine form,
And could move the mind of he who burnt the cities,
And make him fall in love with him.
And the God of love, Manmatha,
Took the form which is like nectar,
Drunk by the eyes by Rathi his wife,
After venerating you,
Was able to create passion,
Even in the mind of Sages the great.

dhanuḥ pauṣpaṃ maurvī madhukaramayī pañca viśikhāḥ
vasantaḥ sāmanto malayamaru-dāyodhana-rathaḥ |
tathāpyekaḥ sarvaṃ himagirisute kāmapi kṛpāṃ
apāṅgātte labdhvā jagadida-manaṅgo vijayate || 6 ||



Mantra: klīm klīm klīm sādhyam klīm klīm klīm

6 (Getting sons as progeny)

Oh, daughter of the mountain of ice,
With a bow made of flowers,
Bow string made of honey bees,
Five arrows made of only tender flowers,
With spring as his minister,
And riding on the chariot of breeze from Malaya mountains
The god of love who does not have a body,
Gets the sideways glance of your holy eyes,
And is able to win the entire world alone.

kvaṇatkāñcī-dāmā kari kalabha kumbha-stananatā
parikṣiṇā madhye pariṇata śaraccandra-vadanā |
dhanurbāṇān pāśaṃ sṛṇimapi dadhānā karatalaiḥ
purastā dāstāṃ naḥ puramathitu rāho-puruṣikā || 7 ||

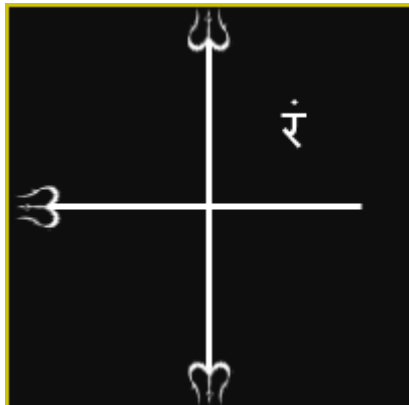


Mantra: klīm

7 (Seeing the Goddess in person. Winning over enemies)

With a golden belt,
Adorned by tiny tingling bells,
Slightly bent by breasts like the two frontal globes
Of an elephant fine,
With a thin pretty form,
And with a face like the autumn moon,
Holding in her hands,
A bow of sugar cane, arrows made of flowers,
And the noose and goad,
She who has the wonderful form,
Of the ego of the God who burnt the three cities,
Should please come and appear before us.

sudhāsindhormadhye suraviṭa-pivāṭī-parivṛte
maṇidvīpe nīpo-pavanavati cintāmaṇi gr̥he |
śivakāre mañce paramaśiva-paryaṅka nilayām
bhajanti tvāṃ dhanyāḥ katicana cidānanda-laharīm || 8 ||



Mantra: raṃ

8 (Avoiding of birth and death)

In the middle of the sea of nectar,
In the isle of precious gems,
Which is surrounded by wish giving Kalpaga trees,
In the garden Kadamba trees,
In the house of the gem of thought,
On the all holy seat of the lap of the great God Shiva,
Sits she who is like a tide
In the sea of happiness of ultimate truth,
And is worshipped by only by few select holy men.

mahīṃ mūlādhāre kamapi maṇipūre hutavahaṃ
sthitam svadhiṣṭhāne hṛdi maruta-mākāśa-mupari |
mano'pi bhrūmadhye sakalamapi bhitvā kulapatham
sahasrāre padme sa harahasi patyā viharase || 9 ||



Mantra: yaṃ yaṃ yaṃ sādhyam aṃ krom

9 (For return of people who have gone on journey, for getting eight types of wealth)

Oh Goddess mine,
You live in seclusion with your consort,
In the lotus with thousand petals,
Reached after breaking through the micro ways,
Of the power of earth in Muladhara,
Of the power of water of Manipura,
Of the power of fire of Swadhishtana,
Of the fire of air in the heart,
And of the power of ether in between the eyelids.

sudhādhārāsārai-ścaraṇayugalānta-rvīgalitaiḥ
 prapañcaṃ sinñtī punarapi rasāmnāya-mahasah |
 avāpya svām bhūmiṃ bhujaganibha-madhyuṣṭa-valayaṃ
 svamātmānaṃ kṛtvā svapiṣi kulakuṇḍe kuhariṇi || 10 ||



Mantra: klīm hrīm klīm, hrīm hrīm hrīm hrīm hrīm hrīm

10 (Getting a strong body, virility)

Using the nectar that flows in between your feet,
 To drench all the nerves of the body,
 And descending from the moon with nectar like rays,
 Reaching back to your place,
 And coiling your body in to a ring like serpent,
 You sleep in the Kula Kunda (Another name for Muladhara Chakra) with a hole in the middle.

caturbhiḥ śrīkaṇṭhaiḥ śivayuvatibhiḥ pañcabhipi
 prabhinnābhiḥ śambhornavabhirapi mūlaprakṛtibhiḥ |
 catuṣcatvāriṃśad-vasudala-kalāśc-trivalaya-
 trirekhabhiḥ sārḍhaṃ tava śaraṇakoṇāḥ pariṇatāḥ || 11 ||



Mantra: śrīm

11 (Good progeny, getting a meaning for life)

With four wheels of our Lord Shiva,
And with five different wheels of you, my mother,
Which are the real basis of this world,
Your house of the holy wheel,
Has four different parts,
Of eight and sixteen petals,
Three different circles,
And three different lines,
Making a total of forty-four angles (The geometric design of Shri Chakra is described here).

tvadīyaṃ saundaryaṃ tuhinagirikanye tulayitum
kavīndrāḥ kalpante kathamapi viriñci-prabhṛtayaḥ |
yadālokautsukyā-damaralalanā yānti manasā
tapobhirduṣprāpāmapi giriśa-sāyujya-padavīm || 12 ||



Mantra: sauḥ sauḥ

12 (To attain Lord Shiva. To make a dumb man speak)

Oh, daughter of ice mountain,
Even the creator who leads,
An array of great poets,
Fails to describe your sublime beauty.
The heavenly maidens pretty,
With a wish to see your pristine loveliness,
Try to see you through the eyes your Lord , the great Shiva,
And do penance to him and reach him through their mind.

naraṃ varṣīyāṃsaṃ nayanavirasam narmasu jaḍam
tavāpāṅgāloke patita-manudhāvanti śataśaḥ |
galadveṇībandhāḥ kucakalaśa-vistrista-sicayā
haṭāt truṭyatkāñyo vigaḥita-dukūlā yuvatayaḥ || 13 ||



Mantra: klīm klīm klīm sādhyam klīm klīm klīm

13 (Victory in the matters of love)

With disheveled hair,
With upper cloths slipping from their busts,
With the lock of the golden belt getting open due to the haste,
And with saris slipping away from their shoulders,
Hundreds of young lasses,
Run after the men,
Who get your sidelong glance,
Even though they are very old,
Bad looking and not interested in love sports.

kṣitau ṣaṭpañcāśad-dvisamadhika-pañcāśa-dudake
hutaśe dvāṣaṣṭi-ścaturadhika-pañcāśa-danile |
divi diviḥ ṣaṭ trimśan manasi ca catuḥṣaṣṭiriti ye
mayūkhā-steṣā-mapyupari tava pādāmbuja-yugam || 14 ||



Mantra: śrīm śrīm śrīm śrīm śrīm śrīm

14 (Avoiding famine, dacoity and epidemic)

Your two holy feet are far above,
The fifty-six rays of the essence of earth of Muladhara,
The fifty-two rays of the essence of water of Manipura,
The sixty-two rays of the essence of fire of Swadhishtana,
The fifty-four rays of the essence of air of Anahata,
The seventy-two rays of the essence of ether of Vishuddhi,
And the sixty-four rays of the essence of mind of Ajña Chakra.

śarajjyotsnā śuddhāṃ śaśiyuta-jaṭājūṭa-makuṭāṃ
vara-trāsa-trāṇa-sphaṭikaghuṭikā-pustaka-karām |
saṅgna tvā natvā kathamiva satāṃ sannidadhate
madhu-kṣīra-drākṣā-madhurima-dhurīṇāḥ phaṇitayaḥ || 15 ||



Mantra: saṃ saṃ saṃ saṃ saṃ saṃ

15 (Ability to write poems and ability to become scholar)

Sweetest words rivaling the honey, milk and grapes,
Can only come to the thoughts of the devotee,
Who once meditates on your face,
Which is like the white autumn moon,
On your head with a crown with the crescent moon and flowing hair,
And hands that shower boons and give protection,
Which hold the crystal chain of beads and books.

kavīndrāṇāṃ cetaḥ kamalavana-bālātapa-ruciṃ
bhajante ye santaḥ katicidarunāmeva bhavatīm |
viriñci-preyasā-staruṇatara-śrṅgāra laharī-
gabhirābhi-rvāgbhiḥ rvidadhātī satāṃ rañjanamamī || 16 ||

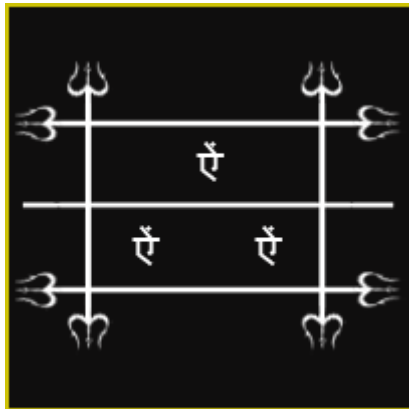


Mantra: vaṃ vaṃ vaṃ

16 (Mastery of Vedas)

She who is the purple luster of the dawn,
To the lotus forest like mind,
Of the kings of poets of the world,
And thus called Aruna - the purple colored one,
Creates happiness in the mind of the holy,
With tender passionate wave of words,
(Of Sarasvati the darling of Brahma,) Which are royal and youthful.

savitrībhi-rvācāṃ caśī-maṇi śilā-bhaṅga rucibhi-
rvaśinyadyābhi-stvāṃ saha janani sañcintayati yaḥ |
sa kartā kāvyānāṃ bhavati mahatāṃ bhaṅgirucibhi-
rvacobhi-rvāgdevī-vadana-kamalāmoda madhuraiḥ || 17 ||



Mantra: aiṃ aiṃ aiṃ

17 (Mastery over words. Knowledge of science)

Oh, Mother Holy,
He who worships You,
Along with the goddess like Vasini,
Who are the prime source of words,
And you who are having the great luster,
Got by breaking the moon stone,
Becomes the author of great epics,
Which shine like those written by great ones,
And which have the sweet scent
Of the face of the goddess of knowledge.

tanucchāyābhiste taruṇa-taraṇi-śrīsaraṇibhi-
rdivaṃ sarvā-murvī-maruṇimani magnāṃ smarati yaḥ |
bhavantyasya trasya-dvanahariṇa-śālīna-nayanāḥ
sahorvaśyā vaśyāḥ kati kati na gīrvāṇa-gaṇikāḥ || 18 ||

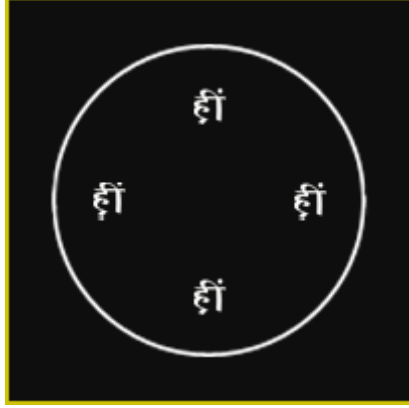


Mantra: klīm klīm klīm, kamadevāya namaḥ

18 (Victory in love)

He who meditates on,
The luster of your beautiful body,
Which is blessed by the rising sun,
And which dissolves the sky and the world,
In light purple hue,
Makes celestial damsels like Uravasi and others,
Who have eyes like the wild startled deer,
Follow him like slaves.

mukhaṃ binduṃ kṛtvā kuca-yugam-adha-stasya tadadho
harārdhaṃ dhyāyedyo haramahiṣi te manmatha-kalām |
sa sadyaḥ saṅkṣobhaṃ nayati vanitā ityatilaghu
trilokī-mapyāśu bhramayati ravīndu-stanayugām || 19 ||



Mantra: hrīm hrīm hrīm hrīm

19 (Victory in love)

Hey, Mother who is Goddess of all universe,
He who meditates on you,
As the crescent of love of our Lord great,
On the dot of the holy wheel,
Your two busts just below,
And you as the half of Shiva our lord,
Not only Creates waves of emotion in ladies,
But charms the world, which has moon and sun as busts.

kirantī-maṅgebhyaḥ kiraṇa-nikurumbamṛtarasaṃ
hṛdi tvā mādhatte himakaraśilā-mūrtimiva yaḥ |
sa sarpāṇāṃ darpaṃ śamayati śakuntadhipa iva
jvarapluṣṭān drṣṭyā sukhayati sudhādhārasirayā || 20 ||

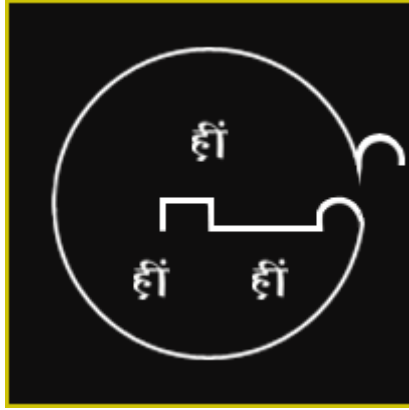


Mantra: om̐ kṣipa svāhā

20 (Curing of all poisons and curing of all fevers)

He who meditates in his mind,
On you who showers nectar from all your limbs,
And in the form which resembles,
The statue carved out of moonstone,
Can with a single stare,
Put an end to the pride of snakes,
And with his nectar like vision,
Cure those afflicted by fever.

taṭillekhā-tanvīm tapana śaśi vaiśvānara mayīm
niṣṇṇām ṣaṇṇāmapyupari kamalānām tava kalām |
mahāpadmātavyām mṛdita-malamāyena manasā
mahāntaḥ paśyanto dadhati paramāhlāda-laharīm || 21 ||



Mantra: hrīm hrīm hrīm

21 (Attracting everyone. Making everyone happy)

Those souls great,
Who have removed all the dirt from the mind,
And meditate on you within their mind,
Who is of the form of sun and moon,
And living in the forest of lotus,
And also above the six wheels of lotus,
Enjoy waves after waves,
Of happiness supreme.

bhavāni tvam dāse mayi vitara dr̥ṣṭim sakaruṇām
iti stotum vāñchan kathayati bhavāni tvamiti yah |
tadaiva tvam tasmai diśasi nijasāyujya-padavīm
mukunda-bramhendra sphuṭa makuṭa nīrājita-padām || 22 ||



22 (Getting of all powers)

If any one has wish in his mind to pray.
"You, Bhavani, my mother,
Please shower on me, a part of your merciful look",
Even before he says, "You Bhavani",
You my goddess,
Would give to him the water,
Falling from the crowns,
Of Vishnu, Rudra and Brahma,
At your feet,
And grant him, the eternal life in your world.

tvayā hṛtvā vāmaṃ vapu-raparitr̥ptena manasā
śarīrārdham śambho-raparamapi śaṅke hṛtamabhūt |
yadetat tvadrūpaṃ sakalamaruṇābham trinayanaṃ
kucābhyāmānamraṃ kuṭila-śaśicūḍāla-makuṭam || 23 ||



Mantra: stram

23 (getting of all riches)

Your form in my mind,
Is the color of red of the rising sun,
Is adorned with three eyes,
Has two heavy busts,
Is slightly bent,
And wears a crown with the crescent moon,
And hence arises a doubt in me,
That you were not satisfied,
By half the body of Shambu that he gave,
And occupied all his body.

jagatsūte dhātā hariravati rudraḥ kṣapayate
tiraskurva-nnetat svamapi vapu-rīśa-stirayati |
sadā pūrvaḥ sarvaṃ tadida manugṛhṇāti ca śiva-
stavājñā malambya kṣaṇacalitayo rbhrūlatikayoḥ || 24 ||



Mantra: namaḥ śivāya

24 (Management of fear of Bhootas, Pretas and Pishachas)

Brahma creates the world,
Vishnu looks after it,
Shiva destroys it,
Ishvara makes them disappear,
And also disappears himself,
And Sadashiva blesses them all,
By your order given to him,
By a momentary move of your eyebrows.

(Bhoota = ghosts. Preta = malevolent spirits.
Pishacha = demons flesh eaters.)

trayāṇām devānām triguṇa-janitānām tava śive
bhavet pūjā pūjā tava caraṇayo-ryā viracitā |
tathā hi tvatpādodvahana-maṇipīṭhasya nikaṭe
sthitā hyete-śaśvanmukulita karottama-makutaḥ || 25 ||



Mantra: sauḥ

25 (Getting higher posts and power)

Consort of Shiva,
The worship done at the base of your feet,
Is the worship done to the holy Trinity,
Born based on your trine properties.
This is so true, oh mother,
Because don't the trinity,
Always stand with folded hands,
Kept on their crown
Near the jeweled plank,
Which carries thine feet.

virīñciḥ pañcatvaṃ vrajati harirāpnoti viratiṃ
vināśaṃ kīnāśo bhajati dhanado yāti nidhanam |
vitandrī mähendrī-vitatirapi saṃmīlita-dṛśā
mahāsaṃhāre'smin viharati sati tvatpati rasau || 26 ||



Mantra: klīm klīm

26 (Destruction of enemies)

The creator reaches the dissolution,
The Vishnu attains death,
The god of death even dies,
Kubera the lord of wealth expires,
The Indras close their eyes one after one,
And attain the wake less sleep,
During the final deluge,
But you my chaste mother,
Play with your consort the Sadashiva

japo jalpaḥ śilpaḥ sakalamapi mudrāviraṇā
gatiḥ prādaḥ śiṇya-kramaṇa-maśanādyā huti-vidhiḥ |
praṇāmaḥ saṁveśaḥ sukhamakhila-mātmārpaṇa-dr̥śā
saparyā paryāya-stava bhavatu yanme vilasitam || 27 ||

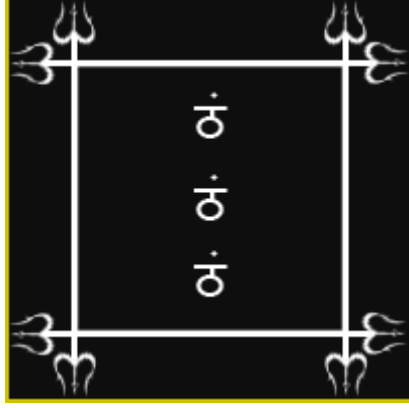


Mantra: hrīm

27 (Realization of self and ultimate truth)

Let the mutterings that I do,
With the sacrifice in my soul,
Become chanting of your name.
Let all my movements become thine Mudras,
Let my travel become perambulations around thee,
Let the act of eating and drinking become fire sacrifice to thee,
Let my act of sleeping becomes salutations to you,
And let all actions of pleasure of mine,
Become parts of thine worship.

sudhāmapyāsvādya prati-bhaya-jaramṛtyu-hariṇīm
vipadyante viśve vidhi-śatamakhādya diviśadaḥ |
karālaṃ yat kṣvelaṃ kabalitavataḥ kālakalanā
na śambhōstanmūlaṃ tava janani tāṭaṅka mahimā || 28 ||



Mantra: ṭaṃ ṭaṃ ṭaṃ

28 (Fear of poison, untimely death)

Oh, mother mine,
Gods like Indra and brahma,
Who have drunk deep the nectar divine,
Which removes the cruel aging and death,
Do die and disappear.
But Shambu thy consort,
Who swallowed poison that is potent,
Does never die,
Because of the greatness,
Of thine ear studs.

kirīṭaṃ vairiṇcaṃ parihara puraḥ kaiṭabhabhidaḥ
kaṭhore koṭhīre skalasi jahi jambhāri-makuṭaṃ |
praṇamreṣveteṣu prasabha-mupayāṭasya bhavanam
bhavasyabhyutthāne tava parijanokti-rvijayate || 29 ||



Mantra: klīm

29 (Avoiding of abortions. Taming bad people)

Yours escorts divine,
Shout with concern at thee.
"Avoid the crown of Brahma,
You may hit your feet,
At the hard crown of Vishnu,
Who killed the ogre Kaidaba,
Avoid the crown of Indra",
When you get up and rush in a hurry,
To receive thine lord who comes to your place.

svadehodbhūtābhi-rghṛṇibhi-raṇimādyābhi-rabhito
niṣevye nitye tvā mahamiti sadā bhāvayati yaḥ |
kimāścaryaṃ tasya trinayana-samṛddhiṃ tṛṇayato
mahāsaṃvartāgni-rviracayati nīrājanavidhim || 30 ||



Mantra: om

30 (Entering to another body)

It is not surprising to know, Oh mother,
Who does not have birth and death,
And who is most suitable to be served,
That the destroying fire of the deluge,
Shows prayerful harathi to the one.
Who considers you,
(Who is of the form of rays,
And is surrounded on all four sides,
By the angels of power called Anima)
As his soul always,
And who considers the wealth of the three eyed God,
As worthless and as equal to dried grass.

catuḥ-śaṣṭayā tantraiḥ sakala matisandhāya bhuvanaṃ
sthitastattva-siddhi prasava paratantraiḥ paśupatiḥ |
punastva-annirbandhā dakhila-puruṣārthaika ghaṭanā-
svatantraṃ te tantraṃ kṣititala mavātītara-didam || 31 ||



31 (Attraction of everything)

The Lord of all souls, Pashupathi,
Did create the sixty-four Tantras,
Each leading to only one desired power,
And started he his relaxation.
But you goaded him mother,
To create in this mortal world,
Your Tantra called Shri Vidya,
Which grants the devotee,
All powers that give powers,
Over all the states in life.

śivaḥ śaktiḥ kāmāḥ kṣiti-ratha raviḥ śītakiraṇaḥ
smaro haṃsaḥ śakra-stadanu ca parā-māra-harayaḥ |
amī hr̥llekhābhi-stisṛbhi-ravasāneṣu ghaṭitā
bhajante varṇāste tava janani nāmāvayavatām || 32 ||

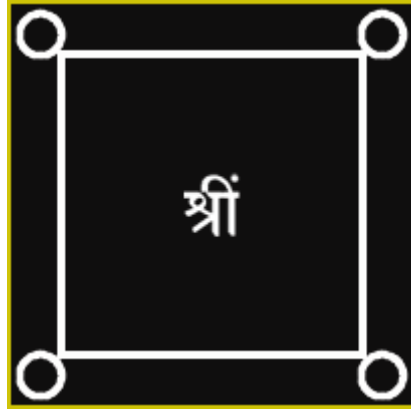


Mantra: om yam om

32 (long life, Attracting of everything)

She who is mother of us all, The seed letter "ka" of my Lord Shiva, The seed letter "a" of goddess Shakti,
The seed letter "ee" of the God of love, The seed letter "la" of Earth, The seed letter "ha" of the Sun God,
The seed letter "sa" of the Moon with cool rays,
The seed letter "ka" of again the God of love,
The seed letter "ha" of the sky,
The seed letter "la" of Indra , the King of Devas,
The seed letter "sa" of Para,
The seed letter "ka" of the God of love,
The seed letter "la" of the Lord Vishnu,
Along with your seed letters "Hrim",
Which joins at the end of each of the three holy wheels,
Become the holy word to worship you.

smaraṃ yoniṃ lakṣmīṃ tritaya-mida-mādaṃ tava mano
rnidhāyāike nitye niravadhi-mahābhoga-rasikāḥ |
bhajanti tvāṃ cintāmaṇi-guṇanibaddhākṣa-valayāḥ
śivāgnau juhvantaḥ surabhighṛta-dhārāhuti-śatai || 33 ||



Mantra: śrīm

33 (All benefits)

Oh, mother who is ever present,
Those who realize the essence,
Of the limitless pleasure of the soul you give,
And who add the seed letter "Kleem" of the god of love,
The seed letter "Hrim" of the goddess Bhuavaneshvari,
And the seed letter "Shrim" of the goddess Lakshmi,
Which are the three letter triad,
Wear the garland of the gem of thoughts,
And offer oblations to the fire in triangle of Shiva,
With the pure scented ghee of the holy cow, Kamadhenu,
Several times and worship you.

śarīraṃ tvaṃ śambhoḥ śaśi-mihira-vakṣoruha-yugaṃ
tavātmānaṃ manye bhagavati navātmāna-managham |
ataḥ śeṣaḥ śeṣītyaya-mubhaya-sādhāraṇatayā
sthitaḥ sambandho vāṃ samarasa-parānanda-parayoḥ || 34 ||



Mantra: hrīm

34 (Development of mutual liking)

Oh Goddess Supreme,
I always see in my mind's eye,
That your body with sun and moon,
As busts is the body of Shiva,
And his peerless body with nine surrounding motes,
Is your body, my goddess.
And so the relation of, "that which has",
And "he who has",
Becomes the one perfect relation of happiness,
And becomes equal in each of you.

manastvaṃ vyoma tvaṃ marudasi marutsārathi-rasi
tvamāpa-stvaṃ bhūmi-stvayi pariṇatāyāṃ na hi param |
tvameva svātmānaṃ pariṇmayituṃ viśva vapuṣā
cidānandākāraṃ śivayuvati bhāvena bibhr̥ṣe || 35 ||



Mantra: kṣaṃ kṣīṃ kṣūṃ kṣuṃ

35 (Curing of Tuberculosis)

Mind you are, Ether you are,
Air you are, Fire you are,
Water you are, Earth you are,
And you are the universe, mother,
There is nothing except you in the world,
But to make believe your form as the universe,
You take the role of wife of Shiva,
And appear before us in the form of ethereal happiness.

tavājñacakrasthaṃ tapana-śaśi koṭi-dyutidharaṃ
paraṃ śambhu vande parimilita-pārśvaṃ paracitā |
yamārādhyān bhaktyā ravi śaśi śucinā-maviṣaye
nirāloke 'loke nivasati hi bhāloka-bhuvane || 36 ||



Mantra: duṃ ṭha duṃ ṣa duṃ śa

36 (Curing of all diseases)

The one who worships Parameshvara,
Who has the luster of billions of moon and sun
And who lives in thine Ajña Chakra - the holy wheel of order,
And is surrounded by thine two forms,
On both sides,
Would forever live,
In that world where rays of sun and moon do not enter,
But which has its own luster,
And which is beyond the sight of the eye,
But is different from the world we see.

viśuddhau te śuddhasphatika viśadaṃ vyoma-janakam
śivaṃ seve devīmapī śivasamāna-vyavasitām |
yayoḥ kāntyā yāntyāḥ śaśikiraṇ-sārūpyasaraṇe
vidhūtānta-rdhvāntā vilasati cakorīva jagatī || 37 ||



Mantra: raṃ

37 (Removal of Bhoota, Preta, Pishacha and Brahma Rakshasa)

I bow before the Shiva,
Who is of the pure crystal form,
In thine supremely pure wheel
And who creates the principle of ether,
And to you my mother,
Who has same stream of thought as Him.
I bow before you both,
Whose moon like light,
Forever removes the darkness of ignorance,
Forever from the mind,
And which shines like the Chakora bird (Mythical bird),
Playing in the full moon light.

samunmīlat saṃvitkamala-makarandaika-rasikam
bhaje haṃsadvandvam kimapī mahatām mānasacaram |
yadālāpā-daṣṭādaśa-guṇita-vidyāpariṇatīḥ
yadādatte doṣād guṇa-makhila-madbhyaḥ paya iva || 38 ||

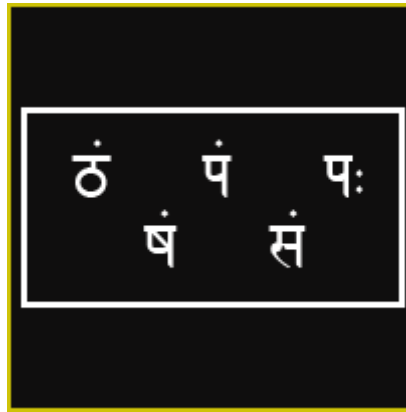


Mantra: kaṃ

38 (Curing of sickness during childhood)

I pray before the swan couple,
Who only enjoy the honey,
From the fully open,
Lotus flowers of knowledge,
And who swim in the lake,
Which is the mind of great ones,
And also who can never be described.
From them come the eighteen arts,
And they differentiate the good from the bad,
Like the milk from water.

tava svādhiṣṭhāne hutavaha-madhiṣṭhāya nirataṃ
tamīḍe saṃvartaṃ janani mahatīṃ tām ca samayām |
yadāloke lokān dahati mahasi krodha-kalite
dayādrā yā dṛṣṭiḥ śísira-mupacāraṃ racayati || 39 ||



Mantra: ṭhaṃ paṃ paḥ ṣaṃ saṃ

39 (To see in the dream what we think about)

Mother, think and worship I, of the fire,
In your holy wheel of Swadhishtana,
And the Rudra who shines in that fire,
Like the destroying fire of deluge,
And you who shine there as Samaya.
When that angry fire of look of Rudra,
Burns the world,
Then your look drenches it in mercy,
Which treats and cools it down.

taṭitvantam śaktyā timira-paripanthi-sphuraṇayā
sphura-nnā naratnābharaṇa-pariṇaddhendra-dhanuṣam |
tava śyāmam megham kamapi maṇipūraika-śaraṇam
niṣeve varṣantam-haramihira-taptam tribhuvanam || 40 ||



Mantra: ṭam

40 (Blessings from Lakshmi. Realization of good dreams. Not seeing bad dreams)

I bow before that principle,
Which is in your wheel of Manipuraka,
Which as Parashakti shines like the enemy of darkness,
Which is with the streak of lightning,
Which is with the shining jewels of precious stones of lightning,
Which is also black as night,
Which is burnt by Rudhra like the sun of the deluge,
And which cools down the three worlds like a strange cloud.

tavādhāre mūle saha samayayā lāsyaparayā
navātmāna manye navarasa-mahātāṇḍava-naṭam |
ubhābhyā metābhyā-mudaya-vidhi muddiśya dayayā
sanāthābhyām jajñe janaka jananīmat jagadidam || 41 ||



Mantra: yaṁ hrīm

41 (Seeing of the Goddess in person. Curing of sexual diseases)

I pray in your holy wheel of Muladhara,
You who likes to dance,
And calls yourself as Samaya,
And that Lord who performs the great vigorous dance,
Which has all the shades of nine emotions.
This world has you both as parents,
Because you in your mercy, wed one another,
To recreate the world,
As the world was destroyed in the grand deluge.

Part II Soundarya Lahari (The waves of beauty)

This stanza till the end describes the great mother Shakti from head to foot. These are supposed to be composed by the Adi Shankara himself.

gatai-rmāṇikyatvaṃ gaganamaṇibhiḥ sāndraghaṭitaṃ
kirīṭaṃ te haimaṃ himagirisute kīṭayati yaḥ ||
sa nīḍeyacchāyā-cchuraṇa-śakalaṃ candra-śakalaṃ
dhanuḥ śaunāsīraṃ kimiti na nibadhnāti dhiṣaṇām || 42 ||

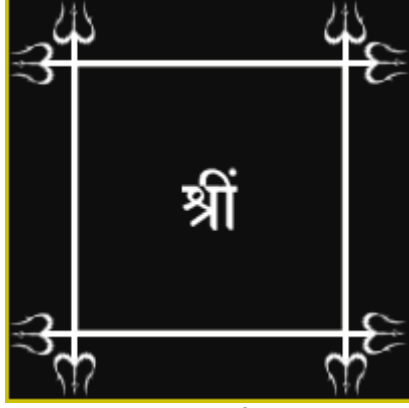


Mantra: raṃ raṃ rīṃ rīṃ

42 (Attracting everything. Curing diseases caused by water)

Hey daughter of the ice mountain, He who chooses to describe,
Your crown, bedecked with shining jewels,
Which are but the transformed form,
And arranged very close to one another,
Of the twelve holy suns,
Will see the crescent in your crown,
In the dazzling light of those jewels,
And think them as a rainbow, Which is but the bow of Indra.

dhunotu dhvāntaṃ na-stulita-dalitendīvara-vanaṃ
ghanasnigdha-ślakṣṇaṃ cikura nikurumbaṃ tava śive |
yadīyaṃ saurabhyaṃ sahaja-mupalabdhum̐ sumanaso
vasantyasmin manye balamathana vāṭī-viṭapinām || 43 ||



Mantra: śrīṃ

43 (Victory over all)

Oh, Goddess, who is the consort of Shiva,
Let the darkness of our mind be destroyed,
By the crowning glory on your head,
Which is of like the forest of opened blue lotus flowers,
And which is soft, dense and shines with luster.
I believe my mother,
That the pretty flowers of Indra's Garden,
Are all forever there,
To get the natural scent of thine hair.

tanotu kṣemaṃ na-stava vadanasaundaryalaharī
parīvāhasrotaḥ-saraṇiriva sīmantasaraṇiḥ |
vahantī- sindūraṃ prabalakabarī-bhāra-timira
dviṣāṃ bṛṇḍai-rvandīkṛtameva navīnārka keraṇam || 44 ||



Mantra: klīm

44 (Curing of all diseases)

Oh mother, let the line parting thine hairs,
Which looks like a canal,
Through which the rushing waves of your beauty ebbs,
And which on both sides imprisons,
Your Vermillion*, which is like a rising sun
By using your hair which is dark like,
The platoon of soldiers of the enemy,
Protect us and give us peace.

* (Sindur - a traditional red color cosmetic powder, usually worn by married women along the parting of the hair)

arālai svābhāvyā-dalikalabha-saśrībhi ralakaiḥ
parītaṃ te vaktraṃ parihāsati paṅkeruharucim |
darasmere yasmin daśanaruci kiñjalka-rucire
sugandhau mādyanti smaradahana cakṣu-rmadhulihāḥ || 45 ||



Mantra: ṣaṃ ṣaṃ ṣaṃ

45 (Blessing of Goddess of wealth. Your word becoming a fact)

By nature, slightly curled,
And shining like the young honey bees
Your golden thread like hairs,
Surround your golden face.
Your face makes fun of the beauty of the lotus.
And adorned with slightly parted smile,
Showing the tiers of your teeth,
Which are like the white tendrils,
And which are sweetly scented.
Bewitches the eyes of God,
Who burnt the god of love.
(Shiva that only with a look incinerated Kama)

lalāṭaṃ lāvaṇya dyuti vimala-mābhāti tava yat
dvitīyaṃ tanmanye makutaḡhaṭitaṃ candraśakalam |
viparyāsa-nyāsā dubhayamapi sambhūya ca mithaḡ
sudhālepasyūtiḡ pariṇamati rākā-himakaraḡ || 46 ||



Mantra: hrīm

46 (Getting blessed with a son)

I suspect, Oh Mother,
That your forehead,
Which shines with the beauty of the moon,
Is but an imprisoned half moon,
By your glorious crown,
For If joined opposite
To the inverted half moon in your crown,
It would give out the nectar like luster,
Of the moon on a full moon day.

bhruvau bhugne kiñcidbhuvana-bhaya-bhaṅgavyasanini
tvadīye netrābhyāṃ madhukara-rucibhyāṃ dhṛtaguṇam |
dhanu rmanye savyetarakara ḡhītaṃ ratipateḡ
prakoṣṭe muṣṭau ca sthagayate nigūḡhāntara-mume || 47 ||



Mantra: hrīm hrīm hrīm

47 (Victory in all efforts)

Oh Goddess Uma,
She who removes fear from the world,
The slightly bent eye brows of yours,
Tied by a hoard of honey bees forming the string,
I feel resembles the bow of the god of love
Held by his left hand.
And having hidden middle part (The nose jutting in between the eye brows),
Hid by the wrist, and folded fingers.

ahaḥ sūte savya tava nayana-markātmakatayā
triyāmāṃ vāmaṃ te sṛjati rajanīnāyakatayā |
tṛtīyā te dṛṣṭi-rdaradalita-hemāmbuja-ruciḥ
samādhatte sandhyāṃ divasar-nīśayo-rantaracarīm || 48 ||



Mantra: bu śu ca gu ra ku rā śa ke

48 (Removal of problems created by nine planets)

Right eye of yours is like the sun,
And makes the day,
Left eye of yours is like the moon,
And creates the night,
Thine middle eye,
Which is like the golden lotus bud,
Slightly opened in to a flower,
Makes the dawn and the dusk.

viśālā kalyāṇī sphutaruci-rayodhyā kuvalayaiḥ
kṛpādhārādhārā kimapi madhurā"bhogavatikā |
avantī dr̥ṣṭiste bahunagara-vistāra-vijayā
dhruvaṃ tattannāma-vyavaharaṇa-yogyāvijayate || 49 ||



Mantra: maka maka maka maka

49 (Victory in everything. Locating of treasures)

The look from your eyes, Oh goddess
Is all pervasive,
Does good to everyone,
Sparkles everywhere,
Is a beauty that can never be challenged,
Even by blue lily flowers,
Is the source of rain of mercy,
Is sweetness personified,
Is long and pretty,
Is capable of saving devotees,
Is in the several cities as its victory.
And can be called by several names,
According to which aspect one sees.

kavīnāṃ sandarbha-stabaka-makarandaika-rasikaṃ
kaṭākṣa-vyākṣepa-bhramarakalabhau kaṇṭayugalam |
amuñcanta dr̥ṣṭvā tava navarasāsvāda-taralau
asūyā-saṃsargā-dalikanayanaṃ kiñcidaruṇaṃ || 50 ||



50 (Seeing afar. Curing of small pox)

Thine two long eyes, Oh goddess,
Are like the two little bees which want to drink the honey,
And extend to the ends,
With a pretense of side glances,
To thine two ears,
Which are bent upon drinking the honey,
From the flower bunch of poems,
Presented by your devotees,
And make thine third eye light purple,
With jealousy and envy.

śive śaṅgārādrā taditarajane kutsanaparā
saroṣā gaṅgāyāṃ giriśacarite vismayavatī |
harāhibhyo bhītā sarasiruha saubhāgya-jaṇanī
sakhīṣu smerā te mayi jaṇani dṛṣṭiḥ sakaruṇā || 51 ||

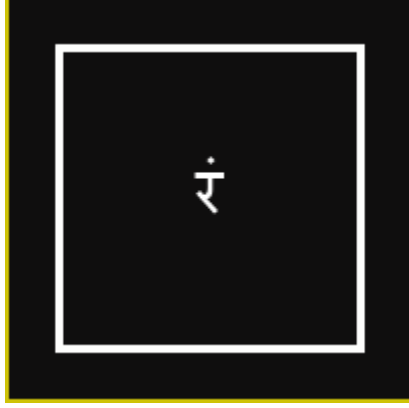


Mantra: klīm klīm klīm

51 (Attracting all people)

Mother of the entire universe,
The look from your eyes,
Is kind and filled with love, when looking at your Lord,
Is filled with hatred at all other men,
Is filled with anger when looking at Ganga,
The other wife of your Lord,
Is filled with wonder, when hearing the stories of your Lord,
Is filled with fear, when seeing the snakes worn by your Lord,
Is filled with red color of valor of the pretty lotus fine,
Is filled with jollity, when seeing your friends,
And filled with mercy, when seeing me.

gate karṇābhyarṇaṃ garuta iva pakṣmāṇi dadhatī
purāṃ bhetu-ścittaprasāma-rasa-vidrāvaṇa phale |
ime netre gotrādharapati-kulottaṃsa-kalike
tavākarṇākṛṣṭa smaraśara-vilāsaṃ kalayataḥ || 52 ||



Mantra: raṃ

52 (Victory in love. Curing of diseases of ears and eye)

Oh, flower bud,
Who is the head gear,
Of the king of mountains,
Wearing black eye brows above,
Resembling the feathers of eagle,
And determined to destroy peace,
From the mind of he who destroyed the three cities (Shiva),
Your two eyes elongated up to thine ears,
Enact the arrows of the God of love.

vibhakta-traivarṇyaṃ vyatīkṛta-līlāñjanatayā
vibhāti tvannetra tritaya midā-mīśānadayite |
punaḥ sraṣṭuṃ devān druhiṇa hari-rudrānuparatān
rajaḥ satvaṃ vebhrat tama iti guṇānāṃ trayamiva || 53 ||



Mantra: hrīm

53 (Attracting all the world. Seeing the Goddess in person)

Oh, Darling of God Shiva,
Those three eyes of thine,
Colored in three shades,
By the eye shades you wear,
To enhance thine beauty,
Wear the three qualities,
Of satvam, rajas and thamas,
As if to recreate the holy trinity,
Of Vishnu, Brahma and Rudra,
After they become one with you,
During the final deluge.

pavitrikartuṃ naḥ paśupati-parādhīna-hṛdaye
dayāmitrai rnetrai-raruṇa-dhavaḷa-syāma rucibhiḥ |
nadaḥ śoṇo gaṅgā tapanatanayeti dhruvamum
trayāṇāṃ tīrthānā-mupanayasi sambheda-managham || 54 ||



Mantra: sāṃ sāṃ

54 (Destruction of all sins. Curing of eye diseases)

She who has a heart owned by Pasupathi,
Your eyes which are the companions of mercy,
Colored red, white and black,
Resemble the holy rivers,
Sonabhadra , which is red,
Ganga which is white,
Yamuna, the daughter of Sun, which is black,
And is the confluence of these holy rivers,
Which remove all sins of the world.
We are certain and sure,
That you made this meet and join,
To make us, who see you, as holy.

nimeṣonmeṣābhyāṃ pralayamudayaṃ yāti jagati
tavetyāhuḥ santo dharaṇidhara-rājanyatanaye |
tvadunmeṣājātaṃ jagadida-maśeṣaṃ pralayataḥ
paretrātuṃ śaṃṇke parihṛta-nimeṣā-stava dṛśaḥ || 55 ||

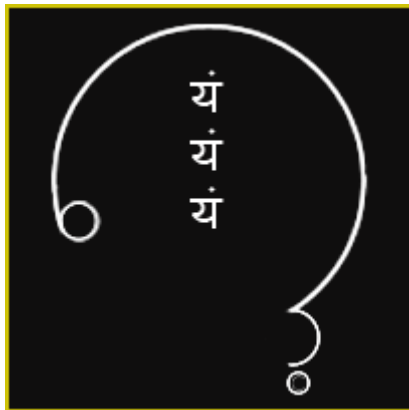


Mantra: blūṃ blūṃ

55 (Power to protect, Curing of diseases of kidney)

The learned sages tell,
Oh daughter of the king of mountain,
That this world of us,
Is created and destroyed,
When you open and shut,
Your soulful eyes.
I believe my mother,
That you never shut your eyes,
So that this world created by you,
Never, ever faces deluge.

tavāparṇe karṇe japanayana paiśunya cakitā
niliyante toye niyata manimeṣāḥ śapharikāḥ |
iyaṃ ca śrī-rbaddhacchadapuṭakavāṭaṃ kuvalayaṃ
jahāti pratyūṣe niśi ca vighatayya praviśati|| 56 ||



Mantra: yaṃ yaṃ yaṃ

56 (To get freed from imprisonment. Curing of eye diseases)

Oh, She who is begotten to none,
It is for sure,
That the black female fish in the stream,
Are afraid to close their eyes.
Fearing that thine long eyes,
Resembling them all,
Would murmur bad about them,
In your ears to which they are close by.
It is also for sure,
That the Goddess Lakshmi,
Enters the blooming blue Lily flowers,
Before your eyes close at night,
And reenter in the morn when they open.

dr̥ṣā drāghīyasyā daradalita nīlotpala rucā
davīyāṃsaṃ dīnaṃ snapā kṛpayā māmapi śive |
anenāyaṃ dhanyo bhavati na ca te hāniriyatā
vane vā harmye vā samakara nipāto himakaraḥ || 57 ||



Mantra: śrīm śrīm

57 (All round luck)

She who is the consort of Lord Shiva,
Please bathe me with your merciful look,
From your eyes which are very long,
And have the glitter of slightly opened,
Blue lotus flower divine.
By this look I will become rich with all that is known,
And you do not loose anything whatsoever,
For does not the moon shine alike,
In the forest and palaces great.

arālaṃ te pālīyugala-magarājanyatanaye
na keṣā-mādhatte kusumaśara kodaṇḍa-kutukam |
tiraścīno yatra śravaṇapatha-mullhyya vilasan
apāṅga vyāsaṅgo diśati śarasandhāna dhiṣaṇām || 58 ||



Mantra: śrīṃ, klīm klīm klīm klīm klīm klīm

58 (Cure from all diseases, Victory in love)

Oh Goddess, who is the daughter of king of mountains,
Who will not but believe,
That the two arched ridges between your eyes and ears,
Are the flower bow of the God of Love,
Side glances of your eyes,
Piercing through these spaces,
Makes one wonder as if the arrows have been ,
Sent through thine ears.

sphuradgaṇḍābhoga-pratiphalita tāṭṇka yugalaṃ
catuścakraṃ manye tava mukhamidaṃ manmatharatham |
yamāruhya druhyā tyavaniratha markenducaraṇaṃ
mahāvīro mārāḥ pramathapataye sajjitavate || 59 ||



Mantra: aiṃ klīm sauḥ

59 (Attracting every one)

I feel that thine face,
With the pair of ear studs,
Reflected in thine two mirror like cheeks.
Is the four wheeled Chariot,
Of the God of love.
Perhaps he thought he can win Lord Shiva,
Who was riding in the chariot of earth,
With Sun and moon as wheels,
Because he was riding in this chariot.

sarasvatyāḥ sūktī-ramṛtalahaṛī kauśalahaṛīḥ
pibnatyāḥ śarvāṇi śravaṇa-culukābhyā-maviralam |
camatkāraḥ-ślāghācalita-śīrasaḥ kuṇḍalagaṇo
jhaṇatkaraistāraiḥ prativacana-mācaṣṭa iva te || 60 ||



Mantra: śrīṃ

60 (Giving power of speech to dumb. Making your predictions come true)

Oh Goddess, who is the consort of Lord Shiva,
Your sweet voice which resembles,
The continuous waves of nectar,
Fills the ear vessels of Sarasvati,
Without break,
And she shakes her head hither and thither,
And the sound made by her ear studs,
Appear as if they applaud your words.

asau nāsāvaṃśa-stuhinagirivaṃśa-dhvajapaṭi
tvadīyo nedīyaḥ phalatu phala-masmākamucitam |
vahatyantarmuktāḥ śīśirakara-niśvāsa-galitaṃ
samṛddhyā yattāsāṃ bahirapi ca muktāmaṇidharaḥ || 61 ||



Mantra: hrīm

61 (Victory over mind. Getting of wealth)

Oh Goddess, who is the flag of the clan of Himalayas,
Let your nose which is like a thin bamboo,
Give us the blessings which are apt and near.
I feel mother,
That you are wearing a rare pearl,
Brought out by your breath,
Through your left nostril,
For your nose is a storehouse,
Of rarest pearls divine.

prakṛtyā"raktāyā-stava sudati dandacchadaruceḥ
pravakṣye sadṛśyaṃ janayatu phalaṃ vidrumalatā |
na bimbaṃ tadbimba-pratiphalana-rāgā-daruṇitaṃ
tulāmadhrāroḍhuṃ kathamiva vilajjeta kalayā || 62 ||



Mantra: maṃ maṃ maṃ

62 (Good sleep)

Oh goddess who has beautiful rows of teeth,
I tried to find a simile to your blood red lips,
And can only imagine the fruit of the coral vine! (Antigonon leptopus)
The fruits of the red cucurbit,
Hangs its head in shame,
On being compared to your lips,
As it has tried to imitate its color from you,
And knows that it has failed miserably.

smitajyotsnājālaṃ tava vadanacandrasya pibatāṃ
cakorāṇā-māsī-datirasatayā cañcu-jaḍimā |
ataste śītāṃśo-ramṛtalahaṛī māmlarucayaḥ
pibantī svacchandaṃ niśi niśi bhṛśaṃ kāñji kadhiyā || 63 ||



Mantra: hrīm

63 (Bewitching all)

The Chakora birds (Mythical birds supposed to drink the moon light),
Feel that their tongues have been numbed,
By forever drinking,
The sweet nectar like light emanating,
From your moon like face,
And for a change wanted to taste,
The sour rice gruel during the night,
And have started drinking,
The white rays of the full moon in the sky.

aviśrāntaṃ patyurguṇagaṇa kathāṃreḍanajapā
japāpuṣpacchāyā tava janani jihvā jayati sā |
yadagrāsīnāyāḥ sphaṭikadr̥ṣa-dacchacchavimayi
sarasvatyā mūr̥tiḥ pariṇamati māṇikyavapuṣā || 64 ||



Mantra: klīm, śrīm śrīm śrīm śrīm śrīm śrīm

64 (Getting of all knowledge)

Mother mine,
The well known tongue of yours,
Which without rest chants and repeats,
The many goods of your Consort, Shiva,
Is red like the hibiscus flower.
The Goddess of learning Sarasvati,
Sitting at the tip of your tongue,
Though white and sparkling like a crystal,
Turns red like the ruby,
Because of the color of your tongue.

raṇe jitvā daityā napahr̥ta-śirastraiḥ kavacibhiḥ
nivr̥ttai-ścaṇḍāṃśa-tripurahara-nirmālya-vimukhaiḥ |
viśākhendropendraiḥ śaśiviśada-karpūraśakalā
vilīyante mātastava vadanatāmbūla-kabalāḥ || 65 ||



Mantra:

klīm, śrīm śrīm śrīm śrīm śrīm, hrīm hrīm hrīm hrīm hrīm

65 (Victory. Control over words)

Oh mother of the world,
The Lords Subrahmanya, Vishnu and Indra,
Returning and resting after the war with Asuras.
Have removed their head gear,
And wearing the iron jackets,
Are not interested in the left over,
After the worship of Shiva,
Which belongs to Chandikeshvara,
And are swallowing with zest,
The half chewed betel,
From your holy mouth,
Which has the camphor as white as the moon.

vipañcyā gāyantī vividha-mapadānaṃ paśupate-
stvayārabdhe vaktuṃ calitaśīrasā sādhuvacane |
tadīyai-rmādhuryai-rapalapita-tantrīkalaravām
nijāṃ vīṇāṃ vāṇīm niculayati colena nibhṛtam || 66 ||



Mantra: śrīm śrīm śrīm

66 (Sweet words. Mastery in music)

Oh mother of all,
When you start nodding your head,
Muttering sweetly, "good, good",
To the Goddess Sarasvati,
When she sings the great stories to you,
Of Pashupati our lord,
With the accompaniment of her Veena,
She mutes the Veena by the covering cloth,
So that the strings throwing sweetest music,
Are not put to shame,
By your voice full of sweetness.

karagreṇa spr̥ṣṭaṃ tuhinagiriṇā vatsalatayā
giriśeno-dastaṃ muhuradharapānākulatayā |
karagrāhyaṃ śambhormukhamukuravṛntaṃ girisute
kathaṅkaraṃ brūma-stava cubukamopamyarahitam || 67 ||



Mantra: klīm klīm klīm

67 (Appearance in person of the Goddess)

Oh daughter of the mountain,
How can we describe the beauty of your chin,
Which was with affection caressed,
By the tip of his fingers by your father Himavan:
Which was oft lifted by the Lord of the mountain, Shiva,
In a hurry to drink deeply from your lips;
Which was so fit to be touched by his fingers;
Which did not have anything comparable,
And which is the handle of the mirror of your face.

bhujāśleṣānnityaṃ puradamayituḥ kaṇṭakavatī
tava grīvā dhatte mukhakamalanāla-śriyamiyam |
svataḥ śvetā kālā garu bahula-jambālamalinā
mr̥ṇālīlalityaṃ vahati yadadho hāralatikā || 68 ||

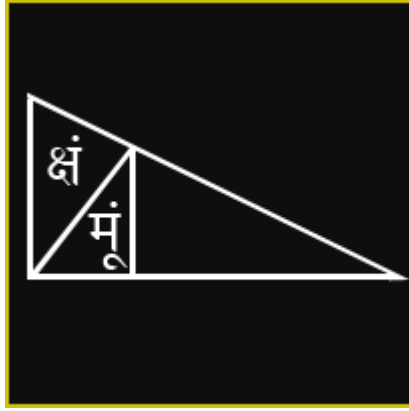


Mantra: hrīm

68 (Attracting the king)

Your neck appears full of thorns always,
Due to the hairs standing out,
By the frequent embrace of thy Lord,
Who destroyed the three cities.
And looks like the beauty of the stalk,
Of your lotus like face.
The chain of white pearls worn below,
Is dulled by the incense and myrrh,
And the paste of sandal applied there,
And is like the tender stalk,
Dirtied by the bed of mud.

gale rekhāstisro gati gamaka gītaika nipuṇe
vivāha-vyānaddha-praguṇaguṇa-saṅkhyā pratibhuvah |
virājante nānāvidha-madhura-rāgākara-bhuvām
trayāṇām grāmāṇām sthiti-niyama-sīmāna iva te || 69 ||



Mantra: kṣaṃ mūṃ

69 (Mastery over music)

She who is an expert in Gati, Gamaka and Gita
(The three major parts of Karnatic Classical music: procedure, undulations and song),
The three lucky lines on your neck,
Perhaps remind one,
Of the number of the well tied manifold thread,
Tied during your marriage,
And also remind of the place,
In your pretty neck,
Where originates the three musical notes,
Of Shadja, Madhyama and Gandhara.

mṛṇālī-mṛdvīnāṃ tava bhujalatānāṃ catasṛṇāṃ
caturbhiḥ saundrayaṃ sarasijabhavaḥ stauti vadanaiḥ |
nakhebhyaḥ santrasyaṇ prathama-mathanā dantakaripoḥ
caturṇāṃ śīrṣāṇāṃ sama-mabhayahastārpaṇa-dhiyā || 70 ||



Mantra: klīm śrīm

70 (Compensation for mistakes done to God Shiva)

Brahma, the God born out of Lotus,
Afraid of the nails Of Shiva,
Who killed the Asura called Andhaka,
Which has clipped of one of his heads,
Praises with his four faces,
Your four pretty, tender hands,
Resembling the lotus flower stalk,
So that he can ask for protection for his remaining four heads,
By use of your four merciful hands at the same time.

nakhānā-mudyotai-rnavanalinarāgaṃ vihasatāṃ
karāṇāṃ te kāntiṃ kathaya kathayāmaḥ kathamume |
kayācidvā sāmyaṃ bhajatu kalayā hanta kamalaṃ
yadi krīḍallakṣmī-caraṇatala-lākṣārāsa-caṇam || 71 ||



Mantra: klīm, śrīm śrīm śrīm śrīm śrīm, klīm klīm klīm klīm klīm

71 (Getting of wealth)

Oh Goddess Uma,
You only tell us, how,
How we can describe,
The shining of your hands,
By the light of your nails,
Which tease the redness of freshly opened lotus?
Perhaps if the red lotus mixes,
With the liquid lac adorning,
The feet of Lakshmi,
Some resemblance can be seen.

samaṁ devi skanda dvipivadana pītaṁ stanayugaṁ
tavedaṁ naḥ khedaṁ haratu satataṁ prasnuta-mukham |
yadālokyāśaṅkākulita hr̥dayo hāsajanakaḥ
svakumbhau herambaḥ parimṛśati hastena jhaḍiti || 72 ||



Mantra: samaṁ devi klīm hrīm

72 (Conquering fear of darkness. Getting grace from Goddess. Making slave of Yakshini)

Our Goddess Devi,
Let your two cool breasts,
Which have faces that always,
Give out milk,
And are simultaneously drunk deeply.
By Skanda and the elephant faced Ganesha,
Destroy all our sorrows.
Seeing them and getting confused,
The Heramba (Ganesha) feels for his two frontal globes,
To see whether they are there,
Making you both laugh.

amū te vakṣojā-vamṛtarasa-māṇikya kutupau
na sandehaspando nagapati patāke manasi naḥ |
pibantau tau yasmā davidita vadhūsaṅga rasikau
kumārāvadyāpi dviradavadana-krauñcdalanau || 73 ||



Mantra: hrīm

73 (Production of milk. Redemption)

Oh, Victory flag of the king of mountains,
We never have any doubt in our mind,
That your two breasts divine,
Are the nectar filled pot made of rubies,
For The elephant faced one,
And he who killed Kraunchasura, (Ganesha and Kartikeya)
Even today do not know the pleasure of women,
And remain as young children.

vahatyamba stmberama-danuja-kumbhaprakṛtibhiḥ
samārabdhāṃ muktāmaṇibhīramalāṃ hāralatikām |
kucābhogo bimbādhara-rucibhi-rantaḥ śabalitām
pratāpa-vyāmiśrāṃ puradamayituḥ kīrtimiva te || 74 ||



Mantra: aiṃ klīm sauḥ

74 (Good fame)

Oh mother mine,
The center place of your holy breasts,
Wear the glittering chain,
Made out of the pearls,
Recovered from inside the head of Gajasura,
And reflect the redness of your lips,
Resembling the Bimba fruits,
And are colored red inside.
You wear the chain with fame,
Like you wear the fame of our Lord,
Who destroyed the three cities.

tava stanyaṃ manye dharaṇidharakanye hṛdayataḥ
payāḥ pārāvāraḥ parivahati sārāsvatāmiva |
dayāvatyā dattaṃ draviḍaśīsu-rāsvādya tava yat
kavīnāṃ prauḍhānā majani kamanīyaḥ kavayitā || 75 ||



Mantra: saṃ, aiṃ klīṃ sauḥ sauḥ klīṃ aiṃ

75 (Capacity to write poems)

Oh daughter of the king of mountains,
I feel in my mind,
That the milk that flows from your breast,
Is really the goddess of learning, Sarasvati,
In the form of a tidal wave of nectar.
For, milk given by you, who is full of mercy,
Made the child of Dravida
(The Tamil poet Thirujñana Sambandar who preceded Shankara),
The king among those great poets,
Whose works stole one's mind.

harakrodha-jvālāvalibhi-ravalīdhena vapuṣā
gabhīre te nābhīsarasi kṛtasaṅgo manasijaḥ |
samuttasthau tasmā-dacalatanaye dhūmalatikā
janastāṃ jānīte tava janani romāvalirīti || 76 ||



Mantra: klīm

76 (Complete renunciation. Victory in love)

Oh daughter of the mountain,
The God of love who is the king of the mind,
Being lit by the flame of anger of Shiva,
Immersed himself in the deep pond of thine navel.
The tendril like smoke emanated from there,
And mother, people think,
That this is the line of hair,
That climbs from your navel upwards.

yadetatkālindī-tanutara-taraṅgākṛti śive
kṛṣe madhye kiñcijjanani tava yadbhāti sudhiyām |
vimardā-danyonyam kucaśayā-rantaragatam
tanūbhūtam vyoma praviśadiva nābhiṃ kuhariṇīm || 77 ||



Mantra: klīm

77 (Gaining Micro sight. Attracting every one)

The mother of universe who is Shiva and Shakti,
In the narrow part of the middle of your body,
The learned men seem to see a line,
Which is in the shape of a small wave of the river Yamuna,
And which shines and glitters, and appears like the sky,
Made very thin by thine dense colliding breasts,
Entering your cave like navel.

sthīro gaṅgā vartāḥ stanamukula-romāvali-latā
kalāvālāṃ kuṇḍaṃ kusumaśara tejo-hutabhujāḥ |
rate-rīlāgāraṃ kimapi tava nābhīrgirisute
beladvāraṃ siddhe-rgiriśanayanānāṃ vijayate || 78 ||



Mantra: hrīm

78 (Attracting all the universe)

Oh daughter of the mountain,
Is your navel a whirl pool in river Ganga,
Which looks very stable!
Or is it the root of the climber,
Of the stream of your hair line,
Which has two breasts of yours as buds,
Or is it the Homa fire,
Where the fire is the light from cupid,
Or is it the play house of Rathi, the wife of God of love,
Or is it the opening to the cave,
In which Shiva's tapas gets fulfilled,
I am not able to make up my mind!

nisarga-kṣīṇasya stanataṭa-bhareṇa klamajuṣo
nāmanmūrte rñārītilaka śanakai-struṭyata iva |
ciraṃ te madhyasya truṭita taṭinī-tīra-taruṇā
samāvasthā-sthemno bhavatu kuśalaṃ śailatanaye || 79 ||



Mantra: klīm sarvajanamohanam

79 (Getting magical capability. Bewitching all others)

Oh daughter of the mountain,
You who is the greatest among women,
Long live your pretty hips,
Which look fragile,
Which are by nature tiny,
Which are strained by your heavy breasts,
And hence slightly bent,
And which look like the tree,
In the eroded banks of a rushing river.

kucau sadyaḥ svidya-ttaṭaghaṭita-kūrpāsabhidurau
kaṣantau-daurmūle kanakakalaśābhau kalayatā |
tava trātuṃ bhaṅgādalamiti valagnaṃ tanubhuvā
tridhā naddhm devī trivali lavalīvallibhiriva || 80 ||



Mantra: hrīm, śaṃ laṃ raṃ śrīm, klīm yaṃ aiṃ sauḥ

80 (Getting remarkable beauty. Becoming expert in magic)

Oh Goddess mine,
Placed just below your shoulders,
By Cupid, the God of love,
Tearing your blouse which is attached,
To your body by the sweat,
When you think of the greatness of your Lord,
And resembling pots of Gold,
Your breasts appear to be tied by him,
Securely three times,
By the three creeper like folds (The three folds on the belly).

gurutvaṃ vistāraṃ kṣitidharapatiḥ pārvati nijāt
nitambā-dācchidya tvayi haraṇa rūpeṇa nidadhe |
ataste vistīrṇo gururayamaśeṣāṃ vasumatīm
nitamba-prāgbhāraḥ sthagayati saghutvaṃ nayati ca || 81 ||



Mantra: hrīm

81 (Stopping fire)

Oh, daughter of the mountain,
Perhaps Himavan, the King of mountains,
Gave readily as dowry to you,
The density and breadth from his bottom,
So that your behinds are broad and dense.
And therefore they both hide all the world,
And make the world light.

karīndrāṇām śuṇḍān-kanakakadalī-kāṇḍapaṭalīm
 ubhābhyāmūrubhyā-mubhayamapi nirjitya bhavati |
 suvṛttābhyām patyuh prāṇatikāṭhinābhyām girisute
 vidhijñe jānubhyām vibudha karikumbha dvayamasi || 82 ||



Mantra: om hrīm, duṁ laṁ maṁ yaṁ saṁ haṁ

82 (Stopping flood. Getting powers like Indra)

Oh daughter of the mountain,
 Who knows the rules of the Vedas,
 Using your two thighs,
 You have achieved victory over,
 The trunks of the elephant,
 And the Golden pseudo stem of group of Banana plants,
 And achieved victory over frontal globes,
 Of Iravatha the divine elephant (The elephant on which Indra rides),
 By your holy round knees,
 Which have become hard,
 By repeated prostrations to your lord.

parājetuṁ rudraṁ dviguṇaśaragarbhau girisute
 niṣaṅgau jaṅghe te viṣamaviśikho bāḍha-makṛta |
 yadagre dṛsyante daśaśaraphalāḥ pādayugalī
 nakhāgracchanmānaḥ sura mukuṭa-śāṇaika-niśitāḥ || 83 ||



Mantra: om saṁ om

83 (Stopping of the army)

Oh daughter of the mountain,
The five arrowed cupid,
To win, Rudra your lord,
Has made your legs,
In to an arrow case,
With ten arrows.
In the end of the case,
Are your two feet,
Studded with ten of your so called nails,
Which are the ten steel tipped arrows,
Sharpened on the crowns of Devas.

śrutināṃ mūrdhāno dadhati tava yau śekharatayā
mamāpyetau mātāḥ śerasi dayayā dehi caraṇau |
yayaoh pādyaṃ pāthaḥ paśupati jaṭājūṭa taṭinī
yayo-rlākṣā-lakṣmī-raruṇa haricūḍāmaṇi ruciḥ || 84 ||



Mantra: ॐ ह्रीं क्रो, saṃjīvani huṃ phat

84 (Getting redemption. Entering into another's body)

Oh mother mine,
Be pleased to place your two feet,
Which are the ornaments of the head of Upanishads,
The water which washes them is the river Ganges,
Flowing from Shiva's head,
And the lac paint adorning which,
Have the red luster of the crown of Vishnu,
On my head with mercy.

namo vākaṃ brūmo nayana-ramaṇīyāya padayoḥ
tavāsmāi dvandvāya sphuṭa-ruci rasālakṭakavate |
asūyatyatyantam yadabhihananāya sprhayate
paśūnā-mīśānaḥ pramadavana-kaṅkelitarave || 85 ||



Mantra: raṃ raṃ raṃ raṃ raṃ raṃ

85 (Removing fear of ghosts)

We tell our salutations,
To thine two sparkling feet.
Which are most beautiful to the eyes,
And painted by the juice of red cotton.
We also know well,
That God of all animals, your consort,
Is very jealous of the Ashoka trees in the garden,
Which yearn for kick by your feet.

mṛṣā kṛtvā gotraskhalana-matha vailakṣyanamitam
lalāṭe bhartāraṃ caraṇakamale tāḍayati te |
cirādantaḥ śalyaṃ dahanakṛta munmūlitavatā
tulākoṭīkvāṇaiḥ kilikilita mīśāna ripuṇā || 86 ||



Mantra: yaṃ yaṃ yaṃ

86 (Removing fear of ghosts. Victory over enemies)

In a playful mood, after teasing you,
About you and your family,
And at a loss to control your love tiff,
When your consort does prostrations,
Your lotus like feet touches his forehead,
And the God of love, the enemy of your Lord, who was burnt,
By the fire from his third eye,
And was keeping the enmity with your lord,
Like the ever hurting arrow,
Makes sounds like *Kili Kili*,
From your belled anklets on the legs.

himānī hantavyaṃ himagirinivāsaika-caturau
niśāyāṃ nidrāṇaṃ niśi-caramabhāge ca viśadau |
varaṃ lakṣmīpātraṃ śrīya-matisṛhanto samayināṃ
sarojaṃ tvatpādaṃ janani jayata-ścitrāmiha kim || 87 ||



Mantra: hrīm sarpa sarpa maṃ

87 (Attracting of serpents)

Oh mother mine,
The lotus flower rots in snow,
But your feet are aces in being in snow,
The lotus flower sleeps at night,
But your feet are wakeful night and after night,
The lotus makes the goddess of wealth Lakshmi live in it,
But your feet gives Lakshmi to its devotees,
And so your two feet always wins over the lotus,
What is so surprising in this?

padam te kīrtinām prapadamapadam devi vipadām
katham nītam sadbhiḥ kaṭhina-kamaṭhī-karpara-tulām |
katham vā bāhubhyā-mupayamanakāle purabhidā
yadādāya nyastam dṛṣadi dayamānena manasā || 88 ||



Mantra: hrīm hrīm hrīm

88 (Making wild beasts obey)

Oh, Goddess Devi,
How did the poets compare,
The foreside of your merciful feet,
Which are the source of fame to your devotees,
And which are not the source of danger to them,
To the hard shell of tortoise,
I do not understand.
How did he who destroyed the three cities,
Take them in his hand,
And place them on hard rock (A rite in Hindu marriage called Asmarohanam),
During your marriage?

nakhai-rnākastrīṇām karakamala-saṅkoca-śaśibhiḥ
tarūṇām divyānām hasata iva te caṇḍi caraṇau |
phalāni svaḥsthebhyaḥ kisalaya-karāgreṇa dadatām
daridrebhyo bhadram śriyamaniśa-mahnāya dadatau || 89 ||



Mantra: hrīm

89 (Getting rid of all diseases)

Your moon like nails,
Oh mother who killed Chanda,
Which makes the celestial maidens,
Fold their hands in shame,
Forever tease your two feet,
Which unlike the holy trees in heaven,
(Which by their leaf bud like hands,
Give all they wish to the Gods,)
Give the poor people wealth and happiness,
Always and fast.

dadāne dīnebhyaḥ śriyamaniśa-māsānusadr̥śīm
amandaṃ saundaryaṃ prakara-makarandaṃ vikirati |
tavāsmiṃ mandāra-stabaka-subhage yātu caraṇe
nimajjan majjivaḥ karaṇacaraṇaḥ ṣṭcaraṇatām || 90 ||



Mantra: kṣāṃ kṣāṃ kṣīya kṣīya hrīm

90 (Cutting of bad spells cast)

My soul with six organs,
Is similar to the six legged honey bees,
Which dip at your holy feet,
Which are as pretty,
As the flower bunch,
Of the Celestial tree,
Which always grant wealth to the poor,
Whenever they wish,
And which without break showers floral honey.

padanyāsa-kṛīḍā paricaya-mivārabdhu-manasaḥ
skhalantaste khelaṃ bhavanakalahaṃsā na jahati |
atasteṣāṃ śīkṣāṃ subhagamaṇi-mañjīra-raṇita-
cchalādācākṣāṇaṃ caraṇakamalaṃ cārucarite || 91 ||



Mantra: om hrīm hrīm hrīm

91 (Getting of land. Getting riches)

She who has a holy life,
The swans in your house,
Follow you without break,
As if to learn,
Your gait which is like a celestial play.
So thine lotus like feet,
Taking recourse to the musical sound,
Produced by gems in your anklets,
Appears to teach them what they want.

gatāste mañcatvaṃ druhiṇa hari rudreśvara bhṛtaḥ
śivaḥ svaccha-cchāyā-ghaṭita-kapaṭa-pracchadapaṭaḥ |
tvadiyānāṃ bhāsāṃ pratiphalana rāgaruṇatayā
śarīrī śṛṅgāro rasa iva dṛśāṃ dogdhi kutukam || 92 ||



Mantra: om hrīm hrīm hrīm

92 (Getting ability to rule)

Brahma, Vishnu, Rudra and Ishvara,
Who are the gods who rule the world,
Become the four legs of your cot,
So that they are able to serve you always.
Sadashiva who is white in color,
Becomes the bed spread on which you sleep,
And appears red, because he reflects your colour,
And to your eyes which are the personification,
Of the feelings of love,
He gives lot of happiness.

arālā keśeṣu prakṛti saralā mandahasite
śīrīṣābhā citte dr̥ṣadupalaśobhā kucataṭe |
bhṛśaṃ tanvī madhye pṛthu-rurasijāroha viṣaye
jagattratūṃ śambho-rjayati karuṇā kācidaruṇā || 93 ||



Mantra: om hrīm hrīm hrīm

93 (Fulfillment of desires)

Her mercy which is beyond.
The mind and words of Our Lord Shiva,
Is forever victorious in the form of Aruna,
So as to save this world.
That spirit of mercy is in the form of,
Curves in her hairs,
In the form of natural sweetness in her smile.
In the form of pretty tenderness of a flower in her mind,
In the form of firmness of a ruby stone in her breasts,
In the form of thin seductiveness in her hips,
In the form of voluptuousness in her breasts and back.

kalaṅkaḥ kastūrī rajanikara bimbaṃ jalamayaṃ
kalābhiḥ karpūrai-rmarakata karaṇḍaṃ nibiḍitaṃ |
atastvadbhogena pratidinamidaṃ riktakuharaṃ
vidhi-rbhūyo bhūyo nibiḍayati nūnaṃ tava kṛte || 94 ||



Mantra: om hrīm hrīm hrīm

94 (Getting all desires)

The moon that we know is thine jewel box,
Filled with water of incense,
The blackness we see in the moon,
The musk put for thy use in this box,
And the crescents we see of the moon
Is thy canister of emerald,
Full of divine camphor.
And for sure,
Brahma the creator refills these daily,
After your use,
So that they are always full.

purārante-rantaḥ puramasi tata-stvacaraṇayoḥ
saparyā-maryādā taralakaraṇānā-masulabhā |
tathā hyete nītāḥ śatamakhamukhāḥ siddhimatulāṃ
tava dvāropāntaḥ sthitibhi-raṇimādyābhi-ramarāḥ || 95 ||



Mantra: om hrīm

95 (Getting of all desires)

You are Leading light of the home of Lord Shiva,
Who destroyed the three cities,
And so coming near you and worshipping at thine feet,
Are not for those with weak mind,
Who do not have control of their senses.
And that is why perhaps,
Indra and other Gods,
Stay outside your gates,
And attain your sweet self,
By practice of siddhis like Anima (become as small as an atom).

kalatram vaidhātram katikati bhajante na kavayaḥ
śriyo devyāḥ ko vā na bhavati patiḥ kairapi dhanaiḥ |
mahādevaḥ hitvā tava sati satinā-macaram
kucabhyā-māsaṅgaḥ kuravaka-taro-rapyasulabhaḥ || 96 ||



Mantra: klīm klīm klīm

96 (Attainment of knowledge and wealth)

Many poets reach the Goddess of learning,
The wife of the creator,
By composing soulful poems.
Many who search and attain riches,
Are termed as the Lord of the Goddess of wealth.
Oh, first among chaste woman,
Except Lord Shiva your consort.
Your breasts have not even touched,
The holy Henna tree (Kuravaka).

girāmāhu-rdevīm druhiṇagrhiṇī-māgamavido
hareḥ patnīm padmām harasahacarī-madritanayām |
turiyā kāpi tvaṃ duradhigama-nissīma-mahimā
mahāmāyā viśvaṃ bhramayasi parabrahmamahiṣi || 97 ||



Mantra: klīm klīm

97 (Redemption of the soul)

Oh, Parashakti who is one with Parabrahma,
Though those who have learned Vedas,
Call you as Brahma's wife Sarasvati,
Or call you as Vishnu's wife Lakshmi,
Or call you as Shiva's wife Parvati,
You are the fourth called Maha Maya,
Who gives life to the world,
And have attained all that is to attain.

kadā kāle mātāḥ kathaya kalitālaktakarasam
pibeyam vidyārthī tava caraṇa-nirṇajanajalam |
prakṛtyā mūkānāmapi ca kavitaḥkāraṇatayā
kadā dhatte vāṇīmukhakamala-tāmbūla-rasatām || 98 ||



Mantra: hrīm

98 (Mastery over words)

Oh, mother mine,
When shall I, who begs for knowledge
Be able to drink, the nectar like water,
Flowing from your feet,
Mixed with reddish lac applied there?
When shall that water attain,
The goodness of saliva mixed with Thambola (Betel leaf),
From the mouth of goddess of learning,
Which made one born as mute,
Into the king of poets?

sarasvatyā lakṣmyā vidhi hari sapatno viharate
rateḥ pativratyaṃ śithilapati ramyeṇa vapuṣā |
ciraṃ jīvanneva kṣapita-paśupāśa-vyatikaraḥ
parānandābhikhyaṃ rasayati rasaṃ tvadbhajanavān || 99 ||



Mantra: hrīṃ

99 (Attainment of ultimate bliss)

Those who worship Thee, Oh Mother,
Are so learned and so rich,
That even Brahma and Vishnu,
Are jealous of them
They are so handsome,
That even the wife of Cupid, Rathi,
Yearns for them.
He unbound from the ties of this birth,
Always enjoys ecstatic happiness,
And lives for ever.

pradīpa jvālābhi-rdivasakara-nīrājanavidhiḥ
sudhāsūte-ścandropala-jalalavai-raghyaracanā |
svakīyairambhobhiḥ salila-nidhi-sauhityakaraṇaṃ
tvadīyābhi-rvāgbhi-stava janani vācāṃ stutiriyam || 100 ||



Mantra: om hrīm

100 (Attainment of all occult powers)

Oh Goddess who is the source of all words,
This poem which is made of words,
That you only made,
Is like showing the camphor lamp to the Sun,
Is like offering as ablation to the moon,
The water got from the moon stone,
And is like offering water worship,
To the sea.

Here ends the Sundarya Lahari of Adi Shankara.

MANTRA

In the Vedas the *mantra* (sound) is the primary source from which the universe has sprung (in the Bible: "in the beginning it was the Verb"); it is the primordial vibration presents in every thing, the motor of the universe. Through the study and the search on the *mantras* the ancient wise men have discovered how we can be in harmony with the cosmos and with ourselves.

ॐ (Aum) it is the primordial sound, is the matrix of all that exists in the universe. it doesn't have a particular meaning, it is rather a sacred syllable that represents the essence of the vital energy from which the creation has sprung. ॐ is the combination of three sounds: A - U - M.

The A represents *Brahma* the creator, the conscience, the state of vigil.

The U represents *Vishnu* the preserver, the subconscious, the state of dream.

The M represents *Shiva* the destroyer, the unconscious, the state of deep sleep. It can be noticed as these three letters are tightly correlated with the endless breath of the universe, in which the three strengths of creation, preservation and destruction continually follow one another and how they are correlated with the three dimensions of the human conscience.

In the Shiva Purana (1/10/ verses 18-19) the Pranava is correlated with the five faces of Shiva:

The syllable "A" came first from northern face; the syllable "U" from the western; the syllable "M" from the southern and the Bindu (dot) from the eastern face. The Nāda (mystical sound) came from the middle face. Thus the complete set cropped up in five-fold form. Then all of them united in the syllable of "Om".

The utilization of the sounds for spiritual purpose is universally used. In a lot of religions the continuous repeating of a sentence or a sacred sound with the help of a rosary (*japa mala*) represents the highest form of meditation. The mantras are the best vehicle in the meditation because through them the mind calms the incessant flow of thoughts and it settles in a state of deep concentration.



Bija Mantras

Bija means seed, root. It is a very powerful Mantra that usually consists of a single syllable. The Bija Mantra evoke particular aspects of nature or of the divine, each Devata has his or her own Bija. The greatest of all Bijas is Om or Pranava, because it is the symbol of Para-Brahman.

The following table lists some of the most common Bija Mantras:

Bija		Devata	Meaning - Element
ॐ	auṃ / om	Brahman	Absolute
ऐं	aiṃ	Sarasvati	Consciousness
ह्रीं	hrīṃ	Mahamaya - Bhuvaneshvari	Illusion
श्रीं	śrīṃ	Lakshmi	Existence
क्लीं	klīṃ	Kali - Kama	Desire
क्रीं	krīṃ	Kalika	Time
दुं	duṃ	Durga	Bestows Protection
गं	gaṃ	Ganesha	Bestows Happiness
ग्लौं	glaum	Ganesha	Bestows Happiness
हौं	haum	Shiva	Bestows Protection
हुं	hum	Chandabhairavi	Kavacha Bija - Armour
हूं	hūṃ	Mother of Viras - Mahakala	Kurcha Bija - Bestows Protection
ह्रूं	hrūṃ	Kalaratri	Bestows Protection
हुं	hruṃ	Vaivasvata (son of the Sun-Vivasvan)	Bestows Protection
लं	laṃ	Prithvi	Earth
वं	vaṃ	Varuna	Water
रं	raṃ	Agni	Fire
यं	yaṃ	Vayu	Air
हं	haṃ	Shiva	Ether
सौः	sauḥ	Shiva-Shakti	Cosmos - Heart
फत्	phat	Vidyujjivha	Astra Mantra (weapon mantra)
स्वाहा	svāhā	Svaha (consort of Agni)	Oblations - Sacrificial Fire
क्श्रीं	kśraum	Narasimha	Bestows Happiness
हस्कफ्रें	haskaphrem	Ananda Bhairava - Guru	Bestows Protection - Inspiration

HOMAGES TO GANESH

OM GAM GANAPATAYE NAMAHA

शुक्लाम्बरधरं विष्णुं शशिवर्णं चतुर्भुजम् ।
प्रसन्नवदनं ध्यायेत् सर्वविघ्नोपशान्तये ॥

śuklāmbāradharaṃ viṣṇuṃ śaśivarnaṃ caturbhujam
prasannavadanaṃ dhyāyet sarvavighnopaśāntaye

I meditate on Shri Ganesha,
who is wearing white garments, who is all-pervading,
who is bright in appearance like the full moon and who has four hands,
who has a compassionate and gracious face.
I meditate on Him for the removal of all obstacles.

ॐ गजाननं भूतगणादि सेवितं कपित्थ जम्बूफलसार भक्षितम् ।
उमासुतं शोक विनाशकारणं नमामि विघ्नेश्वर पादपङ्कजम् ॥

om gajānanaṃ bhūtagaṇādi sevitaṃ kapittha jambūphalasāra bhakṣitam
umāsutaṃ śoka vināśakāraṇaṃ namāmi vighneśvara pādapaṅkajam

O elephant-faced God,
you are served by the attendants of Shiva
and you eat forest apples and blackberries.
You are Uma's son, the destroyer of sorrows.
I bow to the lotus feet of the remover of obstacles.

ॐ गणानां त्वा गणपतिं हवामहे
कविं कवीनामुपमश्रवस्तमम् ।
ज्येष्ठराजं ब्रह्मणां ब्रह्मणस्पत
आ नः शृण्वन्नूतिभिः सीदसादनम् ॥

Oṃ gaṇānāṃ tvā gaṇapatiṃ havāmahe
kaviṃ kavīnāmupamaśravastamam |
jyeṣṭharājaṃ brahmaṇāṃ brahmaṇaspata
ā naḥ śṛṇvannūtibhiḥ sīdasādanam ||

We call on Thee, Lord of the hosts, the poet of poets, the most famous of all; the Supreme king of
spiritual knowledge, O Lord of spiritual wisdom.
Listen to us with thy graces and reside in the place (of sacrifice).

वक्रतुंड महाकाय कोटिसूर्यसमप्रभ ।
निर्विघ्नं कुरु मे देव सर्वकार्येषु सर्वदा ॥

vakratuṇḍa mahākāya koṭisūryasamaprabha |
nirvighnaṃ kuru me deva sarvakāryeṣu sarvadā ||

O Lord Ganesha, of huge body with elephant head, shining like billions of suns, O God, remove all obstacles from my endeavors, forever.

सुमुखश्चैकदंतश्च कपिलो गजकर्णकः ।
लम्बोदरश्च विकटो विघ्ननाशो गणाधिपः ।
धूमकेतुर्गणाध्यक्षो भालचन्द्रो गजाननः ।
द्वादशैतानि नामानि यः पठेच्छृणुयादपि ।
विद्यारंभे विवाहे च प्रवेशे निर्गमे तथा ।
सङ्ग्रामे सङ्कटे चैव विघ्नस्तस्य न जायते ॥ ॥

sumukhaścaikadaṁtaśca kapilo gajakarṇakaḥ |
lambodaraśca vikaṭo vighnanāśo gaṇādhipaḥ |
dhūmraketurgaṇādhyakṣo bhālacandro gajānanaḥ |
dvādaśaitāni nāmāni yaḥ paṭhecchr̥ṇuyādapi |
vidyāraṁbhe vivāhe ca praveśe nirgame tathā |
saṅgrāme saṅkaṭe caiva vighnastasya na jāyate ||

Sumukha, Ekadaṁta, Kapila, Gajakarṇaka, Lambodara, Vikaṭa, Vighnanāśa, Gaṇādhipa, Dhūmraketu, Gaṇādhyakṣa, Bhālacandra, Gajānana.
No obstacles will come in the way of one who reads or listens to these 12 names of Lord Ganesha at the beginning of education, at the time of marriage, while entering or exiting anything, during a battle or calamity.

अभीप्सितार्थसिद्ध्यर्थं पूजितो यः सुरासुरैः ।
सर्वविघ्नहरस्तस्मै गणाधिपतये नमः ॥

abhīpsitārthasiddhyartham pūjito yaḥ surāsuraiḥ |
sarvavighnahaṛastasmai gaṇādhipataye namaḥ ||

Salutations to Lord Ganesha who is worshipped by the gods and the demons for fulfilling their desires, for removing all obstacles.

प्रणम्य शिरसा देवं गौरीपुत्रं विनायकम् ।
भक्तावासं स्मरेन्नित्यं आयुःकामार्थसिद्धये ॥

praṇamya śirasā devaṁ gaurīputraṁ vināyakam |
bhaktāvāsaṁ smarennityam āyuhkāmarthasiddhaye ||

After bowing to the Lord Vinayaka, the son of Goddess Garui, the God who dwells in the hearts of his devotees, one should constantly remember Him in order to achieve long life, wealth and fulfillment of wishes.

अगजाननपद्मार्कं गजाननमहर्निशम् ।
अनेकदन्तं भक्तानां एकदन्तमुपास्महे ॥

agajānanapadmārkam gajānanamaharniśam |
anekadantaṁ bhaktānāṁ ekadantamupāśmahe ||

We worship by day and by night the elephant-faced and single-tusked Lord Ganesha, whose presence makes Mother Parvathi's face bloom with immense joy, like the sun who makes the lotus bloom, and he who is a benevolent bestower of innumerable boons to his devotees.

गजवक्त्रं सुरश्रेष्ठं कर्णचामरभूषितम् ।
पाशाङ्कुशधरं देवं वन्देऽहं गणनायकम् ॥

gajavaktraṁ suraśreṣṭhaṁ karṇacāmarabhūṣitam |
pāśāṅkuśadharaṁ devaṁ vande'haṁ gaṇanāyakam ||

I bow before that God who is the leader of Shiva's ghosts, whose face resembles that of an elephant, who is supreme among the deities, who sports ears that look like fans and who is armed with noose and goad.

एकदन्तं महाकायं तप्तकाञ्चनसन्निभम् ।
लंबोदरं विशालाक्षं वन्देऽहं गणनायकम् ॥

ekadantaṁ mahākāyaṁ taptakāñcanasannibham |
laṁbodaraṁ viśālākṣaṁ vande'haṁ gaṇanāyakam ||

I bow before Lord Ganesha, the one who has only a fang, huge body, big belly and big eyes, whose complexion is like that of molten gold.

गजवदनमचिन्त्यं तीक्ष्णदंष्ट्रं त्रिनेत्रं बृहदुदरमशेषं भूतिराजं पुराणम् ।
अमरवर-सुपूज्यं रक्तवर्णं सुरेशं पशुपतिसुतमीशं विघ्नराजं नमामि ॥

Elephant faced, beyond thought, sharp teethed, three eyed, large bellied, the perfect one, the king of the riches, the ancient one, the one to be respected by all the gods, with red complexion, the lord of the gods, son of Shiva (the lord of life), ruler over obstacles; I bow to you.

कार्य मे सिद्धिमायातु प्रसन्ने त्वयि धातरि ।
विघ्नानि नाशमायान्तु सर्वाणि सुरनायक ॥

kāryaṃ me siddhimāyātu prasanne tvayi dhātari |
vighnāni nāśamāyāntu sarvāṇi suranāyaka ||

Oh Creator! Oh leader of the gods! May I reach success while you are pleased, and may all the obstacles meet their end!

मूषिकवाहन् मोदकहस्त चामरकर्ण विलम्बित सूत्र ।
वामनरूप महेश्वरपुत्र विघ्नविनायक पाद नमस्ते ॥ ॥

mūṣikavāhan modakahasta cāmarakarṇa vilambita sūtra |
vāmanarūpa maheśvaraputra vighnavināyaka pāda namaste || ||

Oh God who has the mouse as his vehicle, and the sweet modhaka (rice ball) in your hand, whose ears are wide like fans, wearing the sacred thread. Oh son of Lord Shiva who is of short stature and who removes all obstacles. Oh Lord Vinayaka, I bow at your feet.

Haridra Ganapati Mantra

ॐ हुं गं ग्लौं हरिद्रा गणपत्ये वर वरद सर्वजन हृदयं स्तम्भय स्तम्भयं स्वाहा
om huṃ gaṃ glaum haridrā gaṇapatye vara varada sarvajana hrdayaṃ stambhaya stambhayaṃ
svāhā

Japam: *with turmeric seed rosary at least 13 times*

Mulamantram

ॐ श्रीं ह्रीं क्लीं ग्लौं गणपत्ये
वर वरद सर्वजन मेवशामनय स्वाहा

ॐ गं गणपत्ये नमः

om śrīm hrīm klīm glaum gaṇapataye
vara varada sarvajana mevaśāmanaya svāhā

om gaṃ gaṇapataye namaḥ

NAVARN MAHAMANTRA

OM AIM HRIM KLIM MAHADURGA NAVAKSHARI NAVDURGA NAVATMIKE NAVCHANDI MAHAMAYE
MAHAMOHE MAHAYOGANIDRE JAYA MADHUKAITABHA VIDRAVANI MAHISHASUR MARDINI
DHUMRALOCHANA SANHANTRI CHANDAMUNDA VINASHINI RAKTABIJANTAKE NISHUMBHA
DHVANSINI SHUMBH DARPA AGHNIDEVI ASHTADASHA BAHUKE KAPAL KHATVANG SHUL KHADGA
KETAKA DHARINI CHHINN MASTAKA DHARINI RUDHIRARAMANSABHOJINI BHUTPRETADI
YOGDHVANSINI BRAHMENDRI STUTE DEVI MA RAKSHARAKSHA MAM SHATRUNA VINASHAYA
VINASHAYA HRIM FAT HRUM FAT OM AIM HRIM KLIM CHAMUNDAYE VICHCHE

ॐ ऐं ह्रीं क्लीं चामुण्डायै विच्चे

om aim hrīm klīm cāmuṇḍāyai vicce

om - The Pranava Mantra represents the Nirguna Brahman, the infinite beyond conception.

aim - The Vak beeja, the seed sound of Mahasarasvati. The knowledge that is consciousness. Creation, rajo guna, the energy of desire.

hrim - The Maya beeja, the sound of Mahalakshmi. The all pervasive existence. Preservation, sattva guna, energy of action.

klīm - The Kama beeja, the seed sound of Mahakali. The all consuming delight. Destruction, tamo guna, energy of wisdom.

camunda - The slayer of the demons Chanda and Munda, of passion and anger.

yai - the grantor of boons.

vicce - in the body of knowledge, in the perception of consciousness.

GAYATRI MANTRA

ॐ भूर्भुवःस्वः

तत्सवितुर्वरेण्यं

भर्गो देवस्य धीमहि

धियो यो नः प्रचोदयात् ॐ

Om Bhūrbhuvahṣvah

Tatsaviturvareṇyaṃ

Bhargo Devasya Dhīmahī

Dhiyo Yo Naḥ Pracodayāt Om

OM. I adore the Divine Self who illuminates the three worlds, physical, astral and causal; I offer my prayers to that God who shines like the Sun. May He enlighten our intellect.

The Gayatri Mantra is considered the greatest of all mantras, it is the mother of the Vedas, recited during the rising and setting of the sun.

Those who repeat this mantra with devotion are said to develop brilliant intellect, health of body and mind, but also success, peace, prosperity and spiritual enlightenment.

गणेश गायत्री
दक्षिणामूर्तये विद्महे वक्रतुण्डाय धीमहि तन्नो दन्ती प्रचोदयात्।

gaṇeśa gāyatrī
dakṣiṇāmūrtaye vidmahe vakratuṇḍāya
dhīmahi tanno dantī pracodayāt

कालिका गायत्री
कालिकायै विद्महे श्मशान-वासिन्यै धीमहि तन्नो देवी प्रचोदयात्।

kālikā gāyatrī
kālikāyai vidmahe śmaśāna-vāsinyai dhīmahi
tanno devī pracodayāt

दुर्गा गायत्री
महा देव्यै विद्महे दुर्गायै धीमहि तन्नो देवी प्रचोदयात्।

durgā gāyatrī
mahā devyai vidmahe durgāyai dhīmahi
tanno devī pracodayāt

लक्ष्मी गायत्री
महा लक्ष्म्यै विद्महे महा - श्रियै धीमहि तन्नः श्रीः प्रचोदयात्।

lakṣmī gāyatrī
mahā lakṣmyai vidmahe mahā - śriyai
dhīmahi tannaḥ śrīḥ pracodayāt

सरस्वती गायत्री
वाग्देव्यै विद्महे काम- राजाय धीमहि तन्नो देवी प्रचोदयात्।

sarasvatī gāyatrī
vāgdevyai vidmahe kāma- rājāya dhīmahi
tanno devī pracodayāt

अन्नपूर्णा गायत्री
भगवत्यै विद्महे माहेश्वर्यै धीमहि तन्नोऽन्नपूर्ण प्रचोदयात्।

annapūrṇā gāyatrī
bhagavatyai vidmahe māheśvaryai dhīmahi
tanno hnapūrṇe pracodayāt

शिव गायत्री
तत्पुरुषाय विद्महे महा-देवाय धीमहि तन्नो रुद्रः प्रचोदयात्।

śiva gāyatrī
tatpuruṣāya vidmahe mahā-devāya dhīmahi
tanno rudraḥ pracodayāt

विष्णु गायत्री
त्रैलोक्य-मोहनाय विद्महे काम-
देवाय धीमहि तन्नो विष्णुः प्रचोदयात्।

viṣṇu gāyatrī
trailokya-mohanāya vidmahe kāma-devāya
dhīmahi tanno viṣṇuḥ pracodayāt

नारायण गायत्री
नारायणाय विद्महे वासुदेवाय धीमहि तन्नो विष्णुः प्रचोदयात्।

nārāyaṇa gāyatrī
nārāyaṇāya vidmahe vāsudevāya dhīmahi
tanno viṣṇuḥ pracodayāt

नृसिंह गायत्री
वज्र नखाय विद्महे तीक्ष्ण दंष्ट्राय धीमहि तन्नो नरसिंहः प्रचोदयात्।

nṛsiṃha gāyatrī
vajra nakhāya vidmahe tīkṣṇa daṁṣṭrāya
dhīmahi tanno naraśiṃhaḥ pracodayāt

गोपाल गायत्री
कृष्णाय विद्महे दामोदराय धीमहि तन्नो विष्णुः प्रचोदयात्।

gopāla gāyatrī
kṛṣṇāya vidmahe dāmodarāya dhīmahi tanno
viṣṇuḥ pracodayāt

राम गायत्री
दशरथाय विद्महे सीता वल्लभाय धीमहि तन्नो रामः प्रचोदयात्।

rāma gāyatrī
dśarathāya vidmahe sītā vallabhāya dhīmahi
tanno rāmaḥ pracodayāt

सूर्य गायत्री
आदित्याय विद्महे मार्तण्डाय धीमहि तन्नः सूर्यः प्रचोदयात्।

sūrya gāyatrī
ādityāya vidmahe mārtaṇḍāya dhīmahi
tannaḥ sūryaḥ pracodayāt

काम गायत्री

काम देवाय विद्महे पुष्प-बाणाय धीमहि तन्नोऽनङ्गः प्रचोदयात्।

kāma gāyatrī

kāma devāya vidmahe puṣpa-bāṇāya
dhīmahi tanno haṅgaḥ pracodayāt

AWAKENING MANTRA

Awakening Mantra	Ganesh mantra
KIRAGRE BASTE LAXMI	SUM KAISYIA KA DANTASYA
KARMADHYE SARASWATI	KAPLO GAJ KARN KA
KARMULE STUTAI BRAHMA	LAMBO DHARASYE VIKTO
PRAVATE KAR DARSHANAM	VIGHNA NASO VINAYAK

These two *mantras* are very powerful and can be recite in the morning as soon as awake.

Before opening the eyes you have to pass the palms of the hands on the face, then hold them together. Opening the eyes, you'll recite the mantra of the awakening looking only at the palms. Then for seven times you'll recite the *mantra* passing the hands on the whole body. At the end you'll recite the *Ganesh mantra*.

MORNING MANTRAS

GANESH

प्रातः स्मरामि गणनाथमनाथबन्धुं सिन्दूरपूर परिशोभित गण्डयुग्मम् ।

उद्दण्ड विघ्न परिक्षण्डन चण्डदण्डमाखण्डलादि सुरनायक वृन्दवन्द्यम् ॥

prātaḥ smarāmi gaṇanāthamanāthabandhuṃ sindūrapūra pariśobhita gaṇḍyugmam ।

uddaṇḍa vighna parikhaṇḍana caṇḍadaṇḍamākhaṇḍalādi suranāyaka vṛndavandyam ॥

In this pious dawn i worship Lord Ganesh who is the only Leader of Lords, his cheeks are glorified with vermilion and he is the one who removes all sorts of obstacles in ones goals and targets.

SUN

प्रातः स्मरामि खलु तत्सवितुर्वरेण्यं रूपं हि मण्डलमृचोऽथ तनुर्यजूंषि ।

सामानि यस्य किरणाः प्रभवदिहेतुं ब्रह्मा हरात्मकमलक्ष्यमचिन्त्यरूपम् ॥

prātaḥ smarāmi khalu tatsaviturvareṇyaṃ rūpaṃ hi maṇḍalamṛco tha tanuryajūṃṣi ।

sāmāni yasya kiraṇāḥ prabhavādihetuṃ brahmā harātmakamalakṣyamacintyarūpaṃ ॥

I worship that form of Lord Surya (The Sun) whose face is compared with Rigveda, Kaleva is Yajurveda and rays are like Samaveda. Who is the whole mighty for this universe, just like Lord Brahma and Lord Shiva and his forms are ideal to concentrate and has got no other substitute.

VISHNU

प्रातः स्मरामि भवभीति महार्तिनाशम् नारायणं गरुडवाहनमब्जनाभम् ।
ग्राहाभिभूत वरवारणमुक्तिहेतुं चक्रायुधं तरुणवारिजपत्रनेत्रम् ॥

prātaḥ smarāmi bhavabhīti mahārtināśam nārāyaṇaṁ garūḍavāhanamabjanābham ।
grāhābhībhūta varavāraṇamuktihetum cakrāyudhaṁ taruṇavārijapatranetram ॥

I worship Lord Vishnu who is the destroyer of all sins in this world. He is seated on Garuda. His eyes are just like Lotus. He is also known as Shree Narayan. I pay my devotion to Him.

SHIVA

प्रातः स्मरामि भवभीति हरं सुरेशं गङ्गाधरं वृषभवाहनमम्बिकेशम् ।
खट्वाङ्ग शूलवरदाभय हस्तमीशं संसाररोगहरमौषधमद्वितीयम् ॥

prātaḥ smarāmi bhavabhīti haram sureśaṁ gaṅgādharam vṛṣabhavāhanamambikeśam ।
khaṭvāṅga śūlavaradābhaya hastamīśaṁ saṁsārarogaharamauśadhamadvitīyam ॥

I worship Lord Shiva who is the destroyer of all sorts of fears in this mortal world, Masters of Lords, Whose vehicle is an ox and he is the originator of holy Ganga. He has Khatvanga (a sword in hindu mythology) and Trishul (Trident) in his hands. He is considered as boon to come over out of this mortal world.

DEVI

प्रातः स्मरामि शरदिन्दुकरोज्ज्वलाभां सद्रत्नवन्मकरकुण्डलहारभूषाम् ।
दिव्यायुधोर्जितसुनीलसहस्रहस्तां रक्तोत्पलाभ चरणां भवती परेशाम् ॥

prātaḥ smarāmi śaradindukarojjvalābhāṁ sadratnavanmakarakuṇḍalahārabhūṣām ।
divyāyudhorjitasunīlasahasrahastāṁ raktotpalābha caraṇāṁ bhavatī pareśām ॥

She is like the moon of winter, glorified with marvelous earrings and necklaces, having divine weapons in thousands of Her hands, Her feet are having an aura like red lotus. She is Goddess Durga, I worship Her in the pious dawn.

NAVGRAHA

ब्रह्मा मुरारिस्त्रिपुरान्तकारी भानुः शशी भूमिसुतो बुधश्च ।
गुरुश्च शुक्रः शनि राहुकेतवः कुर्वन्तु सर्वे ममसुप्रभातम् ॥

brahmā murāristripurāntakārī bhānuḥ śaśī bhūmisuto budhaśc ।
guruśca śukraḥ śani rāhuketavaḥ kurvantu sarve mamasuprabhātam ॥

After worshipping Lord Brahma, Vishnu and Shankara (Shiva). I bow for the Sun, Moon, Mars, Mercury, Jupiter, Venus, Saturn, Rahu and Ketu.
May all these planets be prosperous for me and this day must pass with all happiness and prosperity.

MANTRAS TO LIGHT INCENSE

त्वमेव माता च पिता त्वमेव ।
त्वमेव बन्धुश्च सखा त्वमेव ।
त्वमेव विद्या द्रविणम् त्वमेव ।
त्वमेव सर्वम् मम देव देवः ॥
त्रहि माँ त्रहि माँ त्रहि माँ

tvameva mātā ca pitā tvameva ।
tvameva bandhuśca sakhā tvameva ।
tvameva vidyā draviṇam tvameva ।
tvameva sarvam mama deva devaḥ ॥
trahi māṁ trahi māṁ trahi māṁ

(Addressed to the Guru)
You are my mother and you are my father.
You are my relative and you are my friend.
You are my knowledge and you are my wealth.
You are my all, my God of Gods.
Protect me, protect me, protect me.

(in Hindi)

SADAH BHAVANI DAHINE
SAMUKU RET GANESH
PANCH DEV RAKSHA KARE
BRAHMA VISHNU MAHESH

Goddess Bhavani always resides on the right side
In front resides Lord Ganesh
May the five devas always protect me
Brahma Vishnu Mahesh

MAHA MRITYUNJAYA MANTRA

ॐ त्रियम्बकं यजामहे सुगन्धिं पुष्टिवर्धनं
उर्वारुकमिव बन्धनान् मृत्योर्मुक्षीय मामृतात्

**Om triyambakaṁ yajāmahe sugandhiṁ puṣṭivardhanaṁ
urvārukamiva bandhanān mṛtyormokṣiya māmṛtāt**

Om. We worship The Three-Eyed Lord Shiva who is fragrant and who increasingly nourishes the devotees. Worshipping him may we be liberated from death for the sake of immortality just as the ripe cucumber easily separates itself from the binding stalk.

Laghu Mritunjaya Mantra

(short form of Maha Mritunjaya Mantra)

ॐ ह्रीं जूं सः
oṁ hrauṁ jūṁ saḥ

कर्पूरगौरं करुणावतारं संसारसारम् भुजगेन्द्रहारम् ।
सदावसन्तं हृदयारविन्दे भवं भवानीसहितं नमामि ॥

karpūragauram karuṇāvatāram saṁsārasāram bhujagendrahāram ।
sadāvasantaṁ hṛdayāravinde bhavam bhavānisahitaṁ namāmi ॥

White as camphor, the avatar of Karuna (god of Compassion), adorned with the garland of the
Serpent King, ever dwelling in the lotus of my heart, to the Lord and Lady, Shiva and Shakti together,
to them I bow down.

SHANTI MANTRA (Peace Mantras)

we are everything, we are together

ॐ सहना भवतु सहनौ भुनक्तु
सहवीर्यम् करवावहै तेजस्वि नावधीतमस्तु
मा विद्विषावहै
ॐ शान्ति शान्ति शान्तिः

सर्वेषां स्वस्ति भवतु ।
सर्वेषां शान्तिर्भवतु ।
सर्वेषां पूर्णं भवतु ।
सर्वेषां मङ्गलं भवतु ॥

om sahanā bhavatu sahanau bhunaktu
sahavīryam karavāvahai tejasvi nāvadhītamastu
mā vidvīṣāvahai
om śānti śānti śāntiḥ

Om sarveṣāṁ svasti bhavatu
sarveṣāṁ śāntirbhavatu
sarveṣāṁ pūrnam bhavatu
sarveṣāṁ maṅgalaṁ bhavatu

Om! May the Absolute Reality protect us.
Let the studies that we together undertake be
effulgent.
Let there be no animosity amongst us.
Om. Peace, Peace, Peace.

Om, may auspiciousness be unto all
may peace be unto all
may fulness be unto all
may prosperity be unto all

सर्वे भवन्तु सुखिनः ।
सर्वे सन्तु निरामयाः ।
सर्वे भद्राणि पश्यन्तु ।
मा कश्चित् दुःख भाग्भवेत् ॥

असतोमा सद्गमय ।
तमसोमा ज्योतिर् गमय ।
मृत्योर्मामृतं गमय ॥
ॐ शान्ति शान्ति शान्तिः ॥

sarve bhavantu sukhinah
sarve santu nirāmayāḥ
sarve bhadraṇi paśyantu
mā kaścit duḥkha bhāgbhavet

asato mā sad gamaya
tamaso mā jyotir gamaya
mṛtyor mā amṛtaṁ gamaya
om śānti śānti śāntiḥ

May all be happy
May all be free from disabilities
May all look to the good of other
May none suffer from sorrow

From ignorance, lead me to truth
From darkness, lead me to light
From death, lead me to immortality
Om peace, peace, peace

ॐ भद्रं कर्णेभिः शृणुयाम देवा ।
भद्रं पश्येमाक्षभिर्यजत्राः ।
स्थिरैरङ्गैस्तुष्टुवांसस्तनूभिः ।
व्यशेम देवहितं यदायुः ॥

Oṃ bhadraṃ karṇebhiḥ śṛṇuyāma devā |
bhadraṃ paśyemākṣabhiryajatrāḥ |
sthirairāṅgaistuṣṭuvāṃsastanūbhiḥ |
vyaśema devahitaṃ yadāyuh ||

Let us hear good things through our ears,
see good things through our eyes
and do good things through our bodies
and please the gods so that our life can be increased.

पुनरपि जननं पुनरपि मरणं
पुनरपि जननी जठरे शयनम् ।
इह संसारे बहुदुस्तारे
कृपयाऽपारे पाहि मुरारे ॥

punarapi jananaṃ punarapi maraṇaṃ
punarapi janani jāṭhare śayanam |
iha saṃsāre bahudustāre
kr̥payā'pāre pāhi murāre ||

Born again, death again, again to stay in the mother's womb!
It is indeed hard to cross this boundless ocean of Samsara.
Oh Murari! Redeem me through your mercy.

आरोग्यः प्रददातु नो दिनकरः चन्द्रोद्यशो निर्मलं
भूतिं भूमिसुतः सुधांशुतनयः प्रज्ञां गुरुर्गौरवम् ।
काव्यः कोमलवाग्विलासमतुलं मन्दो मुदं सर्वदा
राहुर्बाहु-बलं विरोध-शमनं केतुः कुलस्योन्नतिम् ॥

ārogyaḥ pradadātu no dinakaraḥ candroyaśo nirmalaṃ
bhūtiṃ bhūmisutaḥ sudhāṃśutanayaḥ prajñāṃ gururgauravam |
kāvyāḥ komalavāgvilāsamatulaṃ mando mudaṃ sarvadā
rāhurbāhu-balaṃ virodha-śamanaṃ ketuḥ kulasyonnatim ||

Oh! May we have health from the Sun, pure glory from the Moon.
Well-being from the son of the Earth, wisdom and glory from the son of the Moon.
Poetry and incomparable joy in the sweet speech from the guru, and happiness forever.
Strength from Rahu, ability to overcome opposition and family progress from Ketu.

ॐ तच्चक्षुर्देवहितं पुरस्ताच्छृकमुच्चरत् ।
पश्येम शरदः शतं जीवेम शरदः शतं
शृणुयाम शरदः शतं प्रब्रवाम शरदः शतं
अदीनाः स्यां शरदः शतं भूयश्च शरदः शतात् ॥

Oṃ taccakṣurdevahitaṃ purastācchṛkamuccarat |
paśyema śaradaḥ śataṃ jīvema śaradaḥ śataṃ
śaṅṇuyāma śaradaḥ śataṃ prabravāma śaradaḥ śataṃ
adīnāḥ syāṃ śaradaḥ śataṃ bhūyaśca śaradaḥ śatāt ||

OM! That bright eye in the form of the Sun is high in front of us.
With that eye as our guide, let us see for hundred years,
live for hundred years, hear for hundred years,
speak for hundred years, be independent for hundred years,
and again have all these for hundred years.

स्वस्ति प्रजाभ्यः परिपालयन्ताम् ।
न्यायेन मार्गेण महीं महीशाम् ।
गो ब्राह्मणेभ्यः शुभमस्तु नित्यं ।
लोकाः समस्ताः सुखिनो भवन्तु ॥

svasti prajābhyaḥ paripālayantām |
nyāyena mārgēṇa mahīṃ mahīśām |
go brāhmaṇebhyaḥ śubhamastu nityaṃ |
lokāḥ samastāḥ sukhino bhavaṃtu ||

Let the people be ruled and fed by the rulers,
and that they follow a path of righteousness.
Let cattle and righteous people (Brahmana) have welfare
and may all people be happy.

From Taittiriya Upanishad

ॐ शं नो मित्रः शं वरुणः।	Aum śaṃ no mitraḥ śaṃ	Aum May Mitra be blissful to us. May
शं नो भवत्वयमा।	śaṃ no bhavatvayamā	Varuna be blissful to us.
शं न इन्द्रो बृहस्पतिः।	śaṃ na indro brihaspatiḥ	May Aryaman be blissful to us.
शं नो विष्णुरुक्रमः।	śaṃ no viṣṇururukramah	May Indra and Brihaspati be blissful to us.
नमो ब्रह्मणे। नमस्ते वायो।	namo brahmaṇe namaste	May Vishnu, of long strides, be blissful to us.
त्वमेव प्रत्यक्षं ब्रह्मासि।	vāyo	Salutation to Brahman. Salutation to you, O Vayu.
त्वामेव प्रत्यक्षम् ब्रह्म वदिष्यामि।	tvameva pratyakṣaṃ	You, indeed, are the immediate
ऋतं वदिष्यामि। सत्यं वदिष्यामि।	bhrahmāsi	Brahman.
तन्मामवतु।	tvāmeva pratyakṣam brahma	You alone I shall call the direct
तद्वक्तारमवतु।	vadiṣyāmi	Brahman.
अवतु माम्।	ṛtaṃ vadiṣyāmi satyaṃ	I shall call you righteousness. I shall call
अवतु वक्तारम्।	vadiṣyāmi	you truth.
ॐ शान्तिः शान्तिः शान्तिः॥	tanmānavatu	May He protect me.
	tadvaktāramavatu	May He protect the reciter.
	avatu mām	May He protect me.
	avatu vaktāram	May He protect the reciter.
	Aum śāntiḥ śāntiḥ śāntiḥ	Aum, peace, peace, peace!

MAHAVAAKYAS (Great Utterances)

AHAM BRAHMAASMI

I AM GOD (From the Bṛhadāraṇyaka Upanishad)

AYAMAATMAA BRAHMA

THE SOUL IS GOD (From the Māndokya Upanishad)

PRAJÑĀANAM BRAHMA

GOD IS PURE CONSCIOUSNESS (From the Taitireeya Upanishad)

TAT TVAMASI

THAT THOU ART (From the Chāndogya Upanishad)

ॐ पूर्णमदः पूर्णमिदं पूर्णात्पूर्णमुदच्यते
पूर्णंशय पूर्णमादाय पूर्णमेवावशिष्यते

**Om pūrṇamadaḥ pūrṇamidaṁ pūrṇātpurṇamudacyate
pūrṇaśya pūrṇamādāya pūrṇamevāvaśiṣyate**

(Isopanishad)

That is the Whole, this is the Whole;
from that Whole, this Whole is manifested.
When this Whole is extracted,
that Whole remains being the Whole.

Invoking Sacred Rivers in the water pot

गङ्गे च यमुने चैव गोदावरि सरस्वती ।
नर्मदा सिन्धु कावेरी जलेऽस्मिन् संनिधिं कुरु ॥

gaṅge ca yamune caiva godāvari sarasvatī |
narmadā sindhu kāverī jale'smin saṁnidhiṁ kuru ||

O Holy Rivers Ganga and Yamuna, and Godavari, Sarasvati,
Narmada, Sindhu and Kaveri; Please be present in this water.

KUBERA MANTRA

(Wealth and abundance)

ॐ यक्षाय कुबेराय वैश्रवणाय धन्य धन्याधिपतये धन धान्य समृद्धिं मे देहित दापय स्वाहा

om yakṣāya kuberāya vaiśravaṇāya dhanya dhanyādhipataye dhana dhānya samṛddhi meṁ dehita
dāpaya svāhā

Durga Mantras

Devya Aparadha Kshamapana Stotram

(by Shri Adi Shankaracharya)

[sanskrit text](#)

**Na Mantram No Yantram Tadapi Cha Na Jane Stutimaho Na Chavhanam Dhyanam
Tadapi Cha Na Jane Stutikathah I
Na Jane Mudraste Tadapi Cha Na Jane Vilapanam Param Jane Matastvadanusaranam
Kleshaharanam II**

O Maa Durga! I don't know any prayer or any magical summons to invoke you. Neither I know any mantra and have no idea how to meditate on you. I don't know your story or glory as well. I neither know your various postures nor am I given to crying in distress. The only thing I know is that seeking shelter under your protection and following your command will definitely end all sufferings.

**Vidheragyanen Dravinavirhenalasadaya Vidheyashakyatvattva Charanyorya
Chyutirbhut I
Tadetat Kshantavyam Janani Sakaloddharini Shive Kuputro Jayet Kwachidapi Kumata
Na Bhavti II**

O Durga, assure salvation to all troubled, I don't know how to worship you. I don't have resources or temperament since I am nasty by nature. I don't have special knowledge to conduct your worship as well. In rendering service to you if, I have made any mistakes or errors, forgive me Mother because there could be a bad son but never a bad mother.

**Prithiviam Putraste Janani Vahavaha Santi Saralah Param Tesham Madhye
Viralataraloaham Tava Sutah I
Madi Yoayam Tyagah Samuchitamidam No Taya Shive Kuputro Kwachidapi Kumata Na
Bhavati II**

O Maa Durga, this earth has many of your naïve sons, but I am the most fickle among them. There would be hardly any one like me. Yet, O Shive! Rejecting me like this is not proper in this world, as there could be a bad son but never a bad mother.

**Jaganmatarmatastava Charanseva Na Rachita Na Va Duttam Devi Dravinamapi
Bhooyastava Maya I
Tathapi Tvam Sneham Mayi Nirupam Yatprakurushe Kuputro Jayet Kwachidapi Kumata
Na Bhavati II**

O Mother of the World! I have never rendered any service to you. I never offered money to you. Yet, you bless me always for the reason that in this world there could be a bad son but never a bad mother.

**Parittyakta Deva Vividhavidhisewa Kulataya Maya Panchasheetradhikamapneete Tu
Vayasi I
Idani Chenmatastava Yadi Kripa Napi Bhavata Niralambo Lambodar Janani Kam Yami
Sharanam II**

O Parvati, mother of Lord Ganesha, I had been busy restlessly. But now, I have stopped worshipping other gods as I cannot worship them ritually. Therefore, I don't even expect any help from them. In such a condition I am absolutely helpless. From whom I seek shelter? I have no hope from any other god except you.

Shwapako Jalpako Bhavti Madhupako Magira Niratanko Ranko Viharati Chiram Kotikanakaih I

Tavaparne Karne Vishati Manvarne Phalamidam Janah Ko Janeete Janani Japaneeyam Japvidhhau II

O Maa Aparna! One word of your holy prayer that falls in the ear of a foolish rascal is sufficient to make him utter sweet speech like an experienced scholar. With your blessing, a pauper then becomes rich owning millions of gold coins and enjoying life with all its joys till ripe old age. When listening to one word can work such wonders, who can presume the reward obtained by those, who continuously chant your name with full custom of worship.

Chitabhasmalepo Garalamashanam Dikpatdharo Jatadhari Kanthe Bhujagapati Hari Paushupatih I

Kapali Bhootesho Bhajati Jagdeeshai Ka Padavin Bhavani Tvatpanigrahan Paripati Phal Midam II

O Durga Bhavani! The one, who keeps his body smeared with the ashes of the dead-bodies; who takes poison for food, who remains naked; who has matted hair on head and the serpent king Vasuki surrounding his neck; who has a cupal like container in his hands. If such a Bhootnath, Lord Shiva (Pashupati-Lord of Animals) is crowned with a title of Jagdeesh, then what is the reason behind it? How did he gain such importance? The clear evidence is your marriage with him.

Na Mokshasyakancha Bhavavibhavavancha Cha Na Mey Na Vigyanapeksha Shashimukh Sukheccha Na Punah I

Atastvan Sanyache Janani Jananam Yatu Mum Vai Mridani Rudrani Shiv-Shiv Bhavaneeti Japatah II

O Maa Durga, with face of moon's elegance, I don't crave for Salvation or for material possessions. I don't even hope to get any expertise in sciences. I don't long for pleasure as well. My only request to you is to permit me to pass my entire life chanting "Mridani Rudrani Shiva-Shiva Bhavani".

Naradhitasi Vidhina Vividhopachareh Kim Rukshachintak Pareirna Kritam Vachobhib I Shayme Tvameva Yadi Kinchan Maiyyanathe Dhatse Kripamuchitalam Param Tavaiva II

O Maa Shyama! I never worshipped you with complete rituals or lots of offerings. I was always occupied in harsh words, which crime did my speech not commit? Yet, if you care for this shelter less orphan on your own, this is eligible only for you. Only a kind hearted mother like you can give refuge to such a bad son, as I am.

Aapatsu Magnah Smaranam Tvadeeyam Karomi Durge Karunarna Veshi I Naitaccha Thatvam Mum Methah Kshudhartrisharta Jananim Smaranti II

O Compassionate Goddess Durga! If I remember you after falling in trouble and not before, please do not treat me like a dishonest rogue for the reason that all children yell for mother when they are troubled.

Jagdamb Vichitramatra Kim Paripoorna Karunaasti Chenmayi I Aparadha Parampara Param Na Hi Mata Samupekshate Sutam II

O Mother of the World! If you still show your kindness towards me should not cause any surprise for the reason, if a son has bent on committing sin after sin, still his mother does not abandon him.

Matsamah Palaki Nasti Papaghni Twatsama Na Hi I Evam Gyatva Mahadevi Yatha Yogam Tatha Kuru II

O Maa Durga! I am the greatest sinner and you are the greatest sin-destroyer. Considering this fact in mind, kindly do whatever you think proper.

सर्व मंगल मांगल्ये शिवे सर्वार्थ साधिके ।
शरन्ये त्रयम्बिके गौरी नारायणी नमोस्तुते ॥

sarva maṅgala māṅgalye śive sarvārtha sādhiḱe ।
śaranye trayambike gaurī nārāyaṇī namostute ॥

Salutations to the one who is auspicious, who gives good luck, to the bride of Shiva, who blesses us by fulfilling all our wishes, she to whom we seek refuge, the Goddess with three eyes, Gauri and Narayani.

शरणागत दीनार्तपरित्राण परायणे ।
सर्वस्यातिहरे देवि नारायणी नमोस्तुते ॥

śaraṇāgata dīnārtaparitrāṇa parāyaṇe ।
sarvasyātiḱhare devi nārāyaṇī namostute ॥

You who are perpetually endeavouring to protect the weak and the poor and remove their misery. Oh Narayani, I offer my obeisances to You.

सर्वस्वरूपे सर्वेशे सर्वशक्तिसमन्विते ।
भयेभ्यस्त्राहि नो देवि दुर्गे देवि नमोऽस्तु ते ॥

sarvasvarūpe sarveśe sarveśaktisamanvite ।
bhayebhyastrāhi no devi durge devi namo 'stu te ॥

Oh Goddess Durga, please protect us from all kinds of fear. Oh omnipotent Durga, I offer my obeisances to you.

रोगनशेषानपहंसि तुष्टा । रुष्टा तु कामान् सकलानभीष्टान् ।
त्वामाश्रितानां न विपन्नराणां । त्वमाश्रिता ह्यश्रयतां प्रयान्ति ॥

roganaśeṣānapahaṁsi tuṣṭā । ruṣṭā tu kāmān sakalānabhīṣṭān ।
tvāmāśritānāṁ na vipannarāṇāṁ । tvamāśritā hṛyaśrayatāṁ prayānti ॥

Oh Goddess, when you are pleased you remove all ailments and when you are angry you destroy everything that a person desires for. However, those who come to you for sanctuary never have to confront any catastrophe. Instead, such people secure enough merit to provide shelter to others.

सर्वाबाधा प्रशमनं त्रैलोक्यस्याखिलेश्वरि ।
एवमेव त्वया कार्यमस्मद्दैरिविनाशनम् ॥
सर्वाबाधा विनिर्मुक्तो धनधान्यसुतान्वितः ।
मनुष्यो मत्प्रसादेन भविष्यति न संशयः ॥

sarvābādhā praśamanam trailokyasyākhileśvari ।
evameva tvayā kāryamasmadairivināśanam ॥
sarvābādhā virnirmukto dhanadhānyasutānvitः ।
manuṣyo matprasādena bhaviṣyati na saṁśayः ॥

Whoever listens to the story of the Goddess succeeds in overcoming all obstacles and is blessed wealth and progeny.

जयन्ती मङ्गला काली भद्रकाली कपालिनी ।
दुर्गा क्षमा शिवा धात्री स्वाहा स्वधा नमोऽस्तु ते ॥

jayantī maṅgalā kālī bhadrakālī kapālīnī ।
durgā kṣamā śivā dhātrī svāhā svadhā namo 'stu te ॥

Oh Goddess, you who are known by the names of Mangala, Kali, Bhadrakali, Kapalini, Durga, Kshama, Shiva, Dhatri, Svaha, Swadha, I offer my obeisances to You.

देहि सौभाग्यमारोग्यं देहि देवि परं सुखम् ।
रूपं देहि जयं देहि यशो देहि द्विषो जहि ॥

dehi saubhāgyamārogyam dehi devi param sukham ।
rūpam dehi jayam dehi yaśo dehi dviṣo jahi ॥

Oh Goddess, bless me with good fortune, good health, good looks, success and fame. Oh Vaishnavi, you are the very basis for the world. You have mesmerised the World. When you are pleased with some one you ensure his salvation from the cycle of life and death.

समुद्रवसने देवि पर्वतस्तनमण्डले ।
विष्णुपत्नि नमस्तुभ्यं पादस्पर्श क्षमस्वमे ॥

samudravasane devi parvatastanamaṇḍale ।
viṣṇupatni namastubhyam pādasparsam kṣamasvame ॥

O Mother Earth, spouse of Vishnu, your robes are oceans, and your bosoms the mountains, forgive us, your children, who walk over you every day, O kind mother!

अन्नपूर्णं सदापूर्णं शङ्करः प्राणवल्लभे ।
ज्ञान वैराग्य सिद्ध्यर्थं भिक्षां देहि च पार्वती ॥

annapūrṇe sadāpūrṇe śaṅkaraḥ prāṇavallabhe |
jñāna vairāgya siddhyartham bhikṣām dehi ca pārvatī ||

Oh Goddess Annapurna, Provider of food, always complete, dear to the heart of Lord Shankar, Oh Parvati I beg you for getting Knowledge and Renunciation.

नमो देव्यै महादेव्यै शिवायै सततं नमः ।
नमः प्रकृत्यै भद्रायै नियताः प्रणताः स्म ताम् ॥

namo devyai mahādevyai śivāyai satataṁ namaḥ |
namaḥ prakṛtyai bhadrayai niyatāḥ praṇatāḥ sma tām ||

Salutations to the goddess who is the greatest of all Goddesses. We always worship to this consort of Lord Shiva. Salutations to this Goddess who takes the form of mother nature and who grants all good happenings to us, to Her, we bow and offer our salutations.

नारायणि महामाये विष्णुमाये सनातनि ।
प्राणाधिदेवि कृष्णस्य मामुद्धर भवार्णवात् ।
ॐ क्लीं राधायै नमः ॥

nārāyaṇi mahāmāye viṣṇumāye sanātani |
prāṇādhidevi kṛṣṇasya māmuddhara bhavārṇavāt |
Om kṛīm rādhāyai namaḥ ||

Salutations to Goddess Radha!
Salutations to the beloved of Krishna! Salutations to Goddess Narayani, the Supreme Power!
Om Kṛīm Rādhāyai Namaḥ

विश्वेश्वरीं जगद्धात्रीं स्थिति संहार कारिणीम् ।
निद्रां भगवतीं विष्णोरतुलां तेजसः प्रभो ॥

viśveśvarīm jagaddhātrīm sthiti saṁhāra kārīṇīm |
nidrām bhagavatīm viṣṇoratulām tejasah prabho ||

O Goddess of the Universe! You are the sustainer, protector and destroyer of the world. O Goddess of Sleep! You are the incomparable effulgence of Lord Vishnu!

नित्यानन्दकरी वराभयकरी सौन्दर्य रत्नाकरी
निर्धूताखिल घोरपावनकरी प्रत्यक्षमाहेश्वरी ।
प्रालेयाचलवंशपावनकरी काशीपुराधीश्वरी
भिक्षां देहि कृपावलम्बनकरी मातान्नपूर्णेश्वरी ॥

nityānandakarī varābhayakarī saundarya ratnākārī
nirdhūtākhila ghorapāvanakarī pratyakṣamāheśvarī |
prāleyācalavaṃśapāvanakarī kāśīpurādhiśvarī
bhikṣāṃ dehi kṛpāvalambanakarī mātānnapūrṇeśvarī ||

Oh Goddess adorned with beautiful gems, you are one who gives eternal happiness, grants boons and gives refuge to all devotees.
Oh Supreme Goddess, who appears before my very eyes, you make free of his sins even a terrible sinner.
You are the sanctifier of the Himalayan dynasty and the presiding deity of the sacred city of Kashi.
You are the Goddess who provides merciful support to all devotees. Oh mother, in whose presence there is never a scarcity of food, I beg you to feed me.

अयि गिरिनंदिनि नंदितमेदिनि विश्वविनोदिनि नंदनुते
गिरिवर विंध्य शिरोधिनिवासिनि विष्णुविलासिनि जिष्णुनुते ।
भगवति हे शितिकण्ठकुटुंबिनि भूरि कुटुंबिनि भूरि कृते
जय जय हे महिषासुरमर्दिनि रम्यकपर्दिनि शैलसुते ॥

ayi girinaṃdini naṃditamedini viśvavinodini naṃdanute
girivara viṃdhyā śirodhinivāsini viṣṇuvilāsini jiṣṇunute |
bhagavati he śitikaṇṭhakuṭumbini bhūri kuṭumbini bhūri kṛte
jaya jaya he mahiṣāsuraṃardini ramyakapardini śailasute ||

I pray to you, oh loved daughter of the mountain, who is praised by the whole world and the one who entertains the universe.
You control the entire world, residing in the peak of the great Vindhya mountain and Lord Vishnu himself, is so fond of you.
Oh Goddess! Who is the mistress of the Shiva family and belonging to Lord Shiva's and Vishnu's families, please bring us a lot of good.
Victory to you, oh beautiful daughter of the mountain and slayer of the demon Mahishasura.

चतुर्भुजे चन्द्रकलावतंसे
कुचोन्नते कुङ्कुमरागशोणे ।
पुण्ड्रेक्षु पाषंडक्ष पुष्पबाण
हस्ते नमस्ते जगदेकमातः ॥

caturbhujē candrakalāvataṃse
kuconnate kuṅkumaraśoṇe |
puṇḍrekṣu paṣaṇḍakṣa puṣpabāṇa
haste namaste jagadekamātaḥ ||

I salute You, the one with four hands, with ornaments sparkling like moon, with large firm breasts, reddened by the color of the saffron, the one with eyes like a lotus, the one having flowers as arrows, aide to the God of Love, and the unique mother of the worlds.

ब्राह्मी माहेश्वरी चैव कौमारी वैष्णवी तथा ।
वाराही च तथेन्द्राणी चामुण्डा सप्तमातरः ॥

brāhmī māheśvarī caiva kaumārī vaiṣṇavī tathā |
vārāhī ca tathendrāṇī cāmuṇḍā saptamātarāḥ ||

Salutations to the Seven Mothers: Brahmi, Maheshvari, Kaumari, Vaishnavi, Varahi, Indrani and Chamunda.

Mansa Devi Mantra

ॐ ह्रीं श्रीं क्लीं ऐं मनसा देव्ये स्वाहाः
Om hrīm śrīm klīm aiṃ manasā devye svāhāḥ

SHIVA MANTRAS

ॐ नमः शिवाय

Om namaḥ śivāya

कर्पूरगौरं करुणावतारं

संसारसारं भुजगेन्द्रहारम् ।

सदा वसन्तं हृदयारविन्दे

भवं भवानी सहितं नमामि ॥

karpūragauram karuṇāvatāram

samsārasāram bhu jagendrahāram |

sadā vasantaṁ hṛdayāravinde

bhavam bhavānī sahitaṁ namāmi ||

I salute to that Ishwar along with Bhavani (Shiva and Parvati), who is as white as camphor, an incarnation of compassion, the essence of this world, who wears a serpent around his neck and is ever present in the lotus abode of our hearts.

करचरण कृतं वाक्कायजं कर्मजं वा ।

श्रवणनयनजं वा मानसं वापराधं ।

विहितमविहितं वा सर्वमेतत्क्षमस्व ।

जय जय करुणाब्धे श्रीमहादेव शम्भो ॥

karacaraṇa kṛtaṁ vākkāyajaṁ karmajaṁ vā |

śravaṇanayanajaṁ vā mānasaṁ vāparādhaṁ |

vihitamavihitaṁ vā sarvameatatksamasva |

jaya jaya karuṇābdhe śrīmahādeva śambho ||

O Lord Shiva! Please forgive my wrong actions committed by me knowingly or unknowingly through my hands, feet, speech, body or through any organ of action; or through the ears, eyes (any organ of perception) or through the mind. May you forgive all sinful actions committed by me. O Great Shiva! Glory, Glory to you! You are the surging Ocean of Compassion!

नमस्ते रुद्रमन्यव उतोत इषवे नमः ।

नमस्ते अस्तु धन्वने बाहुभ्या-मुत ते नमः ॥

namaste rudramanyava utota iṣave namaḥ |

namaste astu dhanvane bāhubhyā-muta te namaḥ ||

Salutations to Rudra's anger and to his arrow;

Salutations to His bow and also to his arms.

ॐ शिव ॐ शिव, परात्परा शिव ओङ्कार शिव तव शरणम् ।
नमामि शङ्कर भजामि शङ्कर उमामहेश्वर तव शरणम् ॥

Oṃ śiva Oṃ śiva, parātparā śiva oṅkāra śiva tava śaraṇam |
namāmi śaṅkara bhajāmi śaṅkara umāmaheśvara tava śaraṇam ||

Aum shiva, Aum shiva;
Shiva who is beyond the beyond, who is the sound of Aum, I take refuge in you. I bow to Shankar,
I sing the glories of Shankar, I take refuge in Uma and Shankar.

वन्दे उमापतिं सुरगुरुं वन्दे जगत्कारणम् ।
वन्दे पन्नगभूषणं मृगधरं वन्दे पशूनां पतिम् ।
वन्दे सूर्य शशाङ्क वह्निनयन वन्दे मुकुन्द प्रियम् ।
वन्दे भक्तजनाश्रयं च वरदं वन्दे शिवं शङ्करम् ।
ॐ नमः शिवाय ॥

vande umāpatiṃ suraguruṃ vande jagatkāraṇam |
vande pannagabhūṣaṇaṃ mrgadharaṃ vande paśūnāṃ patim |
vande sūrya śaśāṅka vahninayana vande mukunda priyam |
vande bhaktajanāśrayaṃ ca varadaṃ vande śivaṃ śaṅkaram |
Oṃ namaḥ śivāya ||

I bow to Shiva, Consort of the Goddess Uma, to the Preceptor of the Gods.
I bow to the cause of the universe. I bow to him who wears snakes as ornaments. I bow to Him,
who is the Lord of the Pashu (animals). I bow to Him who has the sun, the moon and the fire as
eyes. I bow to the One who is the beloved of Mukunda (Vishnu).
I bow to Him who is the refuge of his devotees, giver of benefits. I bow to Him who is auspicious
and is the author of all that is good!

अपसर्पन्तु ते भूता ये भूता भूमिसंस्थिताः ।
ये भूता विघ्नकर्तारस्ते गच्छन्तु शिवाज्ञया ॥

apasarpantu te bhūtā ye bhūtā bhūmisamsthitāḥ |
ye bhūtā vighnakartāraste gacchantu śivājñayā ||

May the evil beings who are on earth go away;
May the evil beings who create obstacles go away for Shiva's desire.

तीक्ष्णदंष्ट्र महाकाय कल्पान्तदहनोपम ।
भैरवाय नमस्तुभ्यमनुज्ञां दातुमर्हसि ॥

tīkṣṇadamṣṭra mahākāya kalpāntadahanopama |
bhairavāya namastubhyamanujñāṃ dātumarhasi ||

Oh You who have sharp teeth, a huge body, destructive fire of worlds, Bhairava, grant me permission to offer salutations to You.

असितगिरिसमस्यात् कज्जलं सिंधूपात्रे
सुरतरुवरशाखा लेखनी पत्रमूर्वी ।
लिखति यदि गृहित्वा शारदा सर्वकालं
तदपि तव गुणानामीश पारं न याति ॥

asitagirisamasyāt kajjalaṃ siṃdhūpātre
surataruvaraśākhā lekhanī patramūrvī |
likhati yadi gṛhitvā śāradā sarvakālaṃ
tadapi tava guṇānāmīśa pāraṃ na yāti ||

Take one big mountain of eye ointment and dissolve it as black ink in the pot made out of ocean, take a branch of the heavenly tree as the pen, the earth as the parchment, arrange for Sharada (Goddess worshipped during the autumnal season Sharad as Durga, Lakshmi and Sarasvati) to write all the time with this understanding, still it would not be enough to describe all of your Good Qualities, oh Isha!

मङ्गलं भगवान् शंभुः मङ्गलं वृषभध्वजः ।
मङ्गलं पार्वतीनाथो मङ्गलायतनो हरः ॥

maṅgalaṃ bhagavān śaṃbhuḥ maṅgalaṃ vṛṣabhadhvajaḥ |
maṅgalaṃ pārvatīnātho maṅgalāyatano haraḥ ||

Auspicious is the splendent Shambhu, auspicious is Vrishabhadhvaja, the one having the bull in his flag.
Auspicious is the consort of Parvati, an abode of auspiciousness is Hara, the destroyer of ignorance.

HANUMAN MANTRA

मनोजवं मारुततुल्यवेगं जितेन्द्रियं बुद्धिमतां वरिष्ठ ।
वातात्मजं वानरयूथमुख्यं श्रीरामदूतं शरणं प्रपद्ये ॥

manojavaṃ mārutatulyavegaṃ jitendriyaṃ buddhimatāṃ variṣṭha |
vātātmajaṃ vānarayūthamukhyaṃ śrīrāmadūtaṃ śaraṇaṃ prapadye ||

I surrender to Hanuman who is as quick as the mind.
Fast and strong like the wind. Supreme among all intelligent beings.
He is the son of the god of wind (Vayu),
commander of the army of monkeys and the messenger of Lord Rama.
I can find refuge at his feet.

GURU MANTRAS

गुरुर्ब्रह्मा गुरुर्विष्णु गुरुर्देवो महेश्वरः ।
गुरुर्साक्षत् परंब्रह्मा तस्म्य् अघोर कुल गुरवे नमः ॥

gururbrahmā gururviṣṇu gururdevo maheśvaraḥ |
gurursākṣat parambrahmā tasmay aghora kula gurave namaḥ ||

The Guru is Brahma, the Guru is Vishnu, the Guru is Maheswara (Shiva).
The Guru is Verily the Para-Brahman (Supreme Brahman); Salutations to that Aghora Kula Guru.

ॐ नमः शिवाय गुरवे
सच्चिदानन्द मूर्तये ।
निष्प्रपञ्चाय शान्ताय
निरालम्बाय तेजसे ॥

Oṃ namaḥ śivāya gurave
saccidānanda mūrtaye |
niṣprapañcāya śāntāya
nirālabhāya tejase ||

Om. Salutations to the guru, who is Shiva.
His form is an embodiment of Sat-Cit-Ananda (Existence - Consciousness - Bliss).
He is transcendent, calm,
free from all support, and luminous.

ब्रह्मानन्दं परमसुखदं केवलं ज्ञानमूर्तिं
द्वन्द्वातीतं गगनसदृशं तत्त्वमस्यादिलक्ष्यम् ।
एकं नित्यं विमलमचलं सर्वधीसाक्षिभूतं
भावातीतं त्रिगुणरहितं सद्गुरुं तं नमामि ।
श्रीदत्तगुरुध्यानम् ॥

brahmānaṇḍaṃ paramasukhadaṃ kevalaṃ jñānamūrtiṃ
dvamdvātitaṃ gaganasadr̥śaṃ tattvamasyādilakṣyam |
ekaṃ nityaṃ vimalamacalaṃ sarvadhīśākṣibhūtaṃ
bhāvātitaṃ triguṇarahitaṃ sadguruṃ taṃ namāmi |
śrīdattagurudhyānam ||

Salutations to the true Guru who is the embodiment of the bliss of the knowledge of Brahman and the bestower of supreme happiness, who is absolute, knowledge personified and beyond duality, who is all encompassing like the sky, and the one who is fixated in the ultimate Truth, the who is unique, eternal, pure, and constant, the one perceived by all thinkers, beyond all states of existence and devoid of the three qualities of nature.
I meditate on the respected preceptor Dattatreya.

अखण्डमण्डलाकारं व्याप्तं येन चराचरम् ।
तत्पदं दर्शितं येन तस्मै श्रीगुरवे नमः ॥

akhaṇḍamaṇḍalākāraṃ vyāptaṃ yena carācaram |
tatpadaṃ darśitaṃ yena tasmai śrīgurave namaḥ ||

Salutations to that respected Guru who showed us the place of the one who pervades the vast universe with all its movable and immovable things.

अज्ञानतिमिरान्धस्य ज्ञानांजनशलाकया ।
चक्षुरुन्मीलितं येन तस्मै श्रीगुरवे नमः ॥

ajñānatimirāndhasya jñānāṃjanaśalākayā |
cakṣurunmīlitaṃ yena tasmai śrīgurave namaḥ ||

Salutations to that respected Guru who opens the eyes blinded by the darkness of ignorance, with a needle dipped in knowledge.

ध्यानमूलं गुरोर्मूर्तिः पूजामूलं गुरोः पदम् ।
मन्त्रमूलं गुरोर्वीक्यं मोक्षमूलं गुरोः कृपा ॥

dhyānamūlaṃ gurormūrtiḥ pūjāmūlaṃ guroḥ padam |
mantramūlaṃ gurorvākyam mokṣamūlaṃ guroḥ kṛpā ||

The basis of meditation is guru's idol; the support of worship is guru's feet.
The origin of mantra is guru's word; the cause of liberation is guru's mercy.

नमो गुरुभ्यो गुरुपादुकाभ्यो
नमः परेभ्यः परपादुकाभ्यः ।
आचार्यसिद्धेश्वरपादुकाभ्यो
नमोऽस्तु लक्ष्मीपतिपादुकाभ्यः ॥

namo gurubhyo gurupādukābhyo
namaḥ parebhyaḥ parapādukābhyaḥ |
ācāryasiddheśvarapādukābhyo
namo'stu lakṣmīpatipādukābhyaḥ ||

Salutations to the guru and guru's sandals;
Salutations to elders and their sandals;
Salutations to the sandals of the teacher of Perfecton;
Salutations to the sandals of Vishnu, the husband of Lakshmi.

Guru Vandanā (Guru worship)

गुरु वन्दना

ॐ गुरु देव ब्रह्म सच्चिदानन्द स्वरूप
आनन्द दाता कल्याणकारी, अग्नि में ज्योति में, प्रकाश में, अजर अमर अविनाशी
घट-घट के वासी
निराकार, निर्विकार, सर्वाधार, अन्तर्यामी, अलख निरंजन, भव भय भंजन,
संकत मोचन वनवारी । देवेश्वर, जोगेश्वर, प्रणेश्वर, परमेश्वर, ईश्वर ।
ॐ गुरु देव ब्रह्म, सच्चिदानन्द स्वरूप,
आनन्द घन भगवान् नमो नमः ॥
॥ श्री गुरु देव नमः ॥

Om guru deva brahma saccidānanda svarupa
Ānanda dātā kalyāṇakārī, agni meṃ jyoti meṃ, prakāśa meṃ, ajara amara avināśī
ghaṭa-ghaṭa ke vāsī
nirākāra, nirvikāra, sarvādhāra, antarayāmī, alakha niraṃjana, bhava bhaya bhaṃjana,
saṃkata mocana vanavārī | deveśvara, jogeśvara, praneśvara, parameśvara, īśvara |
Om guru deva brahma, saccidānanda svarupa,
Ānanda ghana bhagavān namo namaḥ ||
|| Śrī guru deva namaḥ ||

Salutations to the Guru whose form is the incarnation of Sat-Chit-Ananda (Existence - Consciousness - Bliss). Dispenser of happiness and prosperity, my fire, my light, infinite and immortal, calm, formless, mindless, universal, omniscient, You are the creator, you are the fear of fear, the reliever from troubles. Lord of the Gods, Lord of the Yogis, Lord of life, Supreme Lord, God. Salutations to the Guru whose form is the incarnation of Sat-Chit-Ananda (Existence - Consciousness - Bliss). My tributes to the God full of bliss. My tributes to the Guru.

DATTATREYA MANTRAS

मालाकमंडलुरधः करपद्मयुग्मे, मध्यस्थ पाणियुगुले डमरुत्रिशूले
यस्यस्त उर्ध्वकरयोः शुभशंखचक्रे वंदे तमत्रिवरदं भुजषटकयुक्तम

mālākamaṇḍaluradhaḥ karapadmayugme, madhyastha pāṇiyugule ḍamarūtriśūle
yasyasta urdhvakarayoh śubhaśaṁkhacakre vaṁde tamatrivaradaṁ bhujaṣaṭakayuktama

I bow to the son of Atri, who has six hands and whose lowest two hands have Mala and kamandalu,
middle couple of hands hold Damaru and Trishool and top two hands have holy Shankh and Chakra

ॐ नमो भगवते दत्तात्रेयाय स्मरण मात्र सन्तुष्टाय

om namo bhagavate dattātreyaḥ smaraṇa mātra santuṣṭāya

Om salutations to Lord Dattatreya who is appeased by devotion and remembrance

ॐ गुरु दत्ता नमो नमः

om guru dattā namo namaḥ

ॐ आं ह्रीं क्रौं एहि दत्तात्रेयाय स्वाहा

om āṁ hrīm krom ehi dattātreyaḥ svāhā

ॐ ऐं क्रौं क्लीं क्लूं ह्रां ह्रीं हूं सौः दत्तात्रेयाय स्वाहा

om aiṁ krom klīm klūṁ hrām hrīm hrūṁ sauḥ dattātreyaḥ svāhā

दत्तात्रेय हरे कृष्ण उन्मत्तानन्ददायक

दिगंबर मुने बाल पिशाच ज्ञानसागर

dattātreya hare kṛṣṇa unmattānandadāyaka
digambara mune bāla piśāca jñānasāgara

ॐ शैली, शृंगी, कथा, झोली, बहुत लगाया तनमो
कोटि चन्द्र का तेज झुलत है चालत अपना गतमो

om śailī, śṛṅgī, kathā, jholī, bahuta lagāyā tanamo
koṭi candra kā teja jhulata hai cālata apnā gatamo

ॐ नमो भगवते दत्तात्रेयाय, स्मरणमात्रसन्तुष्टाय, महाभयनिवारणाय महाज्ञानप्रदाय, चिदानन्दात्मने
 बालोन्मत्तपिशाचवेषाय, महायोगिने अवधूताय, अनसूयानन्दवर्धनाय अत्रिपूत्राय, ॐ भवबन्धविमोचनाय,
 आं असाध्यसाधनाय, ह्रीं सर्वविभूतिदाय, क्रौं असाध्याकर्षणाय, ऐं वक्त्रप्रदाय, क्लीं जगत्रयशीकरणाय, सौः सर्वमनःक्षोभणाय, श्रीं
 महासंपत्प्रदाय, ग्लौं भूमंडलाधिपत्यप्रदाय, द्रां चिरंजीविने, वषट् वशिकुरु वशिकुरु, वैष्णव आकर्षय आकर्षय, हुं विद्वेषय
 विद्वेषय, फत् उच्चाटय उच्चाटय, ठः ठः स्तंभय स्तंभय, खं खं मारय मारय, नमः संपन्नय संपन्नय, स्वाहा पोषय
 पोषय, परमन्त्रपरयन्त्रपरतन्त्राणि छिंधि छिंधि, ग्रहान्निवारय निवारय, व्याधीन् विनाशय विनाशय, दुःखं हर हर, दारिद्र्यं
 विद्रावय विद्रावय, देहं पोषय पोषय, चित्तं तोषय
 तोषय, सर्वमन्त्रस्वरूपाय, सर्वयन्त्रस्वरूपाय, सर्वतन्त्रस्वरूपाय, सर्वपल्लवस्वरूपाय, ॐ नमो महासिद्धाय स्वाहा

om namo bhagavate dattātreya, smaraṇamātrasantuṣṭāya, mahābhayanivāraṇāya
 mahājñānapradaya, cidānandātmane bālonmattapiśācaveṣāya, mahāyogine avadhūtāya,
 anasūyānandavardhanāya atripūtrāya, om bhavabandhavimocanāya, āṁ asādhyasāadhanāya, hrīm
 sarvavibhūtidāya, krauṁ asādhyākaraṇāya, aiṁ vakpradāya, klīm jagatrayasīkaraṇāya, sauḥ
 sarvamanahkṣobhaṇāya, śrīm mahāsaṁpatpradāya, glauṁ bhūmaṇḍalādhipatyapradāya, drām
 ciraṁjīvine, vaṣaṭvaśikuru vaśikuru, vaiṣaṭ ākarṣaya ākarṣaya, huṁ vidveṣaya vidveṣaya, phat
 uccāṭaya uccāṭaya, ṭhaḥ ṭhaḥ staṁbhaya staṁbhaya, kheṁ kheṁ māraya māraya, namaḥ
 saṁpannaya saṁpannaya, svāhā poṣaya poṣaya, paramantraparayantraparatantṛāṇi chiṁdhi
 chiṁdhi, grahānnivāraya nivāraya, vyādhīn vināśaya vināśaya, duḥkhaṁ hara hara, dāridryaṁ
 vidrāvaya vidrāvaya, dehaṁ poṣaya poṣaya, cittam toṣaya toṣaya, sarvamantrasvarupāya,
 sarvayantrasvarupāya, sarvatantrasvarupāya, sarvapallavasvarupāya, om namo mahāsiddhāya
 svāhā

Dattatreya Gayatri Mantras

ॐ द्रां ह्रीं क्रौं ॐ दत्तात्रेया विद्महे
 योगीश्वराय धीमही
 तन्नो दत्तः प्रचोदयात्

om drām hrīm krom om dattātreya vidmahe
 yogīśvāya dhīmahī
 tanno dattaḥ pracodayāt

ॐ दत्तात्रेया विद्महे
 दिगंबराय धीमही
 तन्नो दत्तः प्रचोदयात्

om dattātreya vidmahe
 digambarāya dhīmahī
 tanno dattaḥ pracodayāt

ॐ दिगंबराय विद्महे
 योगीश्वराय धीमही
 तन्नो दत्तः प्रचोदयात्

om digambarāya vidmahe
 yogīśvāya dhīmahī
 tanno dattaḥ pracodayāt

ॐ दत्तात्रेयाय विद्महे
 अवधूताय धीमहि
 तन्नो दत्तः प्रचोदयात्

om dattātreya vidmahe
 avadhūtāya dhīmahi
 tanno dattaḥ pracodayāt

Aghori Mantras

ॐ अघोरेभ्योऽथ घोरेभ्यो घोर घोर तरेभ्यः

सर्वेभ्यस् सर्व सर्वेभ्यो नमस्तेऽस्तु रुद्र रूपेभ्यः

om aghorebhyo'tha ghorebhyo ghora ghora tarebhyah
sarvebhyas sarva sarvebhyo namaste'stu rudra rūpebhyah

My salutations to those who are not terrible, to those who are terrible, and to those who are both terrible and not terrible.

Everywhere and always I bow to all Rudra forms.

other version:

अघोरेभ्योऽथ घोरेभ्यो घोरघोरतरेभ्यः ।

सर्वतः सर्वसर्वेभ्यो नमस्तेभ्यो रुद्ररूपेभ्यः ॥

aghorebhyo'tha ghorebhyo ghoraghoratarebhyah |
sarvataḥ sarvasarvebhyo namastebhyo rudrarūpebhyah ||

ॐ यं रं लं वं अघोरय घोरतरय नमः

om yaṃ raṃ laṃ vaṃ aghoraya ghortaraya namaḥ

ॐ नमः शिवाय महादेवाय नीलकंठाय आदि रुद्राय अघोरमंत्राय अघोर रुद्राय अघोर भद्राय सर्वभयहराय मम सर्वकर्मफल प्रदाय हन हनाय ॐ ॐ ॐ ॐ ॐ टं टं टं टं टं घ्रीं घ्रीं घ्रीं घ्रीं घ्रीं हर हराय सर्व अघोररूपाय त्र्यम्बकाय विरूपाक्षाय ॐ ह्रीं हः ह्रीं हः ग्रं ग्रं ग्रं हां ह्रीं हूं हैं हौं हः क्षां क्षीं क्षूं क्षैं क्षौं क्षः ॐ नमः शिवाय अघोरप्रलयप्रचंड रुद्राय अपरिमितवीरविक्रमाय अघोररुद्रमंत्राय सर्वग्रहोच्चाटनाय सर्वजनवशीकरणाय सर्वतोमुख मां रक्ष रक्ष शीघ्रं हूं फट् स्वाहा ।

ॐ क्षां क्षीं क्षूं क्षैं क्षौं क्षः ॐ हां ह्रीं हूं हैं हौं हः स्वर्गमृत्यु पाताल त्रिभुवन सच्चरित देव ग्रहाणां दानव ग्रहाणां ब्रह्मराक्षस ग्रहाणां सर्ववातग्रहाणां सर्ववेतालग्रहाणां शाकिनीग्रहाणां डाकिनीग्रहाणां सर्वभूतग्रहाणां कमिनीग्रहाणां सर्वपिंडग्रहाणां सर्वदेषग्रहाणां सर्वपस्मारग्रहाणां हन हन हन भक्षय भक्षय भक्षय विरूपाक्षाय दह दह दह हूं फट् स्वाहा ॥

om namaḥ śivāya mahādevāya nīlakamṭhāya ādi rudrāya aghoramamtrāya aghora rudrāya aghora bhadrāya sarvabhayaharāya mama sarvakaryaphala pradāya hana hanāya om om om om om ṭaṃ ṭaṃ ṭaṃ ṭaṃ ṭaṃ ghrīm ghrīm ghrīm ghrīm ghrīm hara harāya sarva aghorarupāya tryambakāya virupākṣāya om haum haḥ hīm haḥ graṃ graṃ graṃ hām hīm hūm haiṃ haum haḥ kṣām kṣīm kṣūm kṣaiṃ kṣaum kṣaḥ om namaḥ śivāya aghorapralayapracamḍa rudrāya aparimitavīravikramāya aghorarudramamtrāya sarvagrahoccāṭanāya sarvajanavaśīkaraṇāya sarvatomukha māṃ rakṣa rakṣa śīghraṃ hūm phaṭ svāhā |

om kṣām kṣīm kṣūm kṣaiṃ kṣaum kṣaḥ om hām hīm hūm haiṃ haum haḥ svargamṛtyu pātāla tribhuvana saccarita deva grahāṇām dānava grahāṇām brahmarākṣasa grahāṇām sarvavātagrahāṇām sarvavetālagrahāṇām śākinīgrahāṇām dākinīgrahāṇām sarvabhūtagrahāṇām kaminīgrahāṇām sarvapimḍagrahāṇām sarvadeśagrahāṇām sarvapasmāragrahāṇām hana hana hana bhakṣaya bhakṣaya bhakṣaya virūpākṣāya daha daha daha hūm phaṭ svāhā ||

Translation

Bhairava Mantras

ॐ बटुक् भैरवाय नमः

om baṭuk bhairavāya namaḥ

ॐ ह्रीं बटुकाय आपदुधदारणाय कुरु कुरु स्वाहा

om hrīm baṭukāya āpadudhdāraṇāya kurū kurū svāhā

ॐ ह्रीं बटुकाय आपदुधदारणाय कुरु कुरु बटुकाय

om hrīm baṭukāya āpadudhdāraṇāya kurū kurū baṭukāya

ॐ ह्रीं बटुकाय आपदुधदारणाय कुरु कुरु बटुकाय ह्रीं ॐ नमः शिवाय ॐ बटुक् भैरवाय नमः

om hrīm baṭukāya āpadudhdāraṇāya kurū kurū baṭukāya hrīm om namaḥ śivāya om baṭuk bhairavāya namaḥ

ॐ भ्रं भैरवाय नमः

om bhraṃ bhairavāya namaḥ

ॐ भ्रं भ्रं भ्रं भैरवाय नमः

om bhraṃ bhraṃ bhraṃ bhairavāya namaḥ

ॐ भ्रं भ्रं भ्रं क्रीं भ्रं भ्रं भ्रं फत्

om bhraṃ bhraṃ bhraṃ krīm bhraṃ bhraṃ bhraṃ phat

ॐ ह्रीं ह्रीं हूं हलीं हुं ॐ

om hrauṃ hrīm hrūṃ hlīm huṃ om

ॐ हां ह्रीं हूं हिमे होउं क्षं क्षेत्रपालाय काल भैरवाय नमः

om hrām hrīm hrūṃ hrime hrouṃ kṣaṃ kṣetrapālāya kāla bhairavāya namaḥ

ॐ ह्रीं भैरव भयङ्कर हर माम रक्स्ह रक्स्ह हुं फत् स्वाहा

om hrīm bhairava bhayaṅkara hara māma raksha raksha huṃ phat svāhā

ॐ क्लीं वीं रूं धूं घ्नीं ह्रीं बटुक् भैरवाय नमः स्वाहा

om klīm vīm rūṃ dhrūṃ ghnīm hrīm baṭuk bhairavāya namaḥ svāhā

ॐ श्रीं ह्रीं क्लीं ॐ नमो भगवते स्वर्णकर्षण भैरवाय हिरन्यम् दापय् दापय् श्रीं ह्रीं क्लीं स्वाहा

om śrīm hrīm klīm om namo bhagavate svarṇākārṣaṇa bhairavāya hiranyam dāpay dāpay śrīm hrīm klīm svāhā

ॐ नमो बटुक् भैरवाय कामदेवाय यस्य यस्य दृश्यो भवामि यश्च यश्च माम सुखम् तं तं मोहयतु स्वाहा

om namo baṭuk bhairavāya kāmudevāya yasya yasya dr̥śyo bhavāmi yaśca yaśca māma sukham taṃ taṃ mohayatu svāhā

(Vashikaran)

Bhairava Gayatri Mantras

ॐ कालकालाय विद्महे
कालातीताय धीमहि
तन्नो काल भैरव प्रचोदयात्
om kālakālāya vidmahe
kālātītāya dhīmahi
tanno kāla bhairava pracodayāt

I meditate on Bhairava which is the time of time. May He who has passed the time give me clarity. Oh Bhairava, please bring me enlightenment and inspiration.

ॐ सूलहस्ताय विद्महे
स्वनवहनाय धीमहि
तन्नो भैरव प्रचोदयात्
om sūlahastāya vidmahe
svanavahanāya dhīmahi
tanno bhairava pracodayāt

I meditate on Bhairava carrying a spear. May He who has a dog as a vehicle give me clarity. Oh Bhairava, please bring me enlightenment and inspiration.



Panchakshari Mantra



ॐ नमः शिवाय
Om Namaḥ Śivāya

Panchamukta – Shiva have 5 faces; every face has its bija mantra.

The bija mantras for the 5 faces of Shiva are:

Na – Sadyojāta Rudra
Mah – Vāmadeva Rudra
Shi – Aghora Rudra
Va – Tatpuruṣa Rudra
Ya – Īśāna Rudra

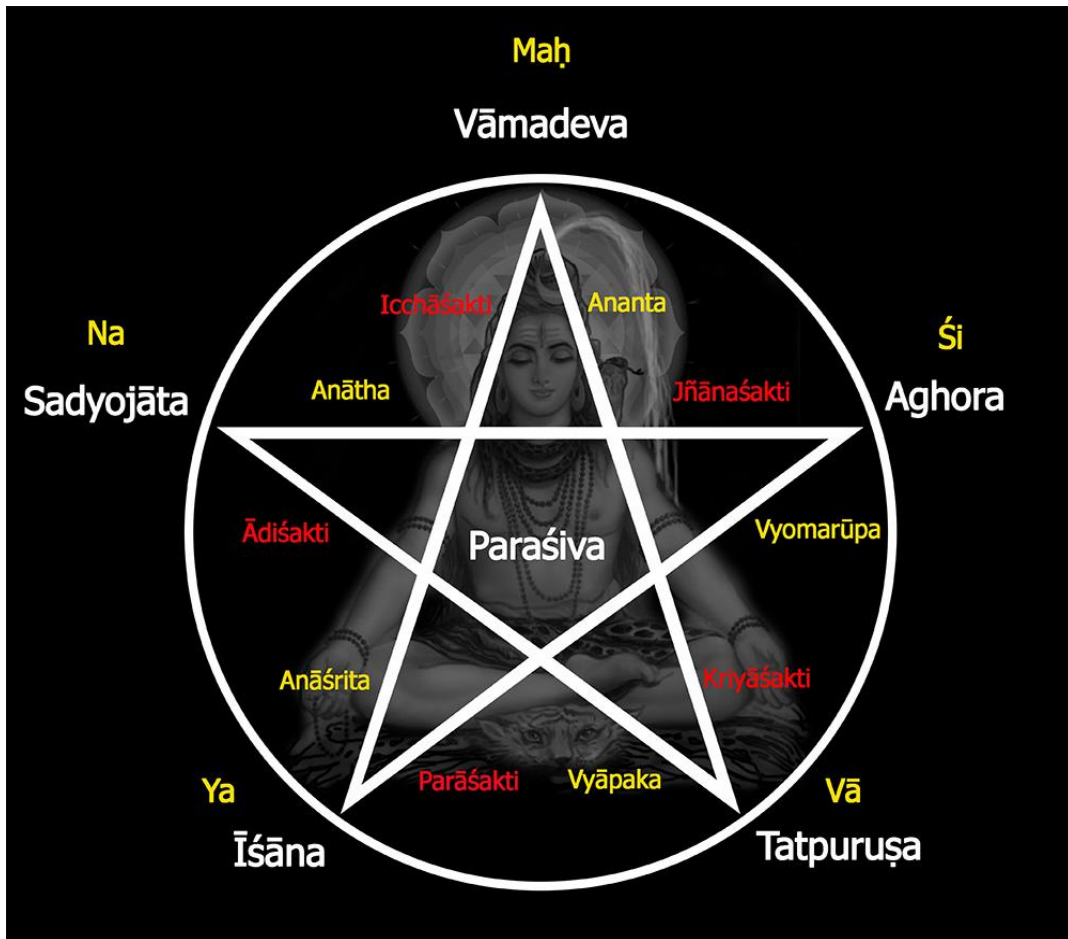
Sadyojāta - Creation. West. Earth. Pṛthvī.
Vāmadeva - Preservation. North. Water. Jala.
Aghora -Dissolution/Rejuvenation. South. Fire. Agni
Tatpuruṣa - Concealing Grace. East. Air. Vāyu.
Īśāna - Revealing Grace. North-east or upward. Ether. Ākāśa.

The five main forms of Śiva namely Īśāna, Tatpuruṣa, Aghora, Vāmadeva and Sadyojāta are creative forms. They symbolize the scheme of creation that evolves into 25 constituents: the 5 gross elements, the 5 subtle elements, the 5 organs of action and the 5 of knowledge, mind, ego, intellect, nature and soul individual.

Name	Form	Organ of action	Organ of knowledge	Subtle elements	Gross elements
Sadyojāta	Mind	Nose	Organ of generation	Earth	Smell
Vāmadeva	Ego	Tongue	Anus	Water	Taste
Aghora	Intellect	Eye	Feet	Fire	Form
Tatpuruṣa	Nature	Skin	Hand	Wind	Touch
Īśāna	Soul	Ears	Speech	Ether	Sound

Attributes of 5 Brahman

Name	Meaning of the name	Divinity	Power	Kalā	Elements	Direction	Syllable	Color
Sadyojāta	Quickly birthing	Brahmā	Creation	Nivṛttikalā	Earth	West	Na	White
Vāmadeva	Pleasing	Viṣṇu	Preservation	Pratishṭhākalā	Water	North	Ma	Saffron
Aghora	Non-terrifying	Rudra	Dissolution	Vidyākalā	Fire	South	Śi	Black Blue
Tatpuruṣa	Supreme Soul	Maheśvara	Obscuration	Śāntikalā	Air	East	Vā	Gold
Īśāna	Ruler	Sadāśiva	Rivelation	Śāntyatītakalā	Ether	Upward	Ya	Crystal



The Aghori focus on Aghora Rudra.



Sadhana:

N.B. This Shiva Vidya can be performed in Panchasandhya, ie five exclusive days:
 at sunrise – on Surya, the Sun;
 in the afternoon - on the heart;
 at sunset - on the fire;
 at night - the moon;
 midnight - on Yoni (if male) or the Lingam (if female).

Viniyogaḥ:

अस्य श्री पञ्चाक्षरी महमंत्रस्य
 रुद्र देव ऋषि पङ्क्ति चन्दः
 श्री सदशिव देवत हं बीजं
 धं शक्ति मं कीलकं
 उदात्त स्वरः श्वेत वेरनम्
 श्री सदशिव प्रीत्यार्ते जपे विनियोगः

**Asya Śrī Pañcākṣarī Mahamantrasya
 Rudra Deva Ṛṣi Pañkti Candah
 Śrī Sadaśiva Devata Haṁ Bijaṁ
 Dhaṁ Śakti Maṁ Kīlakaṁ
 Udātta Svaraḥ Śveta Veranam
 Śrī Sadaśiva Prītyārte Jape Viniyogaḥ**

Kara Anga Nyasa:

Kara Nyāsaṁ

ॐकरेति अङ्गुष्ठभ्यम् नमः
 नंकरेति तर्जनीभ्यम् स्वाहा
 मंकरेति मध्यमभ्यम् वषट्
 शींकरेति अनामिकाभ्यम् हुं
 वंकरेति कनिष्ठाभ्यम् वौषट्
 यंकरेति कर तल कर पृष्ठभ्यम् फट्

Om̐kareti Aṅguṣṭhabhyam Namaḥ
Naṃkareti Tharjanībhyam Svāhā
Maṃkareti Madhyamabhyam Vaṣaṭ
Śiṃkareti Anāmikābhyam Huṃ
Vaṃkareti Kaniṣṭhākabhyam Vauṣaṭ
Yaṃkareti Kara Thala Kara Pr̥ṣṭhabhyam Phaṭ

Hand Ritual

Om̐kareti salutations by the thumb
Naṃkareti salutations by the second finger
Maṃkareti salutations by middle finger
Śiṃkareti salutations by the fourth finger
Vaṃkareti salutations by little finger
Yaṃkareti salutations by the palm and back of the palm

Aṅga Nyāsaṃ

ॐकरेति हृदयाय नमः
नंकरेति शिरसे स्वाहा
मंकरेति शिखायै वषट्
शींकरेति कवचाय हुं
वंकरेति नेत्रत्राय वौषट्
यंकरेति अस्त्राय फट्
भूर् भुव सुवर्-ॐ-इति-दिग्-बन्धः

Om̐kareti Hr̥dayāya Namaḥ
Naṃkareti Śirase Svāhā
Maṃkareti Śikhāyai Vaṣaṭ
Śiṃkareti Kavacāya Huṃ
Vaṃkareti Netratrāya Vauṣaṭ
Yaṃkareti Astrāya Phaṭ
Bhūr Bhuva Suvar-Om-Iti-Dig-Bandhaḥ

Limb Ritual

Om̐kareti salutations by the heart
Naṃkareti salutations by the head
Maṃkareti salutations by the hair
Śiṃkareti salutations to the armour
Vaṃkareti salutations to the three eyes
Yaṃkareti salutations to the weapon
Salutations to all the directions.

Dhyānam

(Meditation)

शान्तं काम पद्मासन-स्थं
शशिधर मकुतं पञ्चा-वक्त्रं त्रिनेत्रं ।
शूलं काम वज्रं च कद्गं ।
परशु मद्यदे दक्खभगे वहंतं ॥
नागं पशं च घण्टां ।
प्रलाय हुत वहं ।
शाङ्कुशे वमभगे ।
नानालङ्कार युक्तं स्फटिकं निभं ।
पार्वतीशं नमामि ॥

**Śāntaṃ Kāma Padmāsana-Sthaṃ
Śaśidhara Makutaṃ Pañcā-Vaktraṃ Trinetraṃ |
Śūlaṃ Kāma Vajraṃ Ca Kadgaṃ |
Paraśu Madyade Dakshabhage Vahantaṃ | |
Nāgaṃ Paśaṃ Ca Ghaṇṭhāṃ |
Pralāya Huta Vahaṃ |
Śāṅkuśe Vamabhage |
Nānālaṅkāra Yuktaṃ Sphaṭikamaṃ Nibhaṃ |
Pārvatīśaṃ Namāmi | |**

I meditate on Shiva, who is serene, sitting in the lotus position, adorned with a crown of moon rays, with five faces and three eyes, on the right side he holds a spear, a lightning bolt, a sword, a hatchet and shows the Abhaya Mudra (gesture that dispels fear).

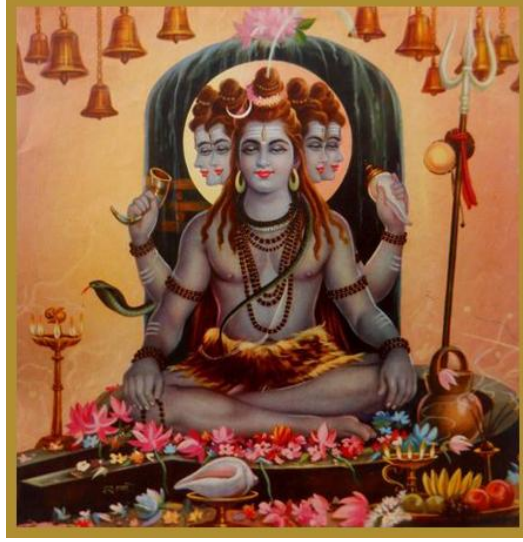
To the left of him he has a snake, a noose, a bell, a fire capable of destroying the universe and a hook. He is adorned with various gems, jewels and dresses. It looks like a shining crystal.

Obeisance to this great Shiva, consort of the goddess Parvati.

Manu:

ॐ नमः शिवाय । शिवाय नमः ॐ

Om Namaḥ Śivāya | Śivāya Namaḥ Om



Aghora Rudra Mantra

अस्य श्री अघोर रुद्र महामन्त्रस्य
 अघोर ऋषि अनुष्टुप् चन्दः
 श्री अघोर वक्त्र रुद्रोदेवत शीं बीजं
 यं शक्ति नमः कीलकं
 मम अभीष्ट सिद्ध्यार्ते जपे विनियोगः

**Asya Śrī Aghora Rudra Mahamantrasya
 Aghora Ṛṣi Anuṣṭup Candah
 Śrī Aghora Vaktra Rudrodevata Śiṃ Bijaṃ
 Yaṃ Śakti Namaḥ Kīlakam
 Mama Abhīṣṭa Siddhyārte Jape Viniyogaḥ**

Kara Aṅga Nyāsa:

Kara Nyāsaṃ

शां अङ्गुष्ठभ्यम् नमः
 शीं थर्जनीभ्यम् स्वाहा
 शूं मध्यमभ्यम् वषट्
 शें अनामिकाभ्यम् हुं
 शौं कनिष्ठाकभ्यम् वौषट्
 शः कर थल कर पृष्ठभ्यम् फट्

**Śāṃ Aṅguṣṭhabhyam Namaḥ
 Śiṃ Tharjanibhyam Svāhā
 Śūṃ Madhyamabhyam Vaṣaṭ
 Śaiṃ Anāmikābhyam Huṃ
 Śauṃ Kaniṣṭhākabhyam Vauṣaṭ
 Śaḥ Kara Thala Kara Prṣṭhabhyam Phaṭ**

Hand Ritual

Śāṃ salutations by the thumb
Śīṃ salutations by the second finger
Śūṃ salutations by middle finger
Śaiṃ salutations by the fourth finger
Śauṃ salutations by little finger
Śaḥ salutations by the palm and back of the palm

Aṅga Nyāsaṃ

शां हृदयाय नमः
शीं शिरसे स्वाहा
शूं शिखायै वषट्
शीं कवचाय हुं
शीं नेत्रत्राय वौषट्
शः अस्त्राय फट्
भूर् भुव सुवर्-ॐ-इति-दिग्-बन्धः

Śāṃ Hrdayāya Namaḥ
Śīṃ Śirase Svāhā
Śūṃ Śikhāyai Vaṣaṭ
Śaiṃ Kavacāya Huṃ
Śauṃ Netratrāya Vauṣaṭ
Śaḥ Astrāya Phaṭ
Bhūr Bhuva Suvar-Om-Iti-Dig-Bandhaḥ

Limb Ritual

Śāṃ salutations by the heart
Śīṃ salutations by the head
Śūṃ salutations by the hair
Śaiṃ salutations to the armour
Śauṃ salutations to the three eyes
Śaḥ salutations to the weapon
Salutations to all the directions.

Dhyānam

(Meditation)

काला-भ्राबह कारा-गैहि परशु धमरु-गौ खड्ग-केत च बानम् ।
पाशं-शूलं-कपालं दध-म-भय-दम् वीस्हन-स्यम् त्रिनेत्रम् ।
रक्त-कालाम्ब-रोहि रथम-घटित-गात्रो रु-रोग ग्रहा दीन् ।
खादन्नि श्थर्थाय भव मम वरदां चिन्तये-त्वा म-घोरम् ॥

**Kālā-Bhrābaha Kārā-Graihi Paraśu Dhamaru-Gau Khaḍga-Keta Ca Bānam |
Pāśaṃ-Śūlaṃ-Kapālaṃ Dadha-Ma-Bhaya-Dam Viśhāna-Syam Trinetram |
Rakta-Kālāmba-Rohi Rathama-Ghaṭita-Gātro Ru-Roga Grahā Dīn |
Khādanni Śthardhāya Bhava Mama Varadāṃ Cintaye-Tvā Ma-Ghoram | |**

I meditate on the terrible-looking Aghora Rudra, with three eyes and who in his hands holds an ax, a sword, the dhamaru tambourine, an arrow, a shell as horn, a noose, a spear and a skull.
I meditate on the one who is my benefactor, who is merciful and compassionate to the poor and the sick. Who takes away fears, worries and diseases.

Manu:

ॐ अघोरेभ्योऽथ घोरेभ्यो घोर घोर तरेभ्यः

सर्वेभ्यस् सर्व सर्वेभ्यो नमस्तेऽस्तु रुद्र रूपेभ्यः

**Oṃ Aghorebhyo'Tha Ghorebhyo Ghora Ghora Tarebhyah
Sarvebhyas Sarva Sarvebhyo Namaste'stu Rudra Rūpebhyah**

My salutations to those who are not terrible, to those who are terrible, and to those who are both terrible and not terrible.

Everywhere and always I bow to all Rudra forms.

N.B. The practitioner according to Dikṣā rules needs to conclude Panchakosha Vidhi:

जप **Japa** - chanting of mantras;

तर्पण **Tarpana** - offering food and nectar;

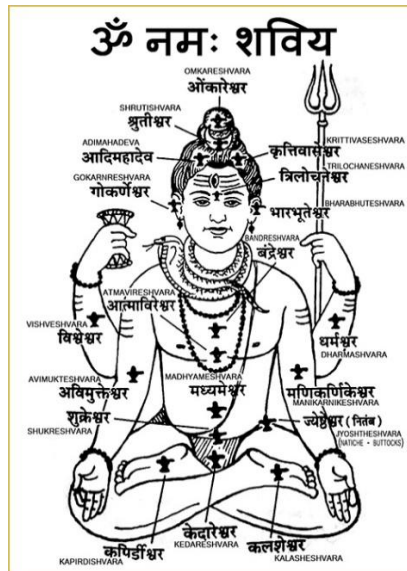
आभिषेक **Ābhiṣeka** - ritual bath;

मार्जन **Mārjana** - purification;

बलि **Bali** - supply of food in a saucer.

The Japa should be done with the Havan and not with the Mala, offering all sorts of perfume.

The offers for Mārjana are 10 limes and a coconut (naryal) or 10% of Ābhiṣeka; the upper part of a pumpkin; lime and a coconut (naryal).



After this Sadhana we will have the 25 "Super-mantras" each specializing in 25 achievements of life.

These mantras are gupta (secrets), only the guru can give instructions for their proper use and then only a few people have enough energy to ensuring their active. Here I omit the first part because without the loving guidance of the guru can become very dangerous. In tantra we walk a razor's edge, it is a direct and straight path, but a small mistake can prove fatal.

- **Sūrya Pañcākṣarī**

Through this mantra you can eliminate the enemy army through a receipt sword during the Havan.
Manu:

... हं नं मं मनाय नशि

... **Haṃ Naṃ Maṃ Manāya Naśi**

- **Satya Pañcākṣarī**

Through this mantra you can predict the future.
Manu:

... सं शिवाय नमः

... **Sam Śivāya Namaḥ**

- **Viśva Pañcākṣarī**

Through this mantra you can become invisible.
Manu:

... शिवाय नमः

... **Śivāya Namaḥ**

- **Aruṇa Pañcākṣarī**

Through this mantra you can lower or raise the ocean at will.
Manu:

... आं नमः शिवाय दा

... **Āṃ Namaḥ Śivāya Dā**

- **Garuda Pañcākṣarī**

Through this mantra you can eliminate or neutralize the poison.
Manu:

... अं आं नमः शिवाय

... **Aṃ Āṃ Namaḥ Śivāya**

- **Gaṇa Pañcākṣarī**

Through this mantra you can to land an elephant (not to kill it).
Manu:

... लोकाय नमः शिवाय

... **Lokāya Namaḥ Śivāya**

- **Bhrahmarī Pañcākṣarī**

Through this mantra you can freeze or isolate any fluid.

Manu:

... मवाय शिवाय नमः

... **Mavāya Śivāya Namaḥ**

- **Saṅgrāma Pañcākṣarī**

Through this mantra you can freeze the battle (war).

Manu:

... हर्ष शिव शिव ॐ

... **Harṣa Śiva Śiva Oṃ**

- **Divyātma Pañcākṣarī**

Through this mantra you can pacify anyone with a great anger, men or animals.

Manu:

... वं सं मं शिवाय ॐ

... **Vaṃ Saṃ Maṃ Śivāya Oṃ**

- **Gauṇa Pañcākṣarī**

Through this mantra you can be victorious on the three Gunas.

Manu:

... हं सोहं नशि वाय ॐ

... **Haṃ Sohaṃ Naśi Vāya Oṃ**

- **Śarajanma Pañcākṣarī**

Through this mantra you can conquer a very powerful animal power. This is gained through the energy of Sharabha, the incarnation of Shiva that has pacified Narasimha, the fierce man-lion, avatar of Vishnu.

Manu:

... ॐ शिवाय नमः ॐ शिवाय नमः

... **Oṃ Śivāya Namaḥ Oṃ Śivāya Namaḥ**

- **Śarabha Pañcākṣarī**

Through this mantra you can make appear Sharabha (Shiva) who can give you the shakti (power) to go in Patala (underground realms) without being recognized.

Manu:

... खर्षे शिवाय नमः ॐ

... **Khphreṃ Śivāya Namaḥ Oṃ**

- **Gandharva Pañcākṣarī**

Through this mantra you can get Gnanasiddhi, i.e. to become like Gandharvas (celestial beings, the musicians of the gods).

Manu:

... ॐ शिवाय नमः

... **Oṃ Śivāya Namaḥ**

- **Vidyādhara Pañcākṣarī**

Through this mantra you can have the Darshan (vision) of Devalokas (the world of the Gods).

Manu:

... मं ॐ शिं वं यं

... **Maṃ Oṃ Śiṃ Vaṃ Yaṃ**

- **Sandhāna Pañcākṣarī**

Through this mantra you can be victorious over yourself (on your ego, on the various obstacles to spiritual life).

Manu:

... मम मम शिवाय नमः

... **Mama Mama Śivāya Namaḥ**

Srṣṭi Pañcākṣarī

Through this mantra you can reach the completeness, the totality of oneself.

Manu:

नम ॐ शिवाय

... मं ॐ शिं वं यं

Nama Oṃ Śivāya

... **Maṃ Oṃ Śiṃ Vaṃ Yaṃ**

Samhara Pañcākṣarī

Through this mantra you can kill any enemy, whatever. For use only in accordance with the Dharma.

Manu:

... ॐ शिव शिव ॐ

... **Oṃ Śiva Śiva Oṃ**

Citra Pañcākṣarī

Through this mantra you can preserve the trees underground after a destruction or a cataclysm.

Manu:

... क्षम क्षम ॐ शि-वा-य न-मः

... **Kṣama Kṣama Oṃ Śi-Vā-Ya Na-Ma-Ḥ**

Vagni Pañcākṣarī

This mantra contains within itself all the elements unless the ether.

With this Vidya you can do Agni Stambhana.

Manu:

... शिवाय नमः

रररा शिं वं यं नं मः

... **Śivāya Namaḥ**

Rararā Śiṃ Vaṃ Yaṃ Naṃ Maḥṃ

Vṛṣṭi Pañcākṣarī

Through this mantra you can make it rain.

Manu:

... शिवाय शिवाय वशात् वशात्

... Śivāya Śivāya Vaśāt Vaśāt

Parjanya Pañcākṣarī

Through this mantra you can become like Parjanya, the rain god, brother of Varuna.

Manu:

... श्रिं शिं वं यं नं मःं

... श्रिग्नं शिग्नं वग्नं यग्नं नग्नं मःग्नं

... Śrīm Śīm Vam Yam Nam Maḥm

... Śrign Śign Vagn Yagn Nagn Maḥgn

Taraṇi Pañcākṣarī

Through this mantra you can divide waters (like Moses in the Red Sea)

Manu:

... हं सहं शिवाय नमः

... Haṁ Sahaṁ Śivāya Namaḥ

Yāna Pañcākṣarī

Through this mantra you can stop any object that flies.

Manu:

... ह्रीं शिव शिव ह्रीं ॐ नमः

... Hrīm Śiva Śiva Hrīm Om Namaḥ

Siddhiprada Pañcākṣarī

Along with other mantra you may have quickly a specific power.

Manu:

... हं हं शिवाय नमः

... Haṁ Haṁ Śivāya Namaḥ

Yakṣa Pañcākṣarī

Through this mantra you can control a Yaksha or a Yakshini.

Manu:

... जिं जिं शिवाय नमः

... Jiṁ Jiṁ Śivāya Namaḥ

N.B. Without the specific name the mantra will not work, that is, without putting the name of the person or thing on which we want the mantra take effect the mantra will not be activated. However, without having first realized that mantra through the guru, the mantra will have no effect.

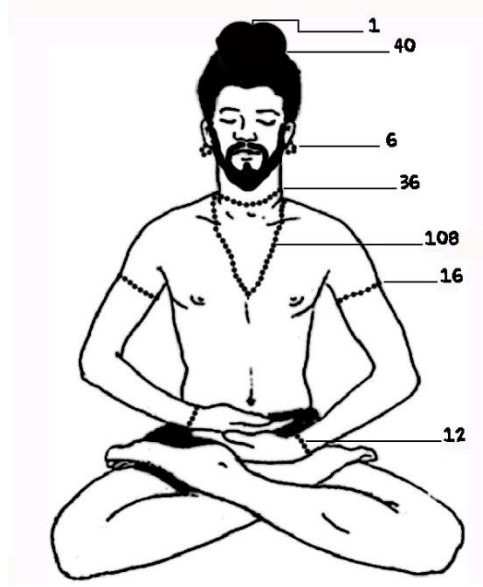
RUDRAKSHA



Rudraksha in Sanskrit means "Shiva's Eyes", it is a seed used to compose the *mālā*, a rosary of 108 beads for meditation. This seed can have different 'faces' (mukhi), any number of faces is associated with a particular deity and has a mantra to be activated.

MUKHI	DEVATA	MANTRA	
1	Shiva	ॐ ह्रीं नमः	om hrīm namaḥ
2	Ardhanarishvar or Īśa, the Lord of Devas	ॐ नमः	om namaḥ
3	Agni	ॐ क्लीं नमः	om klīm namaḥ
4	Brahma - Brihaspati	ॐ ह्रीं नमः	om hrīm namaḥ
5	Kalagni Rudra	ॐ ह्रीं नमः	om hrīm namaḥ
6	Kartikeya	ॐ ह्रीं हूं नमः	om hrīm hūṃ namaḥ
7	Sapta Matae - Sapta Rishi Lakshmi - Anāṅga	ॐ हूं नमः	om hūṃ namaḥ
8	Batuk Bhairava - Ganesh	ॐ हूं नमः	om hūṃ namaḥ
9	Durga - Bhairava	ॐ ह्रीं हूं नमः	om hrīm hūṃ namaḥ
10	Vishnu - Krishna	ॐ ह्रीं नमः	om hrīm namaḥ
11	Rudra - Indra	ॐ ह्रीं हूं नमः	om hrīm hūṃ namaḥ
12	Barah Aditya - Surya	ॐ क्रौं क्षौं रौं नमः	om krauṃ kṣauṃ rauṃ namaḥ
13	Kartikeya - Indra - Vishvedeva	ॐ ह्रीं नमः	om hrīm namaḥ
14	Hanuman - Shiva	ॐ नमः	om namaḥ
15	Pashupatinath Shiva	ॐ ह्रीं नमः	om hrīm namaḥ
16	Mahamrityunjaya Shiva	ॐ ह्रीं हूं नमः	om hrīm hūṃ namaḥ
17	Katyayani Devi	ॐ ह्रीं हूं हूं नमः	om hrīm hūṃ hūṃ namaḥ
18	Bhumi Devi	ॐ ह्रीं हूं एकत्व रूपे हूं ह्रीं ॐ	om hrīm hūṃ ekatva rūpe hūṃ hrīm om
19	Narayana	ॐ ह्रीं हूं नमः	om hrīm hūṃ namaḥ
20	Brahma	ॐ ह्रीं ह्रीं हूं हूं ब्रह्माने नमः	om hrīm hrīm hūṃ hūṃ brahmāne namaḥ
21	Kubera	ॐ ह्रीं हूं शिवमित्राये नमः	om hrīm hūṃ śivamitrāye namaḥ

He who holds thirty-two Rudrākṣa beads on his neck, forty on his head, six on each ear (12 on two ears), twenty-four beads on two hands (twelve on each hand) thirty-two beads on two arms (sixteen on each), one bead on each eye and one bead on the hair on the crown, and one hundred and eight beads on the breast, (251 in all) becomes himself Mahā Deva. (Śrīmad Devī Bhāgavatam)



There are several ways to wear Rudrākṣa, there is not a single rule. Shiva in the Shiva Purana (1 chap. 25 verses 24-39) thus enumerates the Rudrākṣa to be worn on the various parts of the body: "The wearing of Rudrākṣa is spoken of as conducive to the destruction of great sins. If eleven hundred Rudrākṣas are worn on the person, the man assumes the form of Rudra. Even in hundreds of years it is impossible to describe adequately the benefit derived by wearing eleven hundred and fifty Rudrākṣas.

A devout man shall make a coronet consisting of five hundred and fifty Rudrākṣas.

A person of pious nature shall make three circular strings in the manner of the sacred thread, each having three hundred and sixty beads.

O Maheśvarī, three Rudrākṣas must be worn on the tuft and six in each of the ears right and left.

Hundred and one Rudrākṣas shall be worn round the neck; eleven Rudrākṣas shall be worn round each of the arms, elbows and wrists. Devotees of Śiva shall have three Rudrākṣas in the sacred thread and round the hips five Rudrākṣas shall be tied.

O Parameśvarī, the person by whom so many Rudrākṣas are worn is worthy of being bowed to and adored by all like Maheśa.

Such a person while in contemplation shall be duly seated and addressed "O Śiva". Seeing him, every one is freed from sins.

This is the rule regarding eleven hundred Rudrākṣas. If so many are not available, another auspicious procedure I mention to you.

One Rudrākṣa shall be worn on the tuft, thirty on the head, fifty round the neck; sixteen in each of the arms; twelve round each of the wrists; five hundred on the shoulders, and three strings each having hundred and eight in the manner of the sacred thread. He who wears in all a thousand Rudrākṣas and is of firm resolve in performing rites is bowed to by all Devas like Rudra himself.

One Rudrākṣa shall be worn on the tuft, forty on the forehead, thirty-two round the neck; hundred and eight over the chest; six in each of the ears; sixteen round each of the arms; O lord of sages, according to the measurement of the forearms, twelve or twice that number shall be worn there. A person who wears so many, out of love, is a great devotee of Śiva. He shall be worshipped like Śiva. He is worthy of being always honored by all."

Pran Prathistha ceremony for Rudraksha

Procedure to infuse life into Rudraksha Mala

Chant Gayatri Mantra 3 times

Om Bhūrbhuvahsvah Tatsaviturvareṇyaṃ

Bhargo Devasya Dhīmahi Dhiyo Yo Nah Pracodayāt Om

Chant Surya Mantra 3 times

Om Bhū Om Bhuvah Om Svaha Om Maha Om Janaha Om Tapaha Om Satyam

Repeat and touch right eye, left eye and forehead after each mantra

Om Apo Jyothi

Raso Amritam

Brahma Bhū Bhuvah Svarom

Chant Mahamrityunjaya Mantra 5 times and offer rice to a plate before Rudraksha after each round

Om Haum Jūm Sah, Om Bhūr Bhuvah Svah

Om Triyambakaṃ Yajāmahe Sugandhiṃ Puṣṭivardhanaṃ

Urvārukamiva Bandhanān Mṛtyormokṣiya Māmṛtāt

Om Svah Bhuvah Bhūr Om Sah Jūm Haum Om

Chant Beeja Mantra 108 times

Om Namaḥ Śivāya

Om Hrīṃ Namaḥ

Om Namaḥ

Om Klīm Namaḥ

Om Hrīṃ Namaḥ

Om Hrīṃ Huṃ Namaḥ

Om Hum Namaḥ

Om Krom Srom Rom Namaḥ

Bow or supplicate, then chant this last prayer:

Om pūrṇamadaḥ pūrṇamidaṃ pūrṇātpurṇamudacyate

Pūrṇaśya Pūrṇamādāya Pūrṇamevāvaśiṣyate

This is the procedure used in the Vedas by Brahmana, Siddha, and Asura to obtain blessings from Lord Shiva.

Various types of Mala

Rudraksha Mala

Very effective and used in all types of rituals. If any particular Mala is not available, a Rudraksha Mala can be used without any hesitation with the exception of mantras for the purpose of killing (Maran) and Yakshini Siddhi. So it is considered the best of all rosaries.

Mantra:

ॐ अहं श्रीं ह्रीं रुं रुद्राक्षमालिनी शुद्ध भव स्वाहा

om ah śrīm hrīm ruṃ rudrākṣamālīnī śuddha bhava svāhā

Quartz Mala (Sphatik or Crystal)

It is the best Mala to recite the Mantras of Durga and Mahalakshmi. If you wear it, it peaceful and calm your mind, it helps to cure insomnia, headaches, and relieves the mind from stress and tension. It is associated with Shiva, the planet Saturn and the planet Venus.

Mantra:

ॐ अहं हं हं अर्कमाले हं स्वाहा

om ah hram hram arkamāle hram svāhā

Black Agate Mala (Kali Hakik Mala)

Agate is a semi-precious opaque stone that is found in many colors. These stones can be used instead of precious stones with the same results. Agate is a symbol of success, courage and protection.

Kali Hakik Mala is associated with Kali, Dhumavati and Bhairav and used in their respective tantric rituals. It induces spiritual inspiration. It is also used to pacify the negative effects of the Planet Saturn or to help strengthen the planet in the horoscope.

Bone Mala (or skull-shaped pearls)

Associated with Kali, Durga and Shiva, used in the rituals of Vamachara Tantra and also widely used in Tibetan Buddhism. The skull-shaped pearls are reminiscent of the skull necklace wearing the Goddess Kali which symbolizes liberation from the cycle of life and death, knowledge and wisdom. The bone reminds us of impermanence, suffering and changes in life, is a constant reminder of the awareness of death and helps us to concentrate on living the present moment.

Mantra:

ह्रीं श्रीं क्लीं हं सौः मुण्डमाले प्रीं स्त्रीं हसौः स्वाहा

hrīm śrīm klīm hram sauḥ muṇḍamāle prīm strīm hsauḥ svāhā

Haldi Mala (turmeric)

It consists of turmeric bulbs, considered one of the most purifying herbs in Ayurveda. The Turmeric Mala is used to perform Anusthan (special prayers) and destroy enemies and achieve success in lawsuits. The one who wears this Mala acquires spiritual powers and attains peace of mind, frees himself from anxiety, depression and tension. This Mala is particularly used to worship Devi Bagalamukhi and the planet Jupiter.

Mala of Lotus seeds (Kamal Gatta Mala)

This Mala made of lotus seeds is used to recite mantras of Goddess Lakshmi.

Lotus seeds are also offered during prayer rituals. Devotees of the Goddess often wear this Mala around their necks.

Mantra:

ॐ प्रीं ॐ पद्म अक्षमालिनी हसौः स्वाहा

om prīm om padma akṣamālīnī hsauḥ svāhā

Putra Jeeva Mala

Putra Jeeva Mala is made using 108 seeds of the Putrajeeva tree, it is also known as Putra Prapti Mala. The Putrajeeva tree is known to have medicinal, mystical and sattvic properties related to conception. Making Japa Mala with the mantras of Jupiter, the Sun or Santan Gopal is considered an aid to conceive a child.

Sandalwood Mala

Mala made of sandalwood is used for peace and to enhance worship rituals. It is associated with Ganesh. Helps meditation by encouraging tranquility.

Sandalwood is traditionally considered one of the purest substances and is also used for its medicinal properties.

The sandalwood garland is excellent for welcoming and honoring guests.

Red Sandalwood Mala

The Red Sandal is the representation of Brahma and Gayatri. The red sandal Mala calms the Pitta Dosha and helps to conquer the senses. It is said that it magnetizes positive vibrations and makes people mentally strong.

Red sandalwood is an excellent medicine, is used to treat digestive tract problems, fluid retention and cough, is recommended for headaches, improves focus and concentration.

Mala of Silver Pearls

To satisfy any sacred and virtuous goal, the Silver Pearls Mala is the most effective. It is associated with the Moon and the Goddess Parvati.

Mala of Golden Pearls

Gold is a symbol of spirituality and development. It can be worn to inspire patience in understanding others and ourselves. It is associated with the Sun and the Goddess Bhuvaneshvari.

Mantra:

ॐ श्रीं त्रीं ऐं क्लीं सौः सुवर्णमाले सौः

om śrīm trīm aiṃ klīm sauḥ suvarṇamāle sauḥ

Ruby Mala

Rubies are a symbol of devotion and love. An excellent stone as protection. Rubies are considered extremely powerful for healing the chakras and for promoting health, wealth and wisdom.

Mantra:

ॐ त्रों धुं मनिमाले मनोहरे स्वाहा

om troṃ dhuṃ manimāle manohare svāhā

Pearl Mala

In many ancient cultures, pearls were symbols of the Mother Goddess. Even today pearls are associated with the cult of the Devi, especially when performing the Japa Mala of Sarasvati and Bala. The pearl Mala is also used to sing the name of Vishnu and all its incarnations and to pacify the negative effects of the Moon.

Wearing a Mala of pearls has a refreshing effect on the mind and body, develops a positive aura, and gives emotional strength.

Mantra:

ॐ ह्रीं ह्रीं ॐ मुक्तमालिनी श्रीं श्रीं स्वाहा

om hrīm hrīm om muktamālīnī śrīm śrīm svāhā

Mala of Dharba Grass Root

The Mala, derived from the roots of the Dharba herb, is used for all sacred and virtuous activities. ([Dharba Grass](#))

Tulsi wood Mala

This Mala is considered the best to worship Vishnu, Rama and Krishna. According to Ayurveda, it is very useful for treating diseases related to the throat and is used as Kanti (tight necklace to the throat). It is also used for body purification.

Mantra:

ॐ श्रीं ॐ स्त्रिं तुलसि वैष्णवी वौषट् स्वाहा

om śrīm om strīm tulasi vaiṣṇavī vauṣaṭ svāhā

Mala of Gunja seeds

The seeds can be red, black or white. They are associated with the Goddess Radha, so Krishna often wears a garland of Gunja seeds.

One can achieve the highest perfection of bhakti by worshiping Krishna and Radha with this Mala.

Mala of rose wood

The rose wood Mala is associated with the heart chakra, imparting compassion and love to the wearer. The energy of rosewood is mainly feminine and focused on health and spiritual beauty.

Conch Mala

The conch is the symbol of truth of Dharma. Conch Mala is used for special tantric rituals. It is said that black magic does not work on a person wearing conch shell mala.

Mantra:

ॐ श्रीं श्रीं ॐ शन्खिनी ॐ श्रीं ॐ

om śrīm śrīm om śankhinī om śrīm om

Vaijayanti Mala

This Mala is loved by both Vishnu and Krishna. Ancient texts narrate that Krishna made a Mala for Radha from these seeds, as did Rama for Sita. Vishnu gave this Mala to Skanda when he appointed him commander-in-chief to increase his strength. Vaijayanti is used for Vashikaran (attraction) and Devi Siddhi (meditation) as this seed comes from the forests of Braj where the Gods love eternally. It balance all the doshas.

Coral Mala

It is used in the sadhana and worship of Lord Ganesh, Hanuman and planet Mars. It is also useful for people who are subject to anemic conditions.

Mala of Amber

It is recommended for blood related diseases.

Navratna Mala

This is used to obtain energy from the nine planets. There are nine precious stones corresponding to the nine planets it contains. Brings luck when it is worn.

TANTRA

The term ***tantra*** can assume different meanings and trying to define it is not easy. It can mean "plot" or "net", but can be also synonymous of "doctrine" or "ritual". The word *tantra* draws origin from the sanscrit root ***tan*** that means expansion and ***tra*** that means liberation. *Tantra* therefore is a whole of millenary practices to the amplification of the awareness, it is the systematic use of body and mind as physical instrument for the spiritual realization, a practical way to liberation. The body and the mind are governed by the three *gunas*: *sattva*, *rajas* and *tamas* (virtue, passion, ignorance). They are the principal tools of the nature (*Prakriti*) to maintain the soul chained to the cycle of birth and death through the inexorable law of the karma.

In the [Mahanirvana Tantra](#) and in the [Vijñana Bhairava Tantra](#), *Shiva* exposes the various techniques of meditation to *Parvati*, to be able to go over these influences of the nature and rise to an ampler awareness of themselves, that is the basic condition to be able to win the cycle of birth and death. These techniques are among the most disparated: from simple tricks and shortcuts for the final liberation, to the forms of meditation tied to the daily actions; from the mantras and rites of purification to the eternal *Dharma* (truth).

The Aghori *sadhana* seems to be circumscribed to the tantric practice; actually it is ampler and also include various forms of the Yoga and different meditations coming from different schools.

[Kishan Das](#) says that among the Aghoris is spread the use of the anatomy as meditative practice and as study of the human body, a rather unique practice among the *sadhus*. It also says that muslim prayers are included among his more used *mantras*. The purifications (*kriya*) proper of yoga, as also *Hatha Yoga* make part of the tantric and Aghori practice.

As [Datratreya](#) tells in his [Avadhut Gita](#), everything can be a vehicle to reach the awareness of the Supreme one and of the Supreme one that is in us ; that's why the Aghoris don't have limits in the search of new practices for the spiritual realization.

Since the late sixties Tantra has begun to have a growing reputation in the West, but the aspect that has developed more and more has been followed is that on the use of some sexual practices. It is appropriate to clarify how these practices, mostly kept secret, are only a small part of what is tantric sadhana. Indeed, it can be said that few are those who have access to such knowledge, which are usually handed down from guru to disciple. When the sadhaka reaches a higher stage of consciousness, through the control of vital energy it becomes possible to also use sex to promote spiritual growth. We are talking about practices like the Chakra Sadhana in which sadhaks and their consorts unite to reach the experience of Divine Bliss. Here the body becomes divine and the union becomes cosmic. These are secret rituals where the alchemical transformation gradually takes place from the gross to the subtle, from the material to the spiritual level.

Even the very idea of studying Tantra in my opinion is wrong, practice is study, direct personal experience is here the only means to achieve liberation. In Tantra we are also dealing with symbols and magic. Symbols and images are explored, observed, entering their true meaning so that this begins to reveal itself more and more fully. You see the world in terms of energy. These energies are used to raise one's vital energy to unite with the absolute.

[Mahanirvana Tantra](#) - [Vijñana Bhairava Tantra](#) - [Shakti and Shakta](#)
[Introduction to Tantra Sastra](#) - [The Serpent Power](#)
[Nasadiya Sukta](#) - [Shiva Sutra](#) - [Spandakarika](#) - [Tantraloka](#) - [Yoni Tantra](#)
[Gupta Sadhana Tantra](#) - [Akulavira Tantra](#)

Meditations

Meditation on Chakras

Sit back, relax every muscle in your body.

Visualize the chakras using the image on your monitor, or close your eyes and visualize internally.



Let us now concentrate on the Muladhara Chakra, located at the base of the spine, and imagine a closed flower that slowly opens. The center is yellow and has four red petals.

Now focused on the open flower within us repeat the mantra LAM.

Visualize now the flower slowly closes.



Let us now concentrate on Swadhisthana Chakra, above the genitals, here we imagine a closed flower that slowly opens. The center has the color of the water and has six petals of red vermilion.

Now focused on the open flower within us repeat the mantra VAM.

Visualize now the flower slowly closes.



Let us now concentrate on Manipura chakra, the base of the stomach, here we imagine a closed flower that slowly opens. The center is red and has ten blue petals.

Now focused on the open flower within us repeat the mantra RAM.

Visualize now the flower slowly closes.



Let us now concentrate on Anahata Chakra, the heart, imagine a closed flower that slowly opens. The center is gray smoke and has twelve red petals.

Concentrate on the open flower within us repeat the mantra YAM.

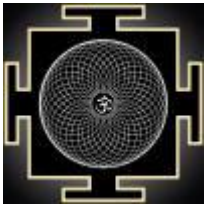
Visualize now the flower slowly closes.



Let us now concentrate on Vishuddha Chakra, throat, again imagine a closed flower that slowly opens. The center of the flower is blue and has sixteen petals blue. Concentrate on the open flower within us repeat the mantra HAM. Visualize now the flower slowly closes.



Let us now concentrate on Ajña chakra between the eyebrows, and here we imagine a closed flower that slowly opens. A flower that has only two petals, the center and the petals are white. The more the flower opens and the more becomes shiny. When the flower is fully open will look like a light- flower. Concentrate on the open flower within us repeat the mantra OM. Visualize now the flower slowly closes.

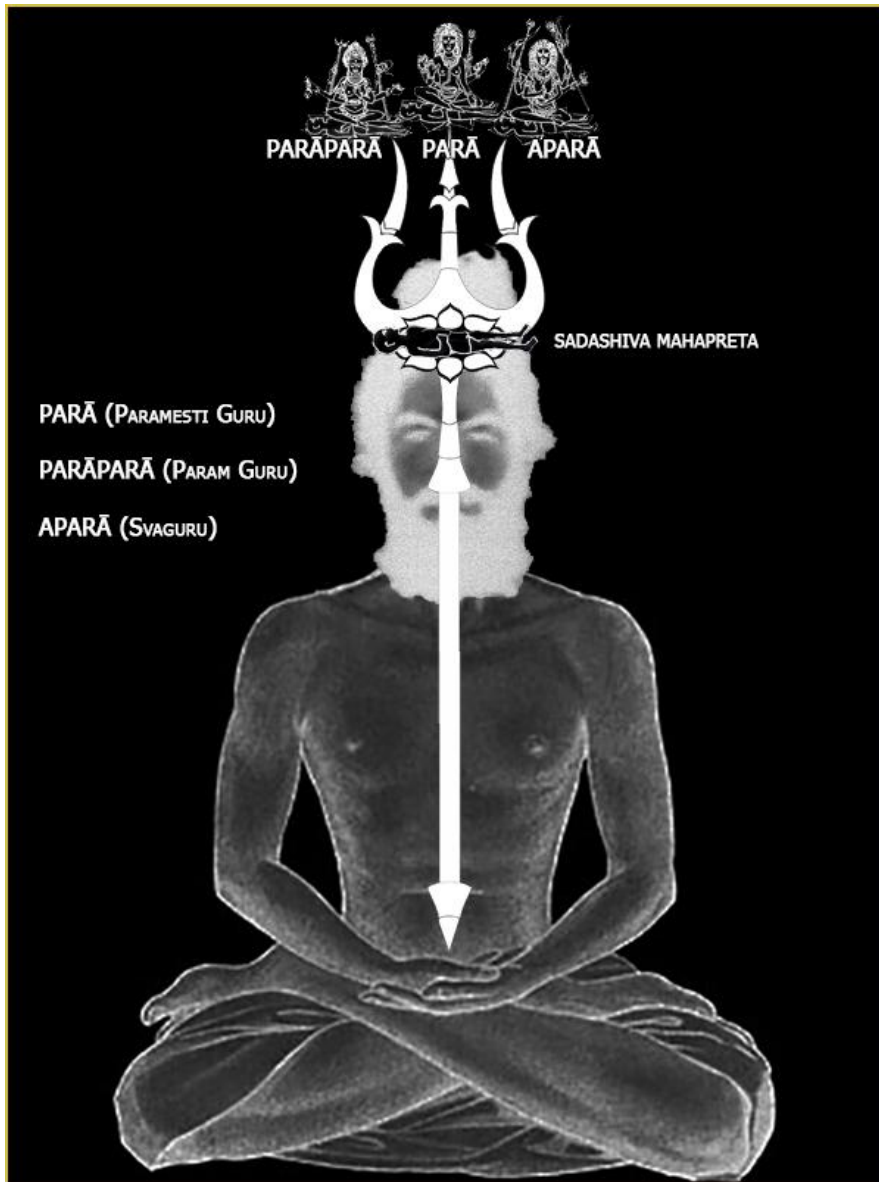


Let us now concentrate on the Sahasrara Chakra, on top of the head, imagine a closed flower that slowly opens. is a multi-colored flower that has a thousand petals. Concentrate on the open flower hear the sound of our breathing. Visualize now the flower slowly closes.

MEDITATION: Chakras and Elements

Sit comfortably in your usual a meditative pose.
 Start from the root chakra, Muladhara and visualize the Earth element.
 See it dissolving in the element of the sacral chakra, the Water.
 Visualize the water consumed by the fire of the solar plexus chakra, Manipura.
 The fire is extinguished in air, the element of the heart chakra, Anahata.
 The air becomes ether in the throat chakra, Vishuddha.
 The ether is absorbed into the third eye chakra and is transmuted into Light.
 Finally, the light dissolves into Universal Mind or Infinite Consciousness of Sahasrara Chakra.

Inner Adoration



Visualize the path of the vital breath within one's own body, imagining that from the navel of Sadashiva three rays are born, on which we will find the three Goddesses: Parā, who is on Bhairava Sadbhāva; Parāparā standing on Ratishekhara Bhairava; Aparā standing on Navātma Bhairava. The three Goddesses are also associated with the succession of gurus (Parampara).

Breathing exercises and Pranayama

EXERCISE OF BREATH

Inhale and gently press your thumb and forefinger on the eyes, the pressure lasts throughout inspiration. Exhale deeply slowly decrease the pressure. It slows the heart rate, decreases anxiety.

EXERCISE OF BREATH

Focus on dimple of the neck, inhaling, holding the breath to push the chin toward the neck. Exhale and release the pressure. You have the same effects of exercise above. These two exercises are excellent for crisis tachycardia.

BREATHING OF THE BEE (BHRAMARI PRANAYAMA)

Breathe deeply focusing on the throat. Both inhaling and exhaling make a buzz between the nose and throat like that of a bee.

CONTRARY BREATHING (VILOMA PRANAYAMA)

Exhale completely through the nostrils. Inhaling and retain the air for a few seconds. Inhale and holdand so on up to completely fill the lungs. Hold breath as much as possible. Exhale slowly and deeply uttering the sound "ooh". Repeat several times.

BREATHING OF THE SUN (SURYA PRANAYAMA)

Close the left nostril, using your hand, inhale with the other nostril.

BREATHING OF THE MOON (CHANDRA PRANAYAMA)

Close the right nostril and inhale.

BREATHING OF THE SUN AND THE MOON (SURYA CHANDRA PRANAYAMA)

Close the left nostril, inhale. Close the right nostril, exhale and inhale. Close the left nostril, exhale and inhale ... and so on. Repeat for 5 minutes.

DRUM BREATHING (MRIDANGA PRANAYAMA)

Breathe deeply beating the chest with the fingers. Purifies the bronchi and lungs, good for smokers. Stimulates Anahata Chakra.

INTERRUPTED BREATHING (VILOMA PRANAYAMA)

Interrupt breathing as when you cry. Start inhaling with 7 pauses and then exhaling with 7 pauses (but you can also start with 5 or more pauses), then decreased: 6/6 - 5/5 - 4/4 - 3/3 - 2/2, end up with a slow, deep breathing. Repeat several times.

MEDITATION ON LISTENING TO THE OWN BREATH

Simply listen to your own breath. It may adopt abdominal breathing.

COMPLETE YOGIC BREATHING

Perform abdominal, thoracic and clavicular (throat) breathings, bringing your hands on the abdomen, chest and throat.

Abdominal breathing: inhaling inflates the abdomen, exhaling relaxes

Chest breathing: inhaling inflates the chest, exhaling relaxes.

Clavicular breathing: high breathing, of gluttony, as you inhale chest and belly do not swell.

BREATHING OF THE LIGHT OF THE SKULL (KAPALABHATI)

Inhale slowly. Exhale suddenly. Perform for a few minutes. Finished the exercise perform a slow, deep complete yogic breathing.

IRREGULAR BREATHING (VILOMA PRANAYAMA)

Inhale from the mouth uttering the sound hoo. Exhale little air and hold your breath for a second. Continue exhaling always emitting little air and holding the breath for a second. Go on until complete emptying of the lungs. Repeat several times. Decreases the pressure.

BREATHINGS ON CHAKRAS

Starting from [Muladhara Chakra](#), inhale deeply concentrating on the chakra, exhale uttering the mantra of the chakra in question. 5 breaths and then switch to the higher chakras.

BREATHING EXERCISE ON KUNDALINI

Imagine Kundalini as a heat, a fire that goes through all the chakras. Breathing in goes up, breathing out goes down.

Vipassana

Vipassana is a traditional and ancient Buddhist meditation really interesting, where there's plenty to do... just to sit quietly, doing nothing and watch the breath. Vipassana meditation aims to develop full awareness of all sensory and mental stimuli, in order to capture their real nature. It is traditionally defined as a meditation of "inner perception" in the sense that simply slowing each activity and by sitting in meditation we create a space in which we can have intuitions about who we are, and where we can get to know us more deeply, more intimately. The body and mind are the field in which it is possible to find out, with a careful vision, the truth.

Contemplation of the body

Breath awareness

Awareness of body positions

Awareness of the actions of the body

Awareness of body parts

Awareness of the elements

Contemplation of feelings

Contemplation of the mind

Contemplation of mental objects

Centering Meditation

Put a candle or a small flame in front of you.

First stage: 15 minutes

Seated in an easy position with eyes closed and lips together. inhale slowly, stop for a moment and then exhaling the sound MMM. Take a longer break before inspiration. The internal vibration that will be created will shake our subtlest energies.

Second stage: 15 minutes

Sit down with narrowed eyes and observe the flame set before. Continue with regular and slow breathing. This will center our energies awakened.

Third stage: 15 minutes

Lie on your back, close your eyes and relax with a slow and regular breathing. Relax every muscle and every part of the body, starting from the feet to get to the head.

Then visualize the breath as a heat source that starts from the center of the root and get to the top of the head. View its warm colors. Gradually see the breath becomes an increasingly hot and bright light. When the light reaches the top of the head visualize this light expanding beyond the body.

Self-healing Meditation

All the meditations have in them the potential to heal our bodies and our minds. Relaxing the body-mind system and fostering the creation of positive thoughts, you can remove the emotional blocks that hinder the flow of energy, freeing the body and mind from the negative influences of such blocks, which are often the cause of disease.

Self-healing Meditation

Relax with a slow, deep breathing.

View all parts of your body as hit by a healer light that warms and balances the concerned part.

Awakening of the heart - give and receive

If we do not love, life has no meaning; When you really love, the ego disappears. When the ego disappears we open our being to the All, the One. For this reason, the path of the heart is a prime way that can lead us directly to higher states of consciousness.

This simple meditation joins the breath to the gestures of giving and receiving so awakening the heart and accepting with simplicity and love what happens.

Inspiring bring your hands to the heart.

Exhaling extend your arms outward.

Active Meditations

Many cultures have traditions of meditative movements or sacred dance: from shamanism to Tantra, from Sufi to Gurdjieff, from Qigong to the techniques developed in Buddhism, etc. Through active meditations we become mindful of our experience while acting. The mind can be detached automatically from the incessant flow of thoughts because it is concentrated in the observation of bodily sensations that are perceived at that exact moment. Managing to maintain this awareness, you can even go beyond the observer, reaching the state of non-duality. Any action can become a meditation.

Osho Active Meditations

Dynamic Meditation

First stage: 10 minutes

Breathe chaotically through the nose, concentrating always on exhalation. The body will take care of the inhalation. Do this as fast and as hard as you can more and more - until you literally become the breathing. Use your entire body to push the air out, as if you were a bellows.

Second stage: 10 minutes

Explode! Express everything that needs to be thrown out. Become totally crazy. Shout, cry, jump, shake, dance, sing, laugh. Hold nothing back; keep the whole body in motion. A little acting often helps to start. Do not allow your mind to interfere with what is happening. Be total, be whole hearted; be careful, aware of what is happening to you.

Third stage: 10 minutes

With raised arms, jump up and down shouting the mantra Hoo! Hoo! Hoo! as deeply as possible, allowing the sound to come from the bottom of the belly. Landing from the jump with the entire sole of the foot and let the sound deeply affects your sexual center. Give all you have; go dead.

Fourth stage: 15 minutes

Stop! Stop wherever you are, at any location you are. Do not move the body for any reason. A cough, a movement - anything will dissipate the energy flow and the effort will be in vain. Remain completely still, being a witness to everything that happens.

Fifth Stage: 15 minutes

Celebrate with dance, expressing your gratitude towards existence. Bring this happiness with you all day.

Kundalini

This meditation, "sister" of the Dynamic, finds its best if done at sunset or late afternoon. Totally immerse yourself in the shaking and dancing during the first two stages helps loosen one's being hard as rocks, at any point in the flow of energy has been suppressed and blocked. Then that energy can flow, dance and be transformed into joy and bliss.

The last two stages allow all of this energy to slide vertically, to move upwards in the silence. An extremely effective way to be loose and to relax, letting yourself go at the end of the day.

Instructions:

First Stage: 15 minutes

Be loose and let the whole body shake. Look up the energy from the feet upwards. Let go of every single part and become the shaking. The eyes can be open or closed.

Second Stage: 15 minutes

Dance - just as you like, and let the whole body move as it wishes. The eyes can be open or closed.

Third Stage: 15 minutes

Close your eyes and be still, sitting or standing, observe like a witness whatever's going on inside and outside of you.

Fourth Stage: 15 minutes

Keeping your eyes closed, lie down and be still.

Mandala

This is another powerful technique that creates a circle of energy, resulting in a natural centering. There are four stages of 15 minutes each.

First Stage: 15 minutes

With open eyes run on the spot, starting slowly and gradually, getting faster and faster. Bring your knees up as high as possible. Breathing deeply and evenly will move the energy within. Forget the mind and forget the body. Keep going.

Second Stage: 15 minutes

Sit with your eyes closed and mouth open and loose. Gently rotate your body from the belly, like a reed blowing in the wind. Feel the wind blowing you from side to side, back and forth, around and around. This will bring your awakened energies to the navel center.

Third Stage: 15 minutes

Lie on your back, open your eyes and with the head still, rotate them in a clockwise direction. Sweep them fully around in the sockets as if you are following the second hand of a vast clock, but as fast as possible. It is important that the mouth remains open and the jaw relaxed, with the breath soft and even. This will bring centering energies to the third eye.

Fourth Stage: 15 minutes

Close your eyes and be still.

MUDRA

Mudra (Sanskrit: मुद्रा) literally means "seal", "brand" or "gesture", it is a symbolic gesture used in Tantric rituals of both Hindu and Buddhist traditions. The mudras can be performed with the whole body but most are performed with the hands. Mudras are part of a system that uses the body to express and emphasize the intentions of the mind. Are often used in yoga practice in association with breathing (pranayama), in meditation and for healing purposes. Stimulate different parts of the body and affect the flow of prana, the vital energy. It is also said that the mudras are the language of the Devas.

We can note how in Hindu, Jain, and Buddhist iconography every god or goddess adopt a particular mudra, which along with the weapons or objects held by the deity, symbolize a particular energy or quality.

In Tantric rituals 108 mudras are used.

In the ancient text on yoga [Gheranda Samhita](#) 25 mudras are mentioned:

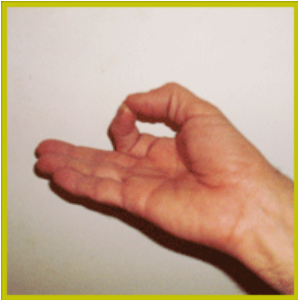
महामुद्रा नभोमुद्रा उद्दीयनं जलन्धरम् ।
मूलबन्धो महाबन्धो महावेधश्च खेचरी ॥ १ ॥
विपरीतकरी योनिर्वज्रोली शक्तिचालनी ।
तादागी मण्डुकीमुद्रा शाम्भवी पञ्चधारणा ॥ २ ॥
अश्विनी पाशनी काकी मातङ्गी च भुजङ्गिनी ।
पञ्चविंशतिमुद्राश्च सिद्धिदा इह योगिनम् ॥ ३ ॥






mahāmudrā nabhomudrā uddīyānaṃ jalandharam |
mulabandho mahābandho mahāvedhaśca khecarī || 1 ||
viparītakarī yonirvajrolī śakticālānī |
tādāgī maṇḍukīmudrā śāmbhavī pañcadhāraṇā || 2 ||
aśvinī pāśanī kākī mātaṅgī ca bhujaṅginī |
pañcaviṃśatimudrāśca siddhidā ih yoginam || 3 ||






Mahamudra, Nabhomudra, Uddiyanamudra, Jalandharamudra
Muhlabandhamudra, Mahabandhamudra, Mahavedhamudra, and Khecharimudra
Viparitakaranimudra, Yonimudra, Vajrolimudra, Shaktichalani,
Tadagimudra, Mandukimudra, Shambhavimudra, the five Dharana,
Ashvinimudra, Pashanimudra, Kakimudra, Matangimudra and Bhujanganimudra:
these 25 mudras grant to yogis success in this world.






Other text where mudras are mentioned: [Hatha Yoga Pradipika](#) - [Shiva Samhita](#)





Here are listed the most popular and well-known mudras:





			Description	Symbology
• Chin Mudra	Gesture of Conscience		Join the tip of the thumb and the forefinger as to form a circle, the other fingers are joined and extended outwards, with the middle finger near the unfolded part of the forefinger. To be executed with both hands, palms facing upward.	It represents the Union between man and the divine.

<ul style="list-style-type: none"> Jñana Mudra 	Gesture of Knowledge		Like Chin Mudra but with the palms facing downward.	It represents the Union between man and the divine.
<ul style="list-style-type: none"> Abhaya Mudra 	Gesture of Fearlessness		The right hand raised to shoulder height, the arm bent and the palm facing outward with the fingers together in a vertical position.	It represents security, benevolence, peace and victory over fear. Abhaya Mudra is the gesture of peace world-wide common to many cultures.
<ul style="list-style-type: none"> Adi Mudra 	First Gesture		With your palms facing down, place your thumb inside the palm of the hand touching the base of the little finger. Close the four fingers on the thumb to create a fist. The respiration must be long and deep.	Adi means first and Adi Mudra is the first position adopted by the newborn.
<ul style="list-style-type: none"> Dhyana Mudra 	Gesture of Meditation		To be executed while sitting in a comfortable position (in the yoga in Sukhāsana or in Siddhāsana) with both hands resting on the legs, the right hand over the left. The palms are facing upwards and fingers remain extended.	This mudra is one of the most well-known, is present in many of Hindu, Buddhist and Jain iconography. It represents the illumination above the illusion.
<ul style="list-style-type: none"> Apana Mudra 	Gesture of the vital air Apana (also called Mudra of Digestion)		Join the tip of the thumb with the tip of the middle and ring fingers, while keeping the other fingers straight. To be executed with both hands.	Apana, literally means "air that runs", is one of the five vital airs (prana), is associated with the lower part of the abdomen, moves downwards and outwards and governs all forms of elimination and reproduction. Energizing Mudra.

<ul style="list-style-type: none"> • Mrigi Mudra 	Gesture of Deer		<p>The same as in Apana Mudra.</p> <p>Join the tip of the thumb with the tip of the middle and ring fingers, while keeping the other fingers straight.</p>	Used in Pooja and Sadhana.
<ul style="list-style-type: none"> • Tarpana Mudra 	Gesture of Offering		<p>Join the tip of the thumb with the tip of the ring fingers, while keeping the other fingers straight.</p>	Used in Pooja and Sadhana.
<ul style="list-style-type: none"> • Apana Vayu Mudra 	Gesture of the Heart		<p>Join the tip of the thumb, ring and middle finger, while the forefinger touches the base of the thumb, keeping the little finger straight. To be executed with both hands, palms facing upward.</p>	<p>It is called Mudra of the Heart for its influence upon the heart and blood pressure.</p> <p>It reduces the gas content in body.</p>
<ul style="list-style-type: none"> • Prana Mudra 	Gesture of the Vital Air		<p>To be executed while sitting in a comfortable position (in the yoga in Sukhāsana or in Siddhāsana), focusing on the breath. The tips of the little finger and ring finger touch the tip of the thumb, keeping the other fingers straight. To be executed with both hands, palms facing upward.</p>	<p>It symbolizes the life force. Prana is the vital air that flows in our body. There are 5 vital airs: Prana, Apana, Vyana, Udana, Samana.</p>
<ul style="list-style-type: none"> • Ganesh Mudra 	Gesture of Ganesh		<p>To be executed while sitting in a comfortable position, focusing on the breath. Hang up your hands to the heart. The left outside, the right in front of the heart.</p>	<p>It symbolizes Ganesh, the elephant-headed God, known as the remover of obstacles. It stimulates the fourth chakra, Anahata.</p>


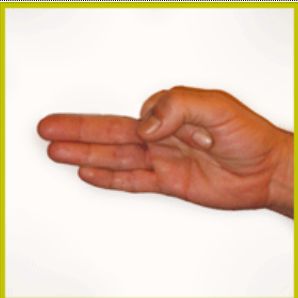


<ul style="list-style-type: none"> Kalesvara Mudra 	Gesture of Kalesvara		To be executed while sitting in a comfortable position, focusing on the breath. The tip of the middle and thumbs touching, the other fingers are joined folded inside. Place your thumbs to the heart.	It symbolizes Kalesvara, God of Time. It calms the mind.
<ul style="list-style-type: none"> Matangi Mudra 	Gesture of the Goddess Matangi		Join the hands at stomach height, palms are towards each other with fingers facing upwards. The fingers of the right hand are entwined with those of the left, with the exception of the middle fingers that remain straight and joined.	It symbolizes the relationship with Mother Earth.
<ul style="list-style-type: none"> Yoni Mudra 	Yoni Gesture		Join hands in front of the stomach with palms facing your tummy, thumbs joined up and forefingers joined down to form a triangle.	Yoni, meaning vagina, uterus, symbolizes the origin of life, the feminine energy, the creative power, Shakti. This mudra insulates the practitioner from the outside world as a fetus in the womb of the mother.
<ul style="list-style-type: none"> Yoni Mudra 	Yoni Gesture		Fold the hands, under the right thumb. Grab with the index fingers the ring fingers. Then stretch out the middle fingers, the little fingers and thumbs.	Yoni, meaning vagina, uterus, symbolizes the origin of life, the feminine energy, the creative power, Shakti. This mudra symbolizes the yonis of the three Mothers.
<ul style="list-style-type: none"> Linga Mudra 	Linga Gesture		Cross fingers of both hands. Keep the left thumb straight surrounded by the right thumb and forefinger.	Linga is the symbol of Shiva, represents the universe. This mudra produces heat in the body.

<ul style="list-style-type: none"> Kundalini Mudra 	Kundalini Gesture		To be executed while sitting in a comfortable position (in the yoga in Sukhāsana, Vajrāsana or in Siddhāsana), focusing on the breath. Form two overlapping fists, extend the left index and grab it with the right fist on it. Cover the tip of the index with your thumb. Hold the Mudra on Muladhara.	It symbolizes the union of individual soul with the cosmic soul.
<ul style="list-style-type: none"> Rudra Mudra 	Rudra Gesture		To be executed while sitting in a comfortable position (in the yoga in Sukhāsana, Vajrāsana or in Siddhāsana), focusing on the breath. Combine the tip of the thumb, index and ring fingers. Medium and little fingers straight but relaxed. It is performed with both hands, palms facing up.	Symbolizes Rudra, the terrific aspect of Shiva. Very powerful mudra with different beneficial effects on the body.
<ul style="list-style-type: none"> Brahma Mudra 	Brahma Gesture		To be executed while sitting in a comfortable position (in the yoga in Sukhāsana, Vajrāsana or in Siddhāsana), focusing on the breath. With the palms facing upwards and located at the level of the navel, place your thumb inside the Palm of the hand touching the base of the little finger. Close the four fingers on the thumb to create a fist. Join the knuckles of the hands like in the picture alongside.	It symbolizes Brahma, the creator aspect of the divine.
<ul style="list-style-type: none"> Ankusha Mudra 	Gesture of the Goad		Folded index, medium straight.	It symbolizes Ganesh goad. Also used to encourage the deities to move from the spiritual world to the material. Or even to encourage the soul towards the ultimate goal.

<ul style="list-style-type: none"> Matsya Mudra 	Gesture of the Fish		Right palm below, left Palm over. Thumbs move as if they were the fins of fish. (this mode is mainly Tantric, other schools put right above)	Symbolizes the Fish. It symbolizes also swimming across the ocean of worldliness without fear.
<ul style="list-style-type: none"> Dhenu Mudra 	Gesture of the Cow		Fold the hands, under the right than the left. The right index finger touches the left middle. The left index finger touches the right middle. The right little finger touches the left ring finger. The left little finger touches the right ring. Thumbs inside.	It symbolizes the muzzle of a cow, the one who always nourishes with love.
<ul style="list-style-type: none"> Kurmāsana Mudra 	Gesture of the Turtle		Under the left hand: thumb, index and little finger raised. The other fingers touch the palm. Above the right hand: thumb, index and little finger down. The other fingers touch the palm. Join the two hands, the right index finger on the left thumb, right little finger on the left index, right thumb on the left palm, right little finger on the left palm. Bring Mudra to the heart.	It symbolizes a throne shaped like a turtle. Used in Pooja and Sadhana.
<ul style="list-style-type: none"> Shankh Mudra 	Gesture of the Conch		Hold the left thumb with the four fingers of the right hand. The left middle touches the right thumb. Bring Mudra to the heart. Do it singing the mantra AUM.	Symbolizes the Ritual Conch. Used in Pooja and Sadhana.




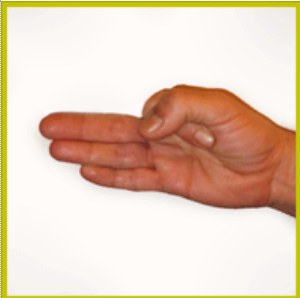
Relationship between fingers and the 5 elements - Vedik version
(Ayurveda, Dakshinachara - right hand path)




<ul style="list-style-type: none"> Agni Mudra (also called Surya Mudra) 	Gesture of the Fire		Bend the ring finger to the base of the thumb and press with your thumb on the second phalanx, keeping the other fingers straight. To be executed with both hands, palms facing upward.	It symbolizes the inner fire. Prevents and cures digestive disorders.
<ul style="list-style-type: none"> Vayu Mudra 	Gesture of the Air		Bend the forefinger at the base of the thumb and press with your thumb on the second phalanx, keeping the other fingers straight. To be executed with both hands, palms facing upward.	This Mudra helps in balancing the air element within the body.
<ul style="list-style-type: none"> Akash Mudra 	Gesture of the Space		Join the tip of the thumb and the middle finger as to form a circle, keeping the other fingers straight. To be executed with both hands, palms facing upward.	This Mudra helps in balancing the space element and to achieve the energies inside the body.
<ul style="list-style-type: none"> Prithvi Mudra 	Gesture of the Earth		Join the tip of the thumb and the ring finger as to form a circle, keeping the other fingers straight. To be executed with both hands, palms facing upward.	This Mudra helps in balancing the Earth element within the body.

<ul style="list-style-type: none"> Jal Mudra 	Gesture of the Water		Join the tip of the thumb and little finger as to form a circle, keeping the other fingers straight. To be executed with both hands, palms facing upward.	This Mudra helps in balancing the water element within the body.
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Relationship between fingers and the 5 elements - Tantrik version (Vamachara - left hand path)

<ul style="list-style-type: none"> Akash Mudra 	Gesture of the Space		Bend the ring finger to the base of the thumb and press with your thumb on the second phalanx, keeping the other fingers straight. To be executed with both hands, palms facing upward.	Mantra: HAM This Mudra helps in balancing the space element and to achieve the energies inside the body.
<ul style="list-style-type: none"> Vayu Mudra 	Gesture of the Air		Bend the forefinger at the base of the thumb and press with your thumb on the second phalanx, keeping the other fingers straight. To be executed with both hands, palms facing upward.	Mantra: YAM This Mudra helps in balancing the air element within the body.

<ul style="list-style-type: none"> • Agni Mudra 	Gesture of the Fire		Join the tip of the thumb and the middle finger as to form a circle, keeping the other fingers straight. To be executed with both hands, palms facing upward.	Mantra: RAM It symbolizes the inner fire. Prevents and cures digestive disorders.
<ul style="list-style-type: none"> • Jal Mudra 	Gesture of the Water		Join the tip of the thumb and the ring finger as to form a circle, keeping the other fingers straight. To be executed with both hands, palms facing upward.	Mantra: VAM This Mudra helps in balancing the water element within the body.
<ul style="list-style-type: none"> • Prithvi Mudra 	Gesture of the Earth		Join the tip of the thumb and little finger as to form a circle, keeping the other fingers straight. To be executed with both hands, palms facing upward.	Mantra: LAM This Mudra helps in balancing the Earth element within the body.

Other mudras performed with the body:

- Bhramari Mudra Gesture of the Bee

 Sitting comfortably with your back straight and your head not moving, imagine that a bee turns in a circle before you, first in one direction and then another. Fold the neck back and repeat the exercise. It is important to move only the eyes, the head remains stationary. To be performed only once a day. Relaxes and invigorates the eyes.
- Surya Chandra Mudra (or Brahma Mudra) Gesture of the Sun and the Moon (or Brahma Gesture)

 Sitting in the simple position inhale. Exhale and bring the head forward. Inhaling turn right up to the shoulder. Exhale and rotate the head back. While inhaling turn left. Exhale and return to the initial position. Repeat on the contrary. Contraindicated for arthritis extended to all cervical vertebrae. Prevents cervical, eliminates headaches, strengthens the view, relaxing.
- Matsya Mudra Gesture of the Fish

 Inflate the cheeks without curling the lips. Perform a dozen times. It purifies the blood, increases blood pressure, tones the facial muscles preventing wrinkles.
- Bhujangini Mudra Gesture of the Serpent (or Cobra)

 "Drink" the air by opening and expanding a little the mouth, strengthens the abdomen and the digestive tract.

• Simha Mudra	Gesture of the Lion	Exhale from the mouth: tongue out, eyes looking at the nose and open hands. Is good for the liver, bile and sight. Eliminates bad breath.
• Kaki Mudra	Gesture of the Crow	The Gheranda Samhita describes it thus: Contract the lips, like the beak of a crow, and drink the air slowly and slowly.
• Khechari Mudra	Gesture of the movement in Space (Kechari = moving in Space)	After performing the cleansing of the tongue, inhaling, place the tongue above the palate to close the nasal cavity. Rhythmically massaging the soft palate. It should then produce a sweet liquid, but if it produces a bitter or metallic taste liquid you must spit. The Hatha Yoga Pradipika describes the Kechari Mudra thus: <i>Kapālahukhare jīhvā praviṣṭā viparītaghā Bhruvorantarghatā drśtirmudrā bhavati khecharī</i> - The Khechari mudra is accomplished by thrusting the tongue into the gullet, by turning it over itself, and keeping the eyesight in the middle of the eyebrows.
• Jalandhara Bandha	High Contraction	In Sanskrit <i>jalan</i> means net, <i>dhara</i> means to hold, then the meaning of <i>jalandhara bandha</i> is the physical lock that controls the network of nadis (energy channels) in the neck. Inhaling fold the chin close to the chest. With the chin in this position, push the tongue to the palate. Exhaling slowly relax. Repeat several times. It stimulates the higher chakras (Vishuddha , Ajña and Sahasrara). Strengthens the neck and directly stimulates the pituitary, pineal, thyroid, parathyroid, and thymus glands.
• Uddiyana Bandha	Abdominal Contraction (Uddiyana = rise up, fly up)	Inhale deeply and exhale all the air. Holding the breath contract the abdomen inside the rib cage. Hold the position for a while and then slowly relax the abdomen. Repeat several times. Stimulates the chakras medians (Manipura and Anahata). Prevents and treats disorders of the digestive system.
• Mula Bandha	Low Contraction (Mula = root, Bandha = close - fix)	While inhaling contract the sphincter. Exhaling slowly relax it. Repeat several times. Stimulates the first two chakras (Muladhara and Swadhishtana). Prevents and cures hemorrhoids.
• Maha Bandha	Great Contraction	Perform in the order Jalandhara Bandha, Uddiyana Bandha and Mula Bandha releasing them in the same order.

PŪJĀ

In many traditions such as Hinduism, Buddhism, Jainism and Sikhism, Pūjā is the ritual of worship, it is the offerings to the divine. There are various ways of celebrating Pūjā and every tradition has developed its own rituals varying significantly between regions, temples and occasions.

In Hinduism we could synthesize 16 basic steps (*ṣoḍaśa upacāra*) common to all varieties of pūjā:

1. *Avahana* - Invocation.
2. *Asana* - Offering of place.
3. *Padya* - Symbolic washing of the feet.
4. *Arghya* - Symbolic washing of the head and body.
5. *Acamaniya* - Symbolic washing of the mouth.
6. *Snana* - Symbolic Bath.
7. *Vastra* - Dressing.
8. *Upavīda* o *Mangalsutra* - Offering of the Sacred Thread (*Janeu* o *Yajñopavītam*).
9. *Anulepana* o *Gandha*. Offering of oils and perfumes, sandal paste, kumkum.
10. *Pushpa* - Offering of flowers.
11. *Dhupa* - Offering of incense.
12. *Dipa* o *Aarti* - Offering of fire.
13. *Naivedya* - Offering of food.
14. *Namaskara* o *Pranama* - Offering of salutations.
15. *Parikrama* - Ritual turning around the deity.
16. Leave.

Mantras

ॐ आवाहनं समर्पयामि	om āvāhanam samarpayāmi	Invocation
ॐ आसनं समर्पयामि	om āsanam samarpayāmi	Offering of place
ॐ पादयं समर्पयामि	om pādyaṁ samarpayāmi	Symbolic washing of the feet
ॐ अर्घ्यं समर्पयामि	om arghyaṁ samarpayāmi	Symbolic washing of the head and body
ॐ आचमनीयं समर्पयामि	om ācamaniyam samarpayāmi	Symbolic washing of the mouth
ॐ स्नानम् समर्पयामि	om snānam samarpayāmi	Symbolic Bath
ॐ वस्त्रं समर्पयामि	om vastram samarpayāmi	Dressing
ॐ यज्ञोपवीतं समर्पयामि	om yajñopavītaṁ samarpayāmi	Offering of the Sacred Thread
ॐ चंदनं समर्पयामि	om caṁdanam samarpayāmi	Offering of sandal paste
ॐ परिमल द्रव्यं समर्पयामि	om parimala dravyaṁ samarpayāmi	Offering of kumkum
ॐ पुष्पणि समर्पयामि	om puṣhpaṇi samarpayāmi	Offering of flowers
ॐ धूपं समर्पयामि	om dhūpaṁ samarpayāmi	Offering of incense
ॐ दीपं समर्पयामि	om dīpaṁ samarpayāmi	Offering of fire
ॐ नैवेद्यं समर्पयामि	om naivedyam samarpayāmi	Offering of food
ॐ दक्षिणाम् समर्पयामि	om dakṣiṇām samarpayāmi	Offering of coins
ॐ आर्तिक्यं समर्पयामि	om ārtikyaṁ samarpayāmi	Waving of lights
ॐ मन्त्रपुष्पं समर्पयामि	om mantrapuṣpaṁ samarpayāmi	Offering of flowers
ॐ प्रदक्षिणान् नमस्कारान् समर्पयामि	om pradakṣiṇān namaskārān samarpayāmi	Offering of salutations



Dharba Grass



Ganesh, Lord Ganapati, is invoked before commencing any work, any Pūjā. He is the creator (Vighna Karta) and also destroyer (Vighna Harta) of obstacles.

He represents the earth element residing in the Muladhara Chakra at the base of spine.

By praying to Lord Ganapati, this chakra is activated. Our thinking patterns change, unwanted desires are removed bringing in mental peace and restoring health in individuals. The thought that "I and the world is same and we are not separate from each other" is established, one pointed focus is achieved and any work undertaken becomes successful (Karya Siddhi) bringing in happiness in our lives.

Lord Ganapati when pleased grants us longevity (long life / Ayur), health (Aarogya), prosperity (wealth / Aishwarya), strength (Balam) and fame (Mahat / greatness).

Use of Kalash in Pūjā

Kalash (water vessel) is a symbol of good auspice of Hindu culture. It was created during the Samudramanathan or the great churning of the ocean. All deities can reside in the Kalash. Therefore, it has an important place in the puja ritual.

The worship of Kalash is widespread in Hindu ceremonies such as Griha Pravesha (Pūjā for the new house), to give the name to the child, in marriage, in the Havan, in the Vāstu Dosha (to give harmony and peace to the house), in the festivities and in the daily worship.

Kalash and the 5 elements:

The base of the metal vase represents the element Pṛthvī (Earth);

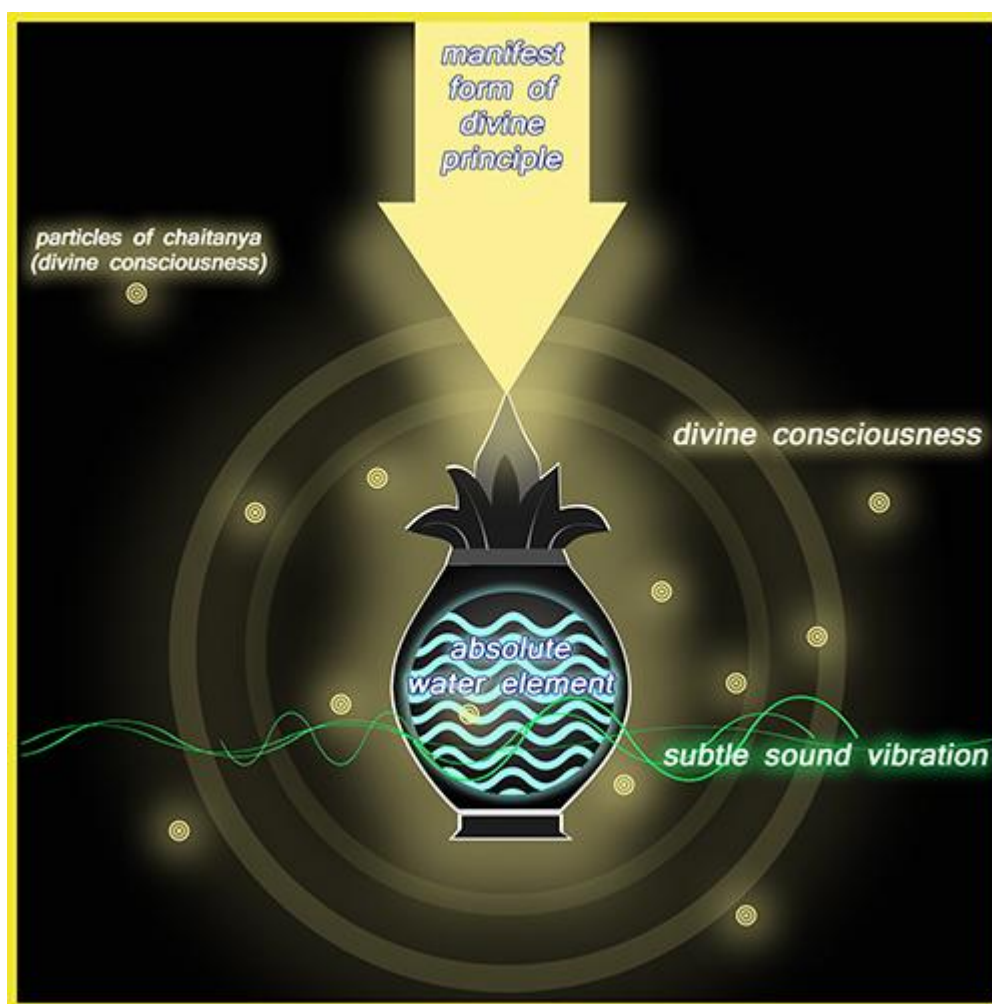
the center - Āp (water);

neck of the vase - Agni (fire);

the opening of the mouth - Vāyu (air);

the mango leaves - Ākāśa (ether).

In the context of the chakras, Śīra (head) - the upper part of the coconut symbolizes the Sahasrara chakra and the Mūla (base) - the base of Kalash - Muladhara chakra.



Durga Puja Vidhi



This is the detailed Durga Puja Vidhi which is observed during Navratri. It includes all sixteen steps which are part of Shodashopachara Durga Puja Vidhi.

Dhyana and Avahana (आवाहन)

Puja should begin with the meditation and invocation of Goddess Durga, one should chant following Mantra in front of Devi Durga Murti, by showing Avahana Mudra (Avahana Mudra is formed by joining both palms and folding both thumbs inwards).

सर्वमङ्गल माङ्गल्ये शिवे सर्वार्थ साधिके।
शरण्ये त्र्यम्बके गौरि नारायणि नमोऽस्तु ते॥
ब्रह्मरूपे सदानन्दे परमानन्द स्वरूपिणि।
द्रुत सिद्धिप्रदे देवि नारायणि नमोऽस्तु ते॥
शरणागतदिनार्तपरित्राणपरायणे।
सर्वस्यार्तिहरे देवि नारायणि नमोऽस्तु ते॥
ॐ भूर्भुवः स्वः दुर्गदेव्यै नमः आवाहनं समर्पयामि॥

Sarvamaṅgala Māṅgalye Śive Sarvārtha Sādhike।
Śaraṇye Tryambake Gauri Nārāyani Namo'stu Te॥
Brahmarupe Sadānande Paramānanda Svarupini।
Druta Siddhiprade Devi Nārāyani Namo'stu Te॥
Śaraṇāgatadinārtaparitrāṇaparāyaṇe।
Sarvasyārttihare Devi Nārāyani Namo'stu Te॥
Om Bhūrbhuvah Svah Durgadevyai Namaḥ Āvāhanaṁ Samarpayāmi॥

Asana (आसन)

After Goddess Durga has been invoked, take five flowers in Anjali Mudra (by joining palm of both hands) and leave them in front of the Murti to offer seat to Goddess Durga while chanting following Mantra:

अनेक रत्नसंयुक्तं नानामणिगणान्वितम्।
कार्तस्वरमयं दिव्यमासनं प्रतिगृह्यताम्॥
ॐ भूर्भुवः स्वः दुर्गदेव्यै नमः आसनं समर्पयामि॥

Aneka Ratnasamyuktaṃ Nānāmaṇigaṇanvitam।
Kārtasvaramayaṃ Divyamāsanam Pratigrhyatām॥
Om Bhūrbhuvahḥ Svahḥ Durgadevyai Namaḥ Āsanam Samarpayāmi॥

Padya Prakshalana (पाद्य प्रक्षालन)

After offering Asana to Goddess Durga, offer Her water to wash the feet while chanting following Mantra:

गङ्गादि सर्वतिर्थेभ्यो मया प्रार्थनायाहृतम्।
तोयमेतत्सुखस्पर्श पाद्यार्थम् प्रतिगृह्यताम्॥
ॐ भूर्भुवः स्वः दुर्गदेव्यै नमः पाद्यम् समर्पयामि॥

Gaṅgādi Sarvatirthebhyo Mayā Prārthanāyāhṛtam।
Toyametatsukhasparśa Pādyārtham Pratigrhyatām॥
Om Bhūrbhuvahḥ Svahḥ Durgadevyai Namaḥ Pādyam Samarpayāmi॥

Arghya Samarpan (अर्घ्य समर्पण)

After offering to the feet (Padya), offer scented water to Goddess Durga while chanting the following Mantra:

गन्धपुष्पाक्षतैर्युक्तमर्घ्यं सम्पदितं मया।
ग्रिहन त्वं महदेवि प्रसन्न भव सर्वद॥
ॐ भूर्भुवः स्वः दुर्गदेव्यै नमः अर्घ्यं समर्पयामि॥
Gandhapuṣṭpākṣatairyuktamarghyam Sampaditam Mayā।
Grihana Tvaṃ Mahadevi Prasanna Bhava Sarvada॥
Om Bhūrbhuvahḥ Svahḥ Durgadevyai Namaḥ Arghyam Samarpayāmi॥

Achamana Samarpan (आचमन समर्पण)

After Arghya offering, offer water to Goddess Durga for Achamana (symbolic washing of the mouth) while chanting following Mantra:

आचम्यतां त्वया देवि भक्ति मे ह्यचलां कुरु।
इप्सितं मे वरं देहि परत्र च परां गतिम्॥
ॐ भूर्भुवः स्वः दुर्गदेव्यै नमः आचमनियं जलं समर्पयामि॥

Ācamyatām Tvayā Devi Bhakti Me Hyacalām Kuru।
Ipsitam Me Varam Dehi Paratra Ca Parām Gatim॥
Om Bhūrbhuvah Svah Durgadevyai Namaḥ Ācamaniyam Jalam Samarpayāmi॥

Snana (स्नान)

Offer water to Goddess Durga for the symbolic bath while chanting following Mantra:

पयोदधि घृतं क्षिरं सितया च समन्वितम्।
पञ्चामृतमनेनाद्य कुरु स्नानं दयानिधे॥
ॐ भूर्भुवः स्वः दुर्गदेव्यै नमः स्नानियं जलं समर्पयामि॥

Payodadhi Ghṛtaṁ Kśiraṁ Sitayā Ca Samanvitam।
Pañcāmṛtamanenādya Kuru Snānaṁ Dayānidhe॥
Om Bhūrbhuvah Svah Durgadevyai Namaḥ Snāniyam Jalam Samarpayāmi॥

Vastra (वस्त्र)

After Snanam, offer Moli (a red string) as a symbol for new clothes to Goddess Durga while chanting following Mantra:

वस्त्रं च सोम दैवत्यं लज्जायास्तु निवारणम्।
मया निवेदितं भक्त्या गृहण परमेश्वरि॥
ॐ भूर्भुवः स्वः दुर्गदेव्यै नमः वस्त्रं समर्पयामि॥

Vastraṁ Ca Soma Daivatyaṁ Lajjāyāstu Nivāraṇam।
Mayā Niveditaṁ Bhaktyā Gṛhaṇa Parameśvari॥
Om Bhūrbhuvah Svah Durgadevyai Namaḥ Vastram Samarpayāmi॥

Abhushana Samarpan (आभूषण समर्पण)

Offer jewelry to Goddess Durga while chanting following Mantra:

हार कङ्कण केयूर मेखला कुण्डलादिभिः।
रत्नद्वयं कुण्डलोपेतं भूषणं प्रतिगृह्यतम्॥
ॐ भूर्भुवः स्वः दुर्गदेव्यै नमः अभूषणं समर्पयामि॥

Hāra Kaṅkaṇa Keyūra Mekhalā Kuṇḍalādibhiḥ।
Ratnadhyam Kuṇḍalopetaṁ Bhuṣaṇam Pratigrhyatam॥
Om Bhūrbhuvah Svah Durgadevyai Namaḥ Abhuṣaṇam Samarpayāmi॥

Chandan Samarpan (चन्दन समर्पण)

Offer Chandan to the Goddess with the following Mantra:

परमानन्द सौभाग्यं परिपूर्णं दिगन्तरे।
गृहाण परमं गन्धं कृपया परमेश्वरि॥
ॐ भूर्भुवः स्वः दुर्गदेव्यै नमः चन्दनं समर्पयामि॥

Paramānanda Saubhāgyaṃ Paripūrṇaṃ Digantare।
Gṛhāṇa Paramaṃ Gandhaṃ Kṛpayā Parameśvari॥
Om Bhūrbhuvahḥ Svahḥ Durgadevyai Namaḥ Candanaṃ Samarpayāmi॥

Roli Samarpan (रोली समर्पण)

Now offer Roli (Kumkuma) as symbol of Akhand Saubhagya (blessings) to Goddess Durga while chanting following Mantra:

कुंकुमं कन्तिदं दिव्यं कामिनी काम सम्भवं।
कुंकुमेनार्चिते देवि प्रसीद परमेश्वरि॥
ॐ भूर्भुवः स्वः दुर्गदेव्यै नमः कुंकुमं समर्पयामि॥

Kuṃkumaṃ Kantidaṃ Divyaṃ Kāminī Kāma Sambhavaṃ।
Kuṃkumenārcite Devi Prasīda Parameśvari॥
Om Bhūrbhuvahḥ Svahḥ Durgadevyai Namaḥ Kuṃkumaṃ Samarpayāmi॥

Kajjalarpan (कज्जलार्पण)

Offer Kajal to Goddess Durga while chanting the following Mantra:

कज्जलं कज्जलं रम्यं सुभगे शान्तिकारिके।
कर्पूर ज्योतिरुत्पन्नं गृहाण परमेश्वरि॥
ॐ भूर्भुवः स्वः दुर्गदेव्यै नमः कज्जलं समर्पयामि॥

Kajjalaṃ Kajjalaṃ Ramyaṃ Subhage Śāntikārike।
Karpūra Jyotirutpannaṃ Gṛhāṇa Parameśvari॥
Om Bhūrbhuvahḥ Svahḥ Durgadevyai Namaḥ Kajjalaṃ Samarpayāmi॥

Mangal Dravyarpana (मङ्गल द्रव्यार्पण)

○ Saubhagya Sutra (सौभाग्य सूत्र)

After Kajal offering, offer Saubhagya Sutra while chanting the following Mantra:

सौभाग्यसूत्रं वरदे सुवर्ण मणि संयुते।
कण्ठे बध्नामि देवेशि सौभाग्यं देहि मे सदा॥
ॐ भूर्भुवः स्वः दुर्गदेव्यै नमः सौभाग्यसूत्रं समर्पयामि॥

Saubhāgyasūtraṃ Varade Suvarṇa Maṇi Saṃyute।
Kaṇṭhe Badhnāmi Deveśi Saubhagyaṃ Dehi Me Sadā॥
Om Bhūrbhuvahḥ Svahḥ Durgadevyai Namaḥ Saubhāgyasūtraṃ Samarpayāmi॥

○ **Sugandhita Dravya (सुगन्धित द्रव्य)**

Now offer perfume to the Goddess while chanting following Mantra:

चन्दनागरु कर्पूरैः संयुतं कुंकुमं तथा।
कस्तूर्यदि सुगन्धाश्च सर्वाङ्गेषु विलेपनम्॥
ॐ भूर्भुवः स्वः दुर्गदेव्यै नमः सुगन्धितद्रव्यम् समर्पयामि॥

Chandanāgaru Karpūraiḥ Saṃyutaṃ Kuṃkumaṃ Tathā।
Kastūryadi Sugandhāśca Sarvāṅgeṣu Vilepanam॥
Om Bhūrbhuvah Svah Durgadevyai Namaḥ Sugandhitadravyam Samarpayāmi॥

○ **Haridra Samarpan (हरिद्रा समर्पण)**

Now offer turmeric to Goddess with the Mantra:

हरिद्रारञ्जिते देवि सुख सौभाग्यदायिनी।
तस्मात्त्वं पूजयाम्यत्र सुखशान्तिं प्रयच्छ मे॥
ॐ भूर्भुवः स्वः दुर्गदेव्यै नमः हरिद्राक्षुर्णं समर्पयामि॥

Haridrārañjite Devi Sukha Saubhagyadāyini।
Tasmāttvaṃ Pūjayāmyatra Sukhaśāntiṃ Prayaccha Me॥
Om Bhūrbhuvah Svah Durgadevyai Namaḥ Haridrāchurnam Samarpayāmi॥

○ **Akshata Samarpan (अक्षत समर्पण)**

Offer Akshata (unbroken rice) with the Mantra:

रञ्जिताः कंकुमौद्येन न अक्षताश्चातिशोभनाः।
ममैस्त्वां देवि दानेन प्रसन्ना भव शोभने॥
ॐ भूर्भुवः स्वः दुर्गदेव्यै नमः अक्षतान् समर्पयामि॥

Rañjitāḥ Kaṃkumaudyena Na Akśatāścātiśobhanāḥ।
Mamaishāṃ Devi Dānena Prasannā Bhava Śobhane॥
Om Bhūrbhuvah Svah Durgadevyai Namaḥ Akśatān Samarpayāmi॥

Pushpanjali (पुष्पाञ्जलि)

Now offer Pushpanjali (folded hands full of flowers) to Goddess Durga while chanting the Mantra:

मन्दार पारिजातादि पाटली केतकानि च।
जाती चम्पक पुष्पाणि गृहाणेमानि शोभने॥
ॐ भूर्भुवः स्वः दुर्गदेव्यै नमः पुष्पाञ्जलिं समर्पयामि॥

Mandāra Pārijātādi Pāṭalī Ketakāni Ca।
Jāti Campaka Puṣpāṇi Gṛhāṇemāni Śobhane॥
Om Bhūrbhuvah Svah Durgadevyai Namaḥ Puṣpāñjaliṃ Samarpayāmi॥

Bilvapatra (बिल्वपत्र)

Now offer Bilvapatra (Bel leafs) to Goddess Durga while chanting the following Mantra

अमृतोद्भवः श्रीवृक्षो महादेवि! प्रियः सदा।
बिल्वपत्रं प्रयच्छामि पवित्रं ते सुरेश्वरि॥
ॐ भूर्भुवः स्वः दुर्गदेव्यै नमः बिल्वपत्राणि समर्पयामि॥

Amṛtodbhavaḥ Śrīvṛkṣo Mahādevi! Priyaḥ Sadā।
Bilvapatraṁ Prayacchāmi Pavitraṁ Te Sureśvari॥
Om Bhūrbhuvah Svah Durgadevyai Namaḥ Bilvapatrāṇi Samarpayāmi॥

Dhoop Samarpan (धूप समर्पण)

Now offer Dhoop with the Mantra:

दशंग गुग्गुल धूपं चन्दनागरु संयुतम्।
समर्पितं मया भक्त्या महादेवि! प्रतिगृह्यताम्॥
ॐ भूर्भुवः स्वः दुर्गदेव्यै नमः धूपमाग्रापयामि समर्पयामि॥

Daśaṅga Guggula Dhūpaṁ Candanāgaru Saṁyutam।
Samarpitaṁ Mayā Bhaktyā Mahādevi! Pratigrhyatām॥
Om Bhūrbhuvah Svah Durgadevyai Namaḥ Dhūpamāghrāpayami Samarpayāmi॥

Deep Samarpan (दीप समर्पण)

Now offer fire with the Mantra:

घृतवर्तिसमायुक्तं महातेजो महोज्ज्वलम्। दीपं दास्यामि देवेशि! सुप्रीता भव सर्वदा॥
ॐ भूर्भुवः स्वः दुर्गदेव्यै नमः दीपं समर्पयामि॥

Ghṛtavarttisamāyuktaṁ Mahātejo Mahojjvalam। Dīpaṁ Dāsyāmi Deveśi! Suprītā Bhava Sarvadā॥
Om Bhūrbhuvah Svah Durgadevyai Namaḥ Dīpaṁ Samarpayāmi॥

Naivedya (नैवेद्य)

Now offer Naivedya (food) with the Mantra:

अन्नं चतुर्विधं स्वादु रसैः षड्भिः समन्वितम्।
नैवेद्यं गृह्यतां देवि! भक्ति मे ह्यचला कुरु॥
ॐ भूर्भुवः स्वः दुर्गदेव्यै नमः नैवेद्यं समर्पयामि॥

Annaṁ Caturvidhaṁ Svādu Rasaiḥ ṣadbhiḥ Samanvitam।
Naivedya Grhyatām Devi! Bhakti Me Hyacalā Kuru॥
Om Bhūrbhuvah Svah Durgadevyai Namaḥ Naivedyaṁ Samarpayāmi॥

Rituphala (ऋतुफल)

Now offer Rituphala (seasonal fruits) with the Mantra:

द्राक्षखर्जूर कदलीफल साम्रकपित्थकम्।
नारिकेलेक्षुजम्बादि फलानि प्रतिगृह्यताम्॥
ॐ भूर्भुवः स्वः दुर्गदेव्यै नमः ऋतुफलानि समर्पयामि॥

Drākṣakharjūra Kadalīphala Sāmrakapitthakam।
Nārikelekṣujambādi Phalāni Pratigṛhyatām॥
Om Bhūrbhuvah Svah Durgadevyai Namaḥ R̥tuphalāni Samarpayāmi॥

Achamana (आचमन)

Now offer water to Goddess Durga for Achamana with the Mantra:

कामारिवल्लभे देवि कर्वाचमनमम्बिके।
निरन्तरमहं वन्दे चरणौ तव चण्डिके॥
ॐ भूर्भुवः स्वः दुर्गदेव्यै नमः आचमनीयं जलं समर्पयामि॥

Kāmārivallabhe Devi Karvācamanamambike।
Nirantaramahaṁ Vande Caraṇau Tava Caṇḍike॥
Om Bhūrbhuvah Svah Durgadevyai Namaḥ Ācamanīyaṁ Jalaṁ Samarpayāmi॥

Narikela Samarpan (नारिकेल समर्पण)

Now offer Narikela (coconut) to Goddess Durga with the Mantra:

नारिकेलं च नारङ्गीं कलिङ्गमञ्जिरं त्वा।
उर्वारुक च देवेशि फलान्येतानि गृह्यताम्॥
ॐ भूर्भुवः स्वः दुर्गदेव्यै नमः नारिकेलं समर्पयामि॥

Nārikelaṁ Ca Nāraṅgīm Kaliṅgamañjiraṁ Tvā।
Urvāruka Ca Deveśi Phalānyetāni Gahyatām॥
Om Bhūrbhuvah Svah Durgadevyai Namaḥ Nārikelaṁ Samarpayāmi॥

Tambula (ताम्बूल)

Now offer Tambula (Paan with betel nuts) with the Mantra:

एलालवङ्गं कस्तूरी कर्पूरैः पुष्पवासिताम्। विटिकां मुखवासार्थं समर्पयामि सुरेश्वरि॥
ॐ भूर्भुवः स्वः दुर्गदेव्यै नमः ताम्बूलं समर्पयामि॥

Elālavaṅgaṁ Kastūrī Karpūraiḥ Puṣpavāsitām। Viṭikāṁ Mukhavāsārtha Samarpayāmi Sureśvari॥
Om Bhūrbhuvah Svah Durgadevyai Namaḥ Tāmbulaṁ Samarpayāmi॥

Dakshina (दक्षिणा)

Now offer Dakshina (gift) with the Mantra:

पूजा फल समिद्धयर्थं तवाग्रे स्वरुणमीश्वरी।
स्थापितं तेन मे प्रीता पूर्णं कुरु मनोरथम्॥
ॐ भूर्भुवः स्वः दुर्गदेव्यै नमः दक्षिणां समर्पयामि॥

Pūjā Phala Samriddhayaṛtha Tavāgre Svarṇamīśvarī।
Sthāpitaṁ Tena Me Prītā Pūrṇaṁ Kuru Manoratham॥
Om Bhūrbhuvah Svah Durgadevyai Namaḥ Dakṣiṇāṁ Samarpayāmi॥

Pustak Puja and Kanya Puja (पुस्तक पूजा एवं कन्या पूजन)

○ Pustak Puja (पुस्तक पूजा)

After Dakshina offering, now worship books which are used during Durga Puja while chanting the following Mantra:

नमो देव्यै महादेव्यै शिवायै सततं नमः।
नमः प्रकृत्यै भद्रायै नियताः प्रणताः स्मताम्॥
ॐ भूर्भुवः स्वः दुर्गदेव्यै नमः पुस्तक पूजयामि॥

Namo Devyai Mahādevyai Śivāyai Satataṁ Namaḥ।
Namaḥ Prakṛtyai Bhadrāyai Niyatāḥ Praṇatāḥ Smatām॥
Om Bhūrbhuvah Svah Durgadevyai Namaḥ Pustaka Pūjayāmi॥

○ Deep Puja (दीप पूजा)

After worshipping the books, light and worship the Deep Deva during the Durga Puja by reciting the following Mantra:

शुभं भवतु कल्याणमारोग्यं पुष्टिवर्धनम्।
आत्मतत्त्व प्रबोधाय दीपज्योतिर्नमोऽस्तु ते॥
ॐ भूर्भुवः स्वः दुर्गदेव्यै नमः दीपं पूजयामि॥

Śubhaṁ Bhavatu Kalyāṇamārogyaṁ Puṣṭivardhanam।
Ātmatattva Prabodhāya Dīpajyotirnamosstu Te॥
Om Bhūrbhuvah Svah Durgadevyai Namaḥ Dīpaṁ Pūjayāmi॥

○ Kanya Puja (कन्या पूजन)

During the Durga Puja is also significant the Kanja Puja. Therefore, after the Durga Puja, the girls are invited for a sumptuous meal and Dakshina is offered. While offering Dakshina to girls, the following Mantra should be chanted:

सर्वस्वरूपे! सर्वशे सर्वशक्ति स्वरूपिणी।
पूजं गृहाण कौमारि! जगन्मातर्नमोऽस्तु ते॥
ॐ भूर्भुवः स्वः दुर्गदेव्यै नमः कन्या पूजयामि॥

Sarvasvarupe! Sarveśe Sarvaśakti Svarūpiṇī।
Pūjaṃ Gr̥hāṇa Kaumāri! Jaganmātarnamosstu Te॥
Om Bhūrbhuvah Svah Durgadevyai Namaḥ Kanyā Pūjayāmi॥

Nirajan (नीराजन)

Now perform Goddess Durga Aarti after chanting the following Mantra:

निराजनं सुमाङ्गल्यं कर्पूरेण समन्वितम्।
चन्द्रार्कवह्नि सदृशं महादेवि! नमोऽस्तु ते॥
ॐ भूर्भुवः स्वः दुर्गदेव्यै नमः कर्पूर निराजनं समर्पयामि॥

Nirājanaṃ Sumāṅgalyaṃ Karpūreṇa Samanvitam।
Candrārka vahni Sadr̥śaṃ Mahādevi! Namō'stu Te॥
Om Bhūrbhuvah Svah Durgadevyai Namaḥ Karpūra Nirājanaṃ Samarpayāmi॥

Pradakshina (प्रदक्षिणा)

Now offer symbolic Pradakshina (circumambulate from left to right of Goddess Durga) with flowers while chanting following Mantra:

प्रदक्षिणं त्रयं देवि प्रयत्नेन प्रकल्पितम्।
पश्यद्य पावने देवि अम्बिकायै नमोऽस्तु ते॥
ॐ भूर्भुवः स्वः दुर्गदेव्यै नमः प्रदक्षिणं समर्पयामि॥

Pradakśiṇaṃ Trayam̐ Devi Prayatnena Prakalpitaṃ।
Paśyadya Pāvane Devi Ambikāyai Namō'stu Te॥
Om Bhūrbhuvah Svah Durgadevyai Namaḥ Pradakśiṇam̐ Samarpayāmi॥

Kshamapan (क्षमापन)

Now seek pardon from Goddess Durga for any known and unknown mistakes done during Puja with the following Mantra:

अपराध शतं देवि मत्कृतं च दिने दिने।
क्वक्ष्म्यतां पावने देवि-देवेश नमोऽस्तु ते॥

Aparādha Śataṃ Devi Matkṛtaṃ Ca Dine Dine।
Kśamyatāṃ Pāvane Devi-Deveśa Namō'stu Te॥

Shri Vidya



What is Shri Vidya?

Shri Vidya is the Mantra, Shri Chakra is the Yantra, and Kalavahana is the Tantra, which give material benefits of (bhoga) as well as spiritual identity with the Universal Life (moksha).

Practitioners of Shri Vidya see material and spiritual life as two poles of the same thing; physical is but a single continuum with spiritual, God-Goddess indivisible pair. Individual life is same as cosmic life, like in a hologram; the part is same as a whole.

Shri Chakra is the symbol of the space-time, in union with the life-energy. It is worshiped in couples: Universe-God, Saraswati-Brahma, Lakshmi-Vishnu, Shakti-Shiva, Radha-Krishna, Woman-Man. Body of every person is also a temple enlivened by the goddess called life in it. The central idea of Shri Vidya is to reduce the separation, and unite all such pairs.

We don't see life itself, except through a person who has it. So, when we worship a person, it is the life in it which experiences the worship. The best forms of Shri Yantras therefore are living persons. Women have the attributes (linga) of Shakti while Men have attributes of Siva. Symbols of Creation, Yoni and Linga are adored as Shakti and Shiva. Such external worship is the gateway to internal meditative form of worship.

Worship, chanting of mantras and remembering the myriad attributes of the Goddess are all means for the movement from darkness of ignorance to the light of unlimited awareness. The Guru is the gateway to surrender the individual's pettiness into the largeness of cosmic life. When all is one, the duality Disciple-Guru cannot exist; they are just one God. But they enjoy their separate roles in the drama of life. Guru worships the disciple as guru, because of the God in the disciple. In that very process, empowerment happens.

For most of you, meditations and rituals to expand our awareness beyond the limits of your body, mind and ego. The small becomes big by surrendering its smallness. What are the prerequisites? Your faith does not matter. Your current ideas of who you are don't matter. But you should have an open mind to discover your true identity.

[Devi Khadgamala Stotram](#)

Navaratri

otto ८ Mahagori	uno १ Shelputri	sei ६ Katyayani
tre ३ Chandraghanta	cinque ५ Skandamata	sette ७ Kalaratri
quattro ४ Kushmanda	nove ९ Siddhidatri	due २ Brahmcharini

Navaratri is an important Hindu holiday observed for 9 nights and 10 days. During Navaratri the nine forms of goddess Durga are worshipped:

- Shailaputri
- Brahmacharini
- Chandraghanta
- Kushmanda
- Skandamata
- Katyayani
- Kalaratri
- Mahagauri
- Siddhidatri

Navaratri is celebrated four times a year. As per Mahakala Samhita they are:

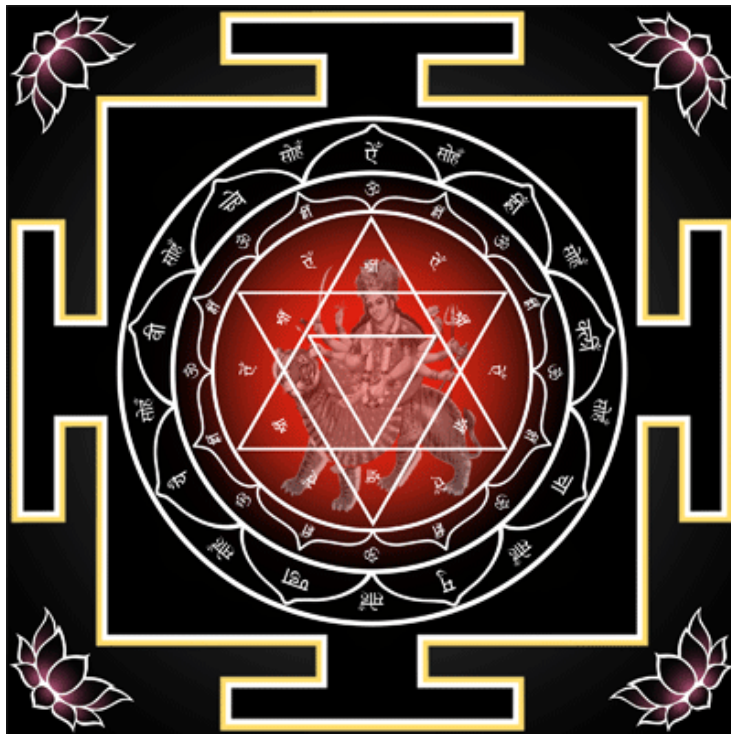
- Ashada Gupta Navaratri (June-July);
- Ashwin Navaratri, or Shardiya Navaratri, or Maha Navaratri (September-October);
- Magh Gupta Navaratri (January-February);
- Vasantha Navaratri or Chaitra Navaratri (March-April);

Of these, the Sharada Navaratri of the month of Puratashi and the Vasantha Navaratri of the Vasantha kala are very important. If you refer to the agni purana, then it is said that the Puratashi and Panguni (in Tamil months) i.e. Asvin and Chaitra are like the two jaws of Lord Yama. If one wants to escape the mouth of Yama, then one should celebrate Navaratri on these two occasions.

A similar analogy is presented in the Devi Bhagavatam. Devi Bhagavatam also talks in detail on how one should observe fasts, and how one should meditate/work on these days. According to legend, Durga sat on the tip of a needle for nine days, doing a severe penance to destroy the evil Asura Mahisha. On the first three days, she meditated as Herself, the next three days as Mahalakshmi and the last three days as Sarasvati. This signifies progression from tamasic, to rajasic, to satvik and eventually obtaining liberation. The tenth day during Sharada Navaratri is called vijayadashami to signify the victory on the day of dashami. It is, however, a long tradition that one reads the Devi-Bhagavatam or the Devi Mahatmyam (Durga Saptasati, 700 verses on Durga) during this period. Devi Bhagavatam notes that Rama meditated and fasted for nine days after Sita was kidnapped by Ravana. There are numerous such incidents on how people's wishes were granted.

The other two Navratris are known as Gupt Navratri meant for Sadhaks and performing special powerful tantrik rituals.

Ashad Navaratri, also known as Gupta Navratri or Varahi Navaratri, is a 9-day festival dedicated to Goddess Varahi Devi. It is observed in Shukla Paksha of Ashad month. These are very auspicious days for the tantriks, sadhaks, for sadhana and also for any other specific tantrik pooja to resolve the materialistic problems. By keeping fasts, chanting shlokas and mantras, the devotees show their regard for the Goddess. It is believed that during Navratri, the Goddess promptly heeds to devotees and fulfill wishes. She is worshiped in the three forms of the divine femininity, as the remover of vices, as the bestower of wealth and prosperity and as the Goddess of wisdom.



Navaratri Festivals List

- Day 1 - Ghatasthapana, Shailaputri Puja
- Day 2 - Brahmacharini Puja
- Day 3 - Chandraghanta Puja
- Day 4 - Kushmanda Puja
- Day 5 - Upang Lalita Vrat, Skandamata Puja
- Day 6 - Katyayani Puja
- Day 7 - Maha Saptami, Kalaratri Puja
- Day 8 - Mahashtami, Durgashtami, Kumari Puja, Mahagauri Puja
- Day 9 - Maha Navami, Navami Homam, Siddhidatri Puja



Chandi Homam

There are numerous rites and traditions observed during the Navaratri. Rituals that vary from region to region. One of the most important of these is Chandi Homam.

Chandi is like a road roller. She creates a path if there is none, moves slumber to action, gives inspirations and holds hands till the end. She is Mahakali, Mahalakshmi and Mahasarasvati, all in one.

Chandi Homam is a worship of Goddess Durga as the Mother of the Universe (it is considered an amalgamation of three deities, namely, Maha Kali, Maha Lakshmi and Maha Sarasvati).

The purpose of the Chandi Homam is to remove any obstacles or blockages in growth – both internally and externally – for a person or a group of people. Chandi Homa is very useful for getting success, wealth, prosperity, fame, removal of fear, health, longevity, fulfilling of desires, food, progeny, strength, removing ailments, removing danger etc.

Benefits of Chandi Homam

- Achieving success in all endeavors: examination, job, etc.
- Success in business ventures and professions and to overcome problems in business.
- Attainment of health and longevity, curing physical disabilities, severe afflictions and mental disorder.
- Begetting progeny (children) and also preventing deformities and pregnancy related problems.
- Accomplishment in performing arts.
- To ward off malevolent planetary influences and ill effects of sorcery and witchcraft.
- To resolve Jathaka Dosha and Vastu Dosha.
- Performing this Homa once a year, bestows you with the power and supremacy to fulfill and accomplish success in your life span.



Chandi Homam

Śrīcaṇḍī Prātaḥsmaraṇam

प्रातः स्मरामि शरदिन्दुकरोज्ज्वलाभां
सद्रत्नवन्मकरकुण्डलहारभूषाम् ।
दिव्यायुधोर्जितसुनीलसहस्रहस्तां
रक्तोत्पलाभचरणां महतीं परेशाम् ॥१॥

prātaḥ smarāmi śaradindukarojjvalābhām
sadratnavanmakarakuṇḍalahārabhūṣām ।
divyāyudhorjitasunīlasahasrahastām
raktotpālābhacaraṇām mahatīm pareśām ॥1॥

At morning, I bring to mind the Supreme Goddess, whose hands have rays of light like the winter moon, which has crocodile-shaped earrings and a necklace studded with gems, whose thousand hands are of a beautiful blue color due to the excitement of battle, whose feet have rays similar to those of a red lotus and which is supreme.

प्रातर्नमामि महिषासुरचण्डमुण्ड-
शुम्भासुरप्रसुखदैत्यविनाशदक्षाम् ।
ब्रह्मेन्द्रमुनिमोहनशीललीलां
चण्डीं समस्तसुरमूर्तिमनेकरूपाम् ॥२॥

prātarnamāmi mahiṣāsuraçaṇḍamuṇḍa-
śumbhāsuraprasukhadaityavināśadakṣām ।
brahmendramunimohanaśīlālīlām
caṇḍīm samastasuramūrtimanekarūpām ॥2॥

At morning, I salute Caṇḍī, who is able to destroy legendary demons like Mahiṣāsura, Caṇḍa, Muṇḍa and Śumbha. I salute the one who with her virtuous sport attracts Brahmā, Indra and sages, she who is present in all forms of demigods, and who has infinite forms.

प्रातर्भजामि भवतामभिलाषदात्रीं
धात्रीं समस्तजगतां दुरितापहन्त्रीम् ।
संसारबन्धनविमोचनहेतुभूतां
मायां परां समधिगम्य परस्य विष्णोः ॥३॥

prātarbhajāmi bhavatāmabhilāṣadātrīm bhajatAmabhilASha
dhātrīm samastajagatām duritāpahantrīm ।
saṃsārabandhanavimocanahetubhūtām
māyām parām samadhigamya parasya viṣṇoḥ ॥3॥

At morning, I adore the Goddess, the one who fulfills the desires of living beings, who is the mother who supports everything, who destroys the difficult pains of the whole world, which takes a form for the liberation of the world from the cycle of birth and death, which is the unsurpassable Māyā respectfully worshiped by Viṣṇu.

श्लोकत्रयमिदं देव्याश्चण्डिकायाः पठेन्नरः ।
सर्वान्कामानवाप्नोति विष्णुलोके महीयते ॥४॥

ślokatrayamidaṃ devyāścaṇḍikāyāḥ paṭhennarah ।
sarvāṅkāmanāvāpnoti viṣṇuloke mahīyate ॥4॥

He who reads these three Śloka on Goddess Caṇḍikā, achieves all the desires and goes to the world of Viṣṇu.

इति श्रीचण्डीप्रातःस्मरणं सम्पूर्णम् ।

iti śrīcaṇḍīprātaḥsmaṇaṃ sampūrṇam ।

Here ends the Śrīcaṇḍī Prātaḥsmaṇam.



Om hreem varahi hari Om

About Varahi:

Varahi is one of the Matrikas, a group of Mother Goddesses in the Hindu religion.

With the head of a sow, Varahi is the shakti (feminine energy, or sometimes, consort) of Varaha, the boar Avatar of the god Vishnu.

Varahi is worshiped by all the three major schools of Hinduism: Shaktism (goddess worship); Shaivism (followers of the god Shiva); and Vaishnavism (devotion to Vishnu). She is usually worshiped at night, and according to secretive Vamamarga, Kaula marga Tantric practices.

While starting the puja for Varahi:

मातर्वाराहि जाते तवचरण सरोजार्चनंवा जपंवा
mātarvārāhi jāte tavacaraṇa sarojārcanaṃvā japaṃvā
(Mother Varahi I don't know how to do puja or japam)

कर्तुं सक्तोनचाहं तदपिच सदये मय्यतस्त्वांहि या चे
kartuṃ saktonacāhaṃ tadapica sadaye mayyatastvāṃhi yā ce
(Be compassionate as remember)

यस्त्वां दंष्ट्रासितायां त्रिणयन लसितां चारुबूदार वक्त्रां
yastvāṃ daṃṣṭrāsītāgrāṃ triṇayana lasitāṃ cārubūdāra vaktrāṃ
(when i remember your face)

मूर्तिं चित्ते विधत्ते तदरिगण विनसोस्तु तस्मिन् क्षणेवै ॥
mūrtiṃ citte vidhatte tadarigaṇa vinasostu tasmin kṣaṇevai ||
(that very movement destroy my enemies)

Varahi:

Varahi dandanayaka of Lalitha MahaRagni, she destroys bad and protects the good.
Varaha Kalpa ("Sveta varaha kalpey"): Varaha is a unit of time (large unit of time).
Varahi is power of time resides in Ajña, rules the time.

To safeguard yourself:

After you have done the Purascharana of Varahi, to destroy the enemies just visualize the form of Varahi face and recite her mantra



Benefits of Varahi Puja, Homam:

1. Good health
2. Bestows Wealth and Prosperity
3. Protection from enemies - internal and external
4. Will learn how to live in Present
5. Good Vaak Siddhi
6. Peace of mind
7. Graha dosha and fears will be removed
8. Removes vices
9. Gives wisdom
10. Protects from lack of success and consistent losses in education and career, recurrent loss of job
11. Protects from strained married life, undesired life partner, unsuccessful love life

Kanya Puja

During the 4 Navaratri it is a great omen for the Sadhaka to feed and give offerings to the young virgins. The young girls must be at most nine and at the minimum two and must be aged between 2 and 10 years.

Thus they are called according to age, in brackets their respective mantra:

- **2 years – Kumari (*Om Kumariye Namah*)**
- **3 years – Trimurti (*Om Trimurtye Namah*)**
- **4 years – Kalyani (*Om Kalyane Namah*)**
- **5 years – Rohini (*Om Ruhinye Namah*)**
- **6 years – Kalika (*Om Kalikaye Namah*)**
- **7 years – Chandika (*Om Chandikaye Namah*)**
- **8 years – Shambavi (*Om Shambhave Namah*)**
- **9 years – Durga (*Om Durgaye Namah*)**
- **10 years – Subadra (*Om Subhadraye Namah*)**

HAVAN



Havan, also called *Homa*, or *Agnihotra*, is a ritual in which offerings to the Deity are burnt in the Sacred Fire along with chantings of mantras. Mantras can be declaimed aloud or recited internally, while the invocation *Svaha* is recited at the end of each mantra while doing the offer.

Havan Kund is the center place of this ritual, in which the fire is put on and where ghee, rice, dried fruits, herbs, dhoop and fragrant resins, and other items are offered to the fire.

Sacred Fire is the central and immutable element of each Havan, but procedures and items offered to the fire vary greatly.

There are also many traditions that have adopted this ritual, from the Vedic to the Tantric, from the Buddhist traditions to Jainism. Interestingly, the fire ritual is an ancient and universal practice, and although with procedures very different from each other, the men always worships the gods into the fire.

Sensory objects (Panchamatras) comprise of Sabda (sound), Sparsa (touch), Rūpa (form), Rasā Taste and Gandha (taste) are prevalent in human nature. There are 24 Tatvas (attributes) embedded within us comprising of 5 elements of nature in the form of Earth, Water, Fire, Ether and Space.

Lord [Paraśurāma](#) propounded in his work called *Paraśurāma Kalpa Sūtra* stressing the need to harmoniously balance the 5 natural elements in order to attune with our true nature of divinity which has been forgotten. He emphasizes that Fire is the only element which rises upwards burning and consuming all that is in contact with it and residue left in its purest and divine form.

Why Homa

Many Hindu rituals involve invoking the divine presence in an idol or in a vase (*Kalaśa*). Unfortunately in the Kali Yuga the elements of earth, water and air are not pure. If there are impurities at the time when the idol or vessel has been made they can heavily limit the divine presence that the idol can accommodate.

The only elements that can not be polluted are *Ākāśa* (space / ether) and *Agni* (fire). It is very difficult to do spiritual sadhana through the medium of space. So the best way to do sadhana is fire. One of the Sanskrit words for "fire" is "*Pāvaka*", which means "one who purifies". Fire is pure and purifies everything that comes into contact with it.

Measures of Homa Kundam

The minimum bid (Svāhā) for any Homa Kundam is 1.001 Svāhā for each occupied side. But each Homa Kundam has a limit of Svāhā which depends on the surface of the Kundam.

For example, an Ardhaḥasta Homa Kundam that is equivalent to 12 square inches can receive no more than 10,000 Svaka.

12in² (77.42cm²) - max. 10,000 Svāhā

24in² (154.8cm²) - max. 100,000 Svāhā

48in² (309.7cm²) - max. 1.000.000 Svāhā

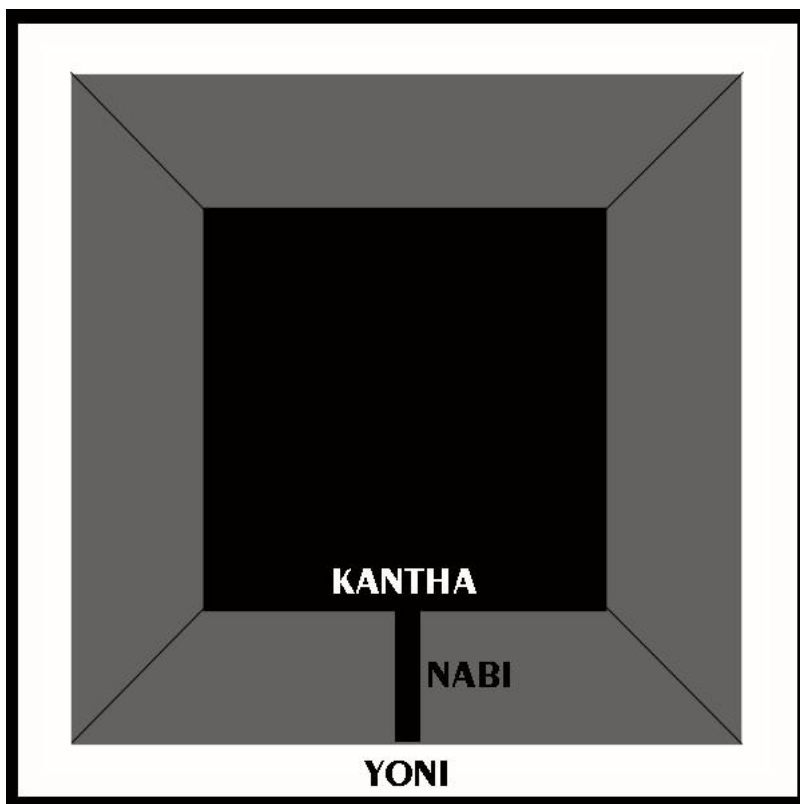
96in² (619.4cm²) - 1,000.001 Svāhā to the infinite

Vedika Dakshinamarga

Homa Kundam (or Dhuni) must be with three planes (Maykala Traim)

Tantrika




The Homa Kundam (or Dhuni) must be with a single plane (Maykala), and there must be Kantha (throat), Nabi (navel) and Yoni (vagina).



If you are in more people put a Yoni on each side occupied.
Before starting the Homa put a flower on Yoni.

Different form of Havan Kund and their tantric use

	<p>Square The most common of the Homakundam. The square form is used in Tantra to pacify divinity, or to pacify the evil influences of spirits or planets, to cure diseases. To bring peace to the world.</p>
	<p>Circle Used to distract and keep an enemy or evil spirits away from home.</p>
	<p>Triangle Used to attract and control someone or something. For example, an enemy, a lover, but also a spirit or a deity.</p>
	<p>Pentagon</p>
	<p>Hexagon Used to invoke and establish a deity. They can be used to stop an event, to paralyze an enemy or prevent an attack.</p>

	<p>Octagon</p>
	<p>Semicircle Used to keep someone or something under control. For example, an enemy, a lover, but also a spirit or a deity. Or on themselves to get all the siddhi.</p>
	<p>Lotus Used for personal applications.</p>
	<p>Yoni Used to have children.</p>

Here a list of the most popular Homam:

- **Ayushya Homa:** for a long life, or to ward off evil influences present in a child's life immediately following its birth, thereby ensuring longevity
- **Chandi Homa:** for Victory in all endeavors
- **Dhanvantari Homa:** for good health
- **Durga Homa:** to cancel negative energies; for self-confidence
- **Ganapati Homa:** to overcome obstacles
- **Gayatri Homa:** to facilitate positive thinking and subsequently performing good karma
- **Kritya Pariharana:** to counter the effects of black magic
- **Lakshmi Kubera Homa:** for wealth and material prosperity
- **Mahadevi Homa:** for the stimulation of a marriage and for marital felicity among those already married
- **Mangala Samskarana Homa:** to celebrate auspicious events; to attain *Moksha*
- **Mrityunjaya Homa:** for ward off life threatening situations like accidents and ensure longevity of life
- **Navagraha Homa:** to appease the Nine planets and limit the evil influences in one's horoscope
- **Punyahavachana Homa:** for the naming of a child
- **Rudra Homa:** getting rid of all negative influences
- **Santhana Gopala Homa:** for blessings for a Child
- **Sudarshana Homa:** for success in an undertaking
- **Thila Homa:** Homam performed for ancestral and those who died unnaturally. It is performed only once in life time preferably at Rameswaram / Thirupullani (Sethu Karai)
- **Vastu Homa:** to encourage good *Vastu* (energy in buildings)
- **Vidya Homa:** to benefit students; to facilitate learning
- **Viraja Homa:** purification rites performed as part of the formal ceremonies by which a person takes the vows of renunciation (Sannyas), thereby becoming a Sannyasi (monk)
- **Vishwa Shanti Homa:** for universal peace and harmony, as also harmony between the self and the universe

Hindu Calendar

In **Hindu Calendar**, the day starts with local sunrise and ends with next day local sunrise. As sunrise time is different for all cities, **Hindu Calendar** made for one city is not valid for any other city. Hence it is important to use location based **Hindu Calendar**. Further, each Hindu day consists of five elements, which are called *angas*. These five elements are:

1. **Tithi**
2. **Nakshatra**
3. **Yoga**
4. **Karana**
5. **Var** (weekdays)

Panchang

In **Hindu Calendar**, all five elements together are called **Panchang**. (pancha - five) + *ang* - part). Hence **Hindu Calendar** which shows all five elements for each day is called **Panchang**. In South India **Panchang** is known as **Panchangam**.

Lunar Months

01. Chaitra	02. Vaishakha	03. Jyeshtha	04. Ashadha
05. Shravana	06. Bhadrapada	07. Ashwin	08. Kartik
09. Margashirsha	10. Paush	11. Magha	12. Phalgun

Nakshatras

01. Ashwini	02. Bharani	03. Krittika	04. Rohini
05. Mrigashirsha	06. Ardra	07. Punarvasu	08. Pushya
09. Ashlesha	10. Magha	11. Purva Phalguni	12. Uttara Phalguni
13. Hasta	14. Chitra	15. Swati	16. Vishakha
17. Anuradha	18. Jyeshtha	19. Mula	20. Purva Ashadha
21. Uttara Ashadha	22. Shravana	23. Dhanishtha	24. Shatabhisha
25. Purva Bhadrapada	26. Uttara Bhadrapada	27. Revati	

Yoga

01. Vishkambha	02. Priti	03. Ayushman	04. Saubhagya
05. Shobhana	06. Atiganda	07. Sukarman	08. Dhriti
09. Shula	10. Ganda	11. Vriddhi	12. Dhruva
13. Vyaghata	14. Harshana	15. Vajra	16. Siddhi
17. Vyatipata	18. Varigha	19. Parigha	20. Shiva
21. Siddha	22. Sadhya	23. Shubha	24. Shukla
25. Brahma	26. Indra	27. Vaidhriti	

Karana

01. Kinstughna	02. Bava	03. Balava	04. Kaulava
05. Taitila	06. Garaja	07. Vanija	08. Vishti
09. Shakuni	10. Chatushpada	11. Nagava	

Tithi

01. Pratipada	02. Dwitiya	03. Tritiya	04. Chaturthi
05. Panchami	06. Shashthi	07. Saptami	08. Ashtami
09. Navami	10. Dashami	11. Ekadashi	12. Dwadashi
13. Trayodashi	14. Chaturdashi	15. Purnima	16. Amavasya

Zodiac

01. Mesha	02. Vrishabha	03. Mithuna	04. Karka
05. Simha	06. Kanya	07. Tula	08. Vrischika
09. Dhanu	10. Makara	11. Kumbha	12. Meena

Anandadi Yoga

01. Ananda (Siddhi)	02. Kaladanda (Mrityu)	03. Dhumra (Asukha)	04. Dhata (Saubhagya)
05. Saumya (Bahu Sukha)	06. Dhwanaksha (Dhanakshaya)	07. Ketu (Saubhagya)	08. Shrivatsa (Saukhyasampatti)
09. Vajra (Kshaya)	10. Mudgara (Lakshmikshaya)	11. Chhatra (Rajasanmana)	12. Mitra (Pushti)
13. Manasa (Saubhagya)	14. Padma (Dhanagama)	15. Lumba (Dhanakshaya)	16. Utpata (Prananasha)
17. Mrityu (Mrityu)	18. Kana (Klesha)	19. Siddhi (Karyasiddhi)	20. Shubha (Kalyana)
21. Amrita (Rajasanmana)	22. Mushala (Dhanakshaya)	23. Gada (Bhaya)	24. Matanga (Kulavridhi)
25. Raksha (Mahakashta)	26. Chara (Karyasiddhi)	27. Susthira (Griharambha)	28. Pravarddhamana (Vivaha)

Samvatsara

01. Prabhava	02. Vibhava	03. Shukla	04. Pramoda
05. Prajapati	06. Angira	07. Shrimukha	08. Bhava
09. Yuva	10. Dhata	11. Ishwara	12. Bahudhanya
13. Pramathi	14. Vikrama	15. Vrishha	16. Chitrabhanu
17. Subhanu	18. Tarana	19. Parthiva	20. Vyaya
21. Sarvajit	22. Sarvadhari	23. Virodhi	24. Vikriti
25. Khara	26. Nandana	27. Vijaya	28. Jaya
29. Manmatha	30. Durmukha	31. Hemalambi	32. Vilambi
33. Vikari	34. Sharvari	35. Plava	36. Shubhakrit

37. Shobhana	38. Krodhi	39. Vishvavasū	40. Parabhava
41. Plavanga	42. Kilaka	43. Saumya	44. Sadharana
45. Virodhakrit	46. Paridhavi	47. Pramathi	48. Aananda
49. Rakshasa	50. Nala	51. Pingala	52. Kala
53. Siddhartha	54. Raudra	55. Durmati	56. Dundubhi
57. Rudhirodgari	58. Raktakshi	59. Krodhana	60. Kshaya

Tantric Panchanga

Note: at Jayanti (Dieties birthday) – one can draw the Dieties attention and get his or her Arshirvad (blessing).

Versus at Siddhi day one can attain the Siddhi.

Chaitra Masam

- Shrī Padyami: Ugadi; Navaratri starts
- Shrī Tadiya: Uma – Shiva – Agni Rituals for Avadhūta; Crowning Cerimony Pattaabhisheka
- Shrī Panchami: Naga Sadhana; Sarpatantra
- Shrī Ashtami: Durga-Ashtami
- Shrī Rama Navami: 4th Pada
- Shrī Dashami: Dharmadarshan
- Chaitra Pūrṇimā: Pashupathastras, Shiva, Manyu, Hanuman Jayanti, Indra can be pleased through Havan

- if in Chaitra Masam: Kṛṣṇa Ashtami falls on Adivaran with Sankranti all 60 years – Kali Siddhiratri night.

Vaishaka Masam

- Shrī Tadiya: Akshatṛiya Avadhūta to Hamsa Crowning Ceremony Tithi
- Shrī Chaviti: Bagalamukhi Jayanti
- Shrī Chatturdashi: Narasihma, Mātangi, Siddhalakshmi, Chinnemastas Jayanti. Tara - Siddhi day
- Vaishaka Pūrṇimā: Ardhanareshwara, Chandi Jayanti, Kali Siddhi Day
- Kṛṣṇa Tadiya: Jñāna Jayanti; Sarasvati Jayanti: Gita, Satsang, Sarasvati Yajña
- Kṛṣṇa Trayodashi: Chinnemastas Siddhi Day
- Vaishaka Amāvāsyā: Shanni Bhagawan Jayanti

Jyeshtha Masam

- Shrī Tadiya: Rahu Jayanti
 - Shrī Ashtami: Dhumavati Jayanti
 - Shrī Dashami: Sadhak who crossed Vira to Bala, Small Crowning Ceremony
- Sadhak receives from Sarguru/Siddhashram: Arshirvad, Gurupadukas, Mala, sadhana-clothes, handwritten Granthas with instructions.
- Baṭuka Bhairava Jayanti
- Pūrṇimā
 - Kṛṣṇa Navami: Siddhashram foundation day

- Jeyeshta Amāvāsyā: Jeyeshta Devi = Alakshmi = Deridra – Devata – Attainment - all wishes / boones will be fulfilled
- Siddhidharana Day: any Sadhana is attainable at this day; especially by concluding Sadhana – process
- Baṭuka Siddhi Day: Dāshamsa (1/10) Havan done within this Tithi

Ashada Masam (especially for Guru)

- Shrī Panchami: Pashu starts his/her spiritual journey as a Sadhak/ Sadhika
- Varahi Navaratri starts
- Shrī Navami: Ketu Siddhi
- Tripura Bhairavi Siddhi
- from Shrī Ekadashi onwards: Chatturmasam starts
- Guru Pūrṇimā: Havan, night Sadhana
- At the dawn of Kṛṣṇa Padiami: Shunya-Siddhi is attainable, yet unaware; from there by Gurus Anugraha unbroken Sadhana starts (Nityānushtana Kramam)
- *example. at 30 July/2007 near Binsar, Kumaon; when some Pashus made under guidance, after nightly Havan at Dawn from Havankund emerged Chinmangalam.
- Kṛṣṇa Panchami: Garuda Panchami, Mahalakshmi Jayanti
- Sadhak moves from Pashu to Divya State through Gurus nectar (Amṛta-Tīrtham)
- Kṛṣṇa Ekadashi: Kama-da-Ekadashi; Sadhaks may ask Guru for guidance, wishes, Ashirvad, Sadhana information to attain Siddhis, Guru Sadhana and big Pūjā
- Kṛṣṇa Trayodashi: Bhagyūdaya Jayanti: Destiny takes new turn through Gurus Kṛpa, changing fate
- Āshada Amāvāsyā: Trey-Panchadasna-Vidya (3 main Vidya, 5 sub-Vidya can be received), Upadesha-Ratri, Kali Vidya, Kalaratri, Kalabhairava, Kalāgnirudra, Mahamṛtyunjaya

Shravanam Masam

whole month for Brahmin women: at each Mangalavaram: Gauri Puja, each Shukravaram: Lakshmi Pūjā

- Shrī Chaviti and Panchami: Sarpatantram, Naga Panchami
- Shrī Shashti: Nirguna-Sadhana for Shunya Sadhana Siddhi received from Guru to put it then into practice / Prayoga to play with powers
- Shrī Ashtami: Durgasiddhi
- Shravanam Pūrṇimā: Gayatri Jayanti and thread change for Brahmins and other Thread-holders
- Kṛṣṇa Panchami: Guruparvam, if one has missed Guru Pūrṇimā, one can use that Tithi to serve Guru and to perform Guru-Paduka-Puja
- Kṛṣṇa Ashtami: Kali Jayanti; Janmāshtami - Kṛṣṇa Jayanti

Bhadrapada Masam

- Shrī Chavitti: Vinayak Jayanti; Vinayak Navaratri starts
- Shrī Shashti: Prayogas for elimination of 6 Paps (Sins) -Papaharashashti, Papanashanam - Shiva
- Shrī Saptami: Ashtalakshmi Jayanti
- Shrī Dwadashi: Bhuaneshwari Jayanti
- Urdhwasanam day for Ganesh after 9 days of special Pūjās, big Bandhara
- Bhadrapada Pūrṇimā: Uma-Maheshwara, Vrattam for Suwarsinis, to be charged with feminine powers, fasting till Sandhya (morning, mid-Day or evening prayer)
- Kṛṣṇa Padyami till Mahalaya Amāvāsyā: one four night Pitru Pinda Pradana

- Kṛṣṇa Saptami: 7 Lokas to be attained with Gayatri Sadhana
- Kṛṣṇa Rudrāshṭarni: Kamala Siddhi Day
- Kṛṣṇa Dashami: Prata Jayanti : all Pitrus will be detached from the trees in Gaya and expect to free them in natural dance and play, storm, thunder, rain to express their happiness
- Mahalaya Amāvāsyā: Pitru-Ātmas will be released and go to heaven, hell or rebirths

Ashwin Masam

- From Shrī Padyami to Vijayadashami (Dussera or Dassahra) Navaratri starts
- Shrī Padyami: Dasha Mahavidya Jayanti
- Shrī Saptami, Ashtami, Navami: Pustaka Mandala Pūjā for Ganesh and Sarasvati, to place their idols in the library or study place and make Pūjā
- Shrī Ashtami: Durga Jayanti
- Shrī Trayodashi: Satgurusiddhi: attainment of Satguru
- Ashwiyuja Pūrṇimā: Sharada Jayanti, a form of Sarasvati
- Shrī Tadiya: Tara Jayanti
- Kṛṣṇa Ashtami: Siddhi Prayoga Dinarn to test ones skills with their Siddhis
- Kṛṣṇa Trayodashi: 3 days continuously Lakshmi Pūjā till Amāvāsyā
- Amāvāsyā: Dīpavali Day and Kamala Jayanti

Kartika Masam

- Shrī Padyami: Bhairava Diksha
- Shrī Shashti: Surya Siddhi Day
- Shrī Navami: Dashmahavidya Siddhi Day
- Shrī Dashami: Ichchamamrityuor Siddhi, wilful death like Bhishma Acharya
- Shrī Dwadashi: Samkalpa Siddhi Day, whatever one wants through willpower, one can attain through Samkalpa, Vāg-Shuddhi-Siddhi through one-day ritual and Havan
- Shrī Chatturdashi: Chinnamasta Siddhi Day in the form of Vajravairochanniye-Kundalini
- Kartika Pūrṇimā: Pūrṇimā Siddhi Day, Havan, all Sadhanas to make Nishchit (secure) Siddhi: everything will be fulfilled, end of all Sadhanas to accomplish: all Havans Dashamsas to be completed results will be shown after 5 days on that Siddhi
- Kṛṣṇa Shashti: Tarttrika vidya siddhi
- Kṛṣṇa Ashtami: Kalabhairava Ashtami, Bhairava Diksha should be completed

Margashirsha Masam

- Shrī Dvitiya: Guru-Paduka Siddhi, comes in Padukas unbreakable
- Guru-Paduka-Sadhana, Paduka-Diksha
- Shrī Tadiya: Siddheshwari Guru Parwam: Guru decides when, where & how to crown; Guru-Siddhi Tattwa appears
- Shrī Chatturdashi: Bhuta Pichacha Siddhi Day through Smashana Lagarana
- Smashan Shakti Awakening Day, Panchamakara rites
- Pūrṇimā: Tripura Bhairavi Jayanti
- Kṛṣṇa Dwadashi: Dhumavati Siddhi Day
- Kṛṣṇa Shastiti: Dattatreya Jayanti

Pūshya Masam

- Shrī Tadiya: Bagalarnukhi Siddhi Day
- Shrī Shashti: Kadga (sword from Kali) Siddhi Day
- Shrī Navami: Guru Chaitanya Siddhi Day; Guru can take rebirth
- Shrī Ekadashi: Putra-Da-Ekadashi: parents can make Havan to receive a male child

- Pushya Pūrṇimā: Pratchiengira Siddhi, Krutya, Saumy form
- Kṛṣṇa Tadiya: Mātangi Siddhi
- Kṛṣṇa Navami: Kumārī Pūjā starts to attain Siddhi, Bala
- Kṛṣṇa Trayodashi: after 5 days of Pūjā: attainment of Shodasha Tripura Sundari
- Pushya Amāvāsyā: Pratchengira in fiery, ferocious and wrathful form

Māgham Masam

- Shrī Padyam: Rajashyamala Navaratri
- Shrī Chaviti: Guruparvam, conclave of Gurus, they decide when to crown as Avadhūtas
- Shrī Panchami: Vasanta: 3 days till Raddha Saptami, Surya Narayanan Pūjānam
- Māgham Pūrṇimā: Shodashi, Tripura Sundari, Rajarajeshwari Jayanti, Mahakarneshwari gave birth to her from her aura
- Kṛṣṇa Panchami: Ucchishta-Ganapati Siddhi Day, Ashuddhi Sadhana
- Kṛṣṇa Trayodashi: Mahashivaratri, Linghotbhava Day, Shiva Jayanti: all Sadhanas for Udhbhava Kala Shiva

Phalguna Masam

- Shrī Tadiya: Bhetala Siddhi (emperor of evils and demons)
- Shrī Panchami: Kayalkalpa sharer: to make body as vajra deha, diamond, great health through oshadis, oil, bhasmas, ayurvedic treatment
- Pūrṇimā: Holi – Kamadeva

In general

- For peace, prosperity & happiness: Saptami, Shukla Paksham
- For knowledge: Vidiya, Panchami, Ekadashi
- Pushti and Siddhi: Dwayadashi
- Kṛṣṇa Paksha: from Padyami to Panchami auspicious!
- Most auspicious: When the sun merges with a solar sign (e.g. Makara Saṅkrānti)
- Solar & lunar eclipse
- All Navaratri days and Dussera (Vijayadashi, Shri Ramanavami)
- Ashokashtarni: Chaitra Shupddha Ashthami (8th day after Yugadi)
- Kartik Shuddha Ekadashi
- Nagasadhana
- 4th and 5th S. P. Shravana
- Badhrapada, Kṛṣṇa Paksha, Panchami
- Shravana: Shulda Pancharni, Pūrṇimā
- Kartika Shukla Panchami (whole Kartik Maas)
- Rahu Tithis in the day

Hindu Mythology

AIRAVATA

Airavata is a mythological white elephant who carries the Hindu god Indra. It is also called 'abhra-Matanga', meaning "elephant of the clouds"; 'Naga-malla', meaning "the fighting elephant"; and 'Arkasodara', meaning "brother of the sun". 'Abhramu' is the elephant wife of Airavata. Airavata has ten tusks and five trunks and is spotless white. It is also known as Erawan in Thai. Airavata is also the third son of Kashyap and Kadru. In the Mahabharata he is listed as a great serpent. According to the Ramayana, the elephant's mother was Iravati. According to the Matangalila, Airavata was born when Brahma sang sacred hymns over the halves of the egg shell from which Garuda hatched, followed by seven more male and eight female elephants. Prithu made Airavata king of all elephants. One of his names means "the one who knits or binds the clouds" since myth has it that these elephants are capable of producing clouds. The connection of elephants with water and rain is emphasized in the mythology of Indra, who rides the elephant Airavata when he defeats Vritra. This mighty elephant reaches down his trunk into the watery underworld, sucks up its water, and then sprays it into the clouds, which Indra then causes to rain forth cool water, thereby linking the waters of the sky with those of the underworld.



APSARA

An Apsara (also spelled as Apsarasa) is a female spirit of the clouds and waters in Hindu and Buddhist mythology.

In Indian mythology, Apsaras are beautiful, supernatural female beings. They are youthful and elegant, and superb in the art of dancing. They are often wives of the Gandharvas, the court musicians of Indra. They dance to the music made by the Gandharvas, usually in the palaces of the gods, entertain and sometimes seduce gods and men. As ethereal beings who inhabit the skies, and are often depicted taking flight, or at service of a god, they may be compared to angels. Apsaras are said to be able to change their shape at will, and rule over the fortunes of gaming and gambling. Urvashi, Menaka, Rambha, Tilottama and Ghritachi are the most famous among them. Apsaras are sometimes compared to the muses of ancient Greece, with each of the 26 Apsaras at Indra's court representing a distinct aspect of the performing arts. They are associated with fertility rites.



BHOOT

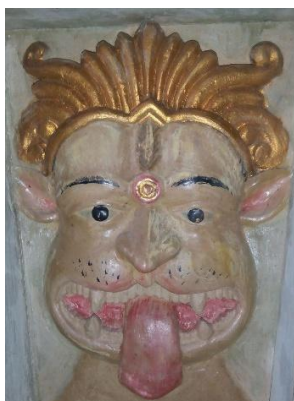
A bhoot or bhut is a supernatural creature, usually the ghost of a deceased person, in the popular culture, literature and some ancient texts of the Indian subcontinent. Interpretations of how bhoots come into existence vary by region and community, but they are usually considered to be perturbed and restless due to some factor that prevents them from moving on (to transmigration, non-being, nirvana, or heaven or hell, depending on tradition). This could be a violent death, unsettled matters in their lives, or simply the failure of their survivors to perform proper funerals. The belief in ghosts is deeply ingrained in the minds of the people of India across generations and it still persists even in an era of modern technology and scientific development. The various concepts of ghosts trace their roots in the vast bodies of Hindu mythology, religious texts, literature and folktales. There are many allegedly haunted places in India, such as dilapidated buildings, royal mansions, forts, forest bungalows, burning ghats etc. Ghosts also occupy a significant place in the Bengali culture. Ghosts and various supernatural entities form an integral part of the socio-cultural beliefs of the both Hindu and Muslim communities of rural Bengal. Fairy tales often use the concept of ghost and references to paranormal activities are found amply in modern-day Bengali literature, cinema, radio and TV programmes.



BRAHMARAKSHASA

Brahmarakshasas (Sanskrit: ब्रह्मराक्षस) are fierce demon spirits in Hindu mythology.

Brahm Rakshas is actually the spirit of a Brahmin, a dead scholar of high birth, who has done evil things in his life or has misused his knowledge, who has to suffer as a Brahm Rakshas after his or her death. The earth-bound duties of such a scholar would be to disappear or impart knowledge to good students. If he did not do so, he would turn into a Brahma Rakshas after death which is a very fierce demonic spirit. The word Brahm means Brahmin and Rakshas, a demon. As per ancient Hindu texts they are powerful demon spirit, who have lot of powers and only few in this world can fight and over-come them or give them salvation from this form of life. It would still retain its high level of learning. But it would eat human beings. They have the knowledge of their past lives and vedas and puranas. In other words they have qualities of both Brahmin and Rakshas.



CHAKORA

Height: (M) 1'6 Feet , (F) 1'5 Feet

Wings: (M) 5 Feet , (F) 4'10 Feet

Weight: (M) 5 Pounds , (F) 6 Pounds

Chakora, (Sanskrit: चकोर (a kind of partridge, is a legendary bird described in Hindu mythology.

It is believed to reside upon the beams of the moon, that is, the Chandra. The association of Chakora and Chandra has given rise to a number of folk love stories in north India.

DAWON

Shoulder-Height: (M) 3'9 Feet , (F) 3'5 Feet

Length: (M) 7 Feet , (F) 6'4 Feet

Weight: (M) 360 Pounds , (F) 290 Pounds

Dawon, a sacred tiger (sometimes drawn as a lion) originated from Tibetan legend but was later adapted to Hindu mythology. In the later myth, it was offered by gods to serve goddess Durga or Parvati as mount for rewarding her victory. As Durga fought with ten weapons wielded on her arms, Dawon supported its mistress and attacked the foes with its claws and fangs. Also the threatening tiger represented power from the wars its mistress had won over all enemies. Dawon in traditional and ancient Bengali culture and Indian culture has often been represented in the Ghatokbahini (Bengali: ঘটকবাহিনী সিংহ) also known as Ghatokbahini Singha form, that is half lion and half tiger.



GANDABERUNDA

Height: (M) 50 Feet , (F) 46 Feet

Length: (M) 70 Feet , (F) 66 Feet

Wingspan: (M) 100 Feet , (F) 96 Feet

Weight: (M) 17000 Pounds , (F) 16000 Pounds

The bird is generally depicted as clutching elephants in its talons and beaks demonstrating its immense strength. In a coin (kasu) found in Madurai, it is shown holding a snake in its beak. All 2-dimensional depictions show a symmetrical image similar to the Double-headed eagle, other images show the long tail feathers resembling a peacock which is the national bird of India. In the Chennakeshava temple of Belur (1113), Karnataka, Gandaberunda (2-faced bird identified with Vishnu) depiction is a carved scene of "chain of destruction". Initially, a deer is prey to a large python, followed by being lifted by an elephant and a lion attacking the elephant, and the lion shown as devoured by Sharabha. The last scene depicted is of Gandaberunda destroying Sharabha. The Gandaberunda was a physical form displayed by Narasimha, Man-Lion incarnation of Vishnu. After Narasimha had slain demon Hiranyakashipu, through the taste of blood, Narasimha did not let go of his dreadful form. Demigods were even more afraid of the supreme lord now, than before of the demon. Shiva, the best friend of Vishnu, thus shiva incarnated as Veerabhadra, Rudra and kala bhairava and Narasimha slain all forms of Shiva and thus incarnated himself as Sharabha, a part-lion and part-bird beast which was the terror of the lion. Gandaberunda, having two heads, fearful rows of teeth, black in complexion and with wide blazing wings fought with Shiva-Sharabha for eighteen days and finally held it between his two beaks and killed Sharabha but also exploded and got killed in the process.



GANDHARVA

Gandharva is a name used for distinct heavenly beings in Hinduism and Buddhism; it is also a term for skilled singers in Indian classical music.

In Hinduism, the Gandharvas (Sanskrit: गन्धर्व, gandharva, Assamese: গন্ধৰ্ব gandharbba, Kannada: ಗಂಧರ್ವ, Tamil: கந்தர்வர், Telugu: గంధర్వ gandharvudu, Malayalam: ഗന്ധർവൻ) are male nature spirits, husbands of the Apsaras. Some are part animal, usually a bird or horse. They have superb musical skills. They guarded the Soma and made beautiful music for the gods in their palaces. Gandharvas are frequently depicted as singers in the court of Gods. Gandharvas act as messengers between the gods and humans. In Hindu law, a Gandharva marriage is one contracted by mutual consent and without formal rituals.

Gandharvas are mentioned extensively in the epic Mahabharata as associated with the devas (as dancers and singers) and with the Yakshas, as formidable warriors. They are mentioned as spread across various territories.



GARUDA

Height: (M) 12 Feet , (F) 11'1 Feet

Wingspan: (M) 30 Feet , (F) 27'3 Feet

Weight: (M) 1200 Pounds , (F) 880 Pounds

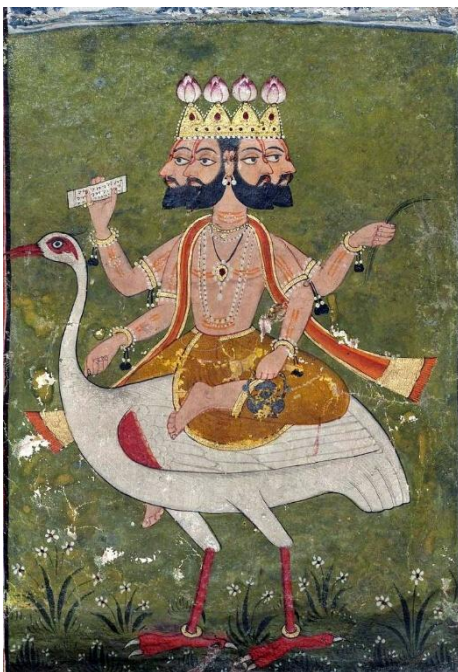
Garuda is depicted as having the body of a strong man with a white face, red wings and eagle's talons and beak.

The Garuda is a large mythical bird, bird-like creature, or humanoid bird that appears in both Hindu and Buddhist mythology. Garuda is the mount (vahana) of the Lord Vishnu. Garuda is the Hindu name for the constellation Aquila. The brahminy kite and phoenix are considered to be the contemporary representations of Garuda. Indonesia adopts a more stylistic approach to the Garuda's depiction as its national symbol, where it depicts a Javanese eagle (being much larger than a kite). Garuda is known as the eternal sworn enemy of the Nāga serpent race and known for feeding exclusively on snakes, such behavior may have referred to the actual short-toed eagle of India. The image of Garuda is often used as the charm or amulet to protect the bearer from snake attack and its poison, since the king of birds is an implacable enemy and "devourer of serpent". Garudi Vidya is the mantra against snake poison to remove all kinds of evil.



HAMSA (bird)

The hamsa (Sanskrit: हंस, haṃsa or hansa) is an aquatic bird of passage, such as a goose or a swan. Its icon is used in Indian and Southeast Asian culture as a spiritual symbol and a decorative element. Monier Williams translates the term from Sanskrit as "goose, gander, swan, flamingo, or other aquatic bird of passage". The word is also used for a mythical or poetical bird with knowledge. In the Rig Veda, it is the bird which is able to separate Soma from water, when mixed; in later Indian literature, the bird separates milk from water when mixed. In Indian philosophical literature, Hamsa represents the individual soul or spirit (typified by the pure sunlight-white like color of a goose or swan), or the "Universal Soul or Supreme Spirit".

**IRAVATI**

Height: (M) 5'4 Feet , (F) 5 Feet

Weight: (M) 120 Pounds , (F) 95 Pounds

Human + Chital Horns, Ears, Long-Tail and Feet = Iravati

Iravati (irāvati) is a daughter of Kadru and Kasyapa. She is the mother of Airavata, the mount of Indra. She is also associated with a sacred river.

JARITA

Jarita (Sanskrit: जरित) was a certain female bird of the species called Sarngika, whose story is told in the Mahabharata. The saint Mandapala, who returned from the shades because he had no son, assumed the form of a male bird, and by her had four sons. He then abandoned her. In the conflagration of the Khandava Forest she showed great devotion in the protection of her children, and they were eventually saved through the influence of Mandapala over the god of fire. Their names were Jaritari, Sarisrikta, Stambamitra, and Drona. They were "interpreters of the Vedas" and there are hymns of the Rigveda bearing the names of the second and the third.

JATAYU

Jatayu (Sanskrit: जटायुः Jatāyu) is the youngest son of Aruna. His brother, Sampāti, is a demi-god who has the form of a Vulture and was an old friend of Dasharatha (Rama's father). In the Epic Ramayana when Jatayu sees Ravana abducting Sita, he tries to rescue Sita from Ravana. Jatayu fought valiantly with Ravana, but as he was very old Ravana soon got the better of him. As Rama and Lakshmana chanced upon the stricken and dying Jatayu in their search for Sita, he informs them of the fight between him and Ravana and tells them that he had gone south. Jatayu and his brother Sampati, when young, used to compete as to who could fly higher. On one such instance, Jatayu flew so high that he was about to get seared by the sun's flames. Sampati saved his brother by spreading his own wings and thus shielding Jatayu from the hot flames. In the process, Sampati himself got injured and lost his wings. As a result, Sampati lived wingless for the rest of his life.



JINNALALUO

The jinnalaluo (also called kimnaras, feiren, and yeishen) were divine creatures with human bodies and animal's heads that were featured in Buddhist mythology.

These beings resemble human bodies and have the heads of animals, most notably horses or birds. They are celestial musicians, whose music is said to fill Heaven. They play a variety of instruments and are linked to a very ancient Indian art form, where they are portrayed as birds-of-paradise.



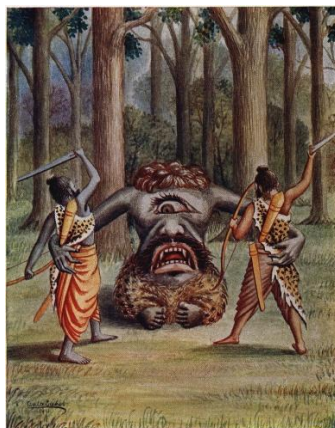
KABANDHA

Height: (M) 20 Feet , (F) 18'5 Feet

Weight: (M) 13000 Pounds , (F) 11900 Pounds

In Hindu mythology, Kabandha (कबन्ध, Kabandha, lit. "headless torso") is a Rakshasa (demon) who is killed and freed from a curse by the god Rama – an Avatar of Vishnu – and his brother Lakshmana. Kabandha's legend appears in the Hindu epics Ramayana and Mahabharata, as well as in later Ramayana adaptations.

Kabandha was a Gandharva (celestial musician) named Vishvasu or Danu, who was cursed and made into an ugly, carnivorous demon by Indra, the king of the gods, and/or a sage. In an encounter with Rama and Lakshmana, the brothers sever his arms and proceed to cremate his corpse. Upon his death, Kabandha resumes his gandharva form and directs Rama to the Rsyamukha mountain, where the exiled monkey-chief Sugriva is hiding. Kabandha advises Rama to form an alliance with Sugriva, who would be of assistance in the search for Rama's wife Sita, who had been kidnapped by Ravana, the demon-king of Lanka. Following Kabandha's instructions, Rama befriends Sugriva and rescues Sita with his help.



KAMADHENU

Shoulder-Height: (M) 5 Feet , (F) 4'7 Feet

Wingspan: 23 Feet

Weight: 1150 Pounds

Brahman and Tail + Peacock-Tail + Colourful-Eagle-Wings + Human-Headed and Two-Nipples = Kamadhenu

Kamadhenu (कामधेनु, Kāmadhenu), also known as Surabhi (सुरभि, Surabhi), is a divine bovine-goddess described in Hinduism as the mother of all cows. She is a miraculous "cow of plenty" who provides her owner whatever he desires and is often portrayed as the mother of other cattle as well as the eleven Rudras. In iconography, she is generally depicted as a white cow with a female head and breasts or as a white cow containing various deities within her body. All cows are venerated in Hinduism as the earthly embodiment of the Kamadhenu. As such, Kamadhenu is not worshipped independently as a goddess, and temples are not dedicated to her honor alone; rather, she is honored by the veneration of cows in general throughout the observant Hindu population.

Hindu scriptures provide diverse accounts of the birth of Kamadhenu. While some narrate that she emerged from the churning of the cosmic ocean, others describe her as the daughter of the creator god Daksha, and as the wife of the sage Kashyapa. Still other scriptures narrate that Kamadhenu was in the possession of either Jamadagni or Vashista (both ancient sages), and that kings who tried to steal her from the sage ultimately faced dire consequences for their actions. Kamadhenu plays the important role of providing milk and milk products to be used in her sage-master's oblations; she is also capable of producing fierce warriors to protect him. In addition to dwelling in the sage's hermitage, she is also described as dwelling in Goloka - the realm of the cows - and Patala, the netherworld.

A cow, identified with Kamadhenu, is often depicted accompanying the god Dattatreya. In relation to the deity's iconography, she denotes the Brahminical aspect and Vaishnava connection of the deity contrasting with the accompanying dogs, symbolizing a non-Brahminical aspect. She also symbolizes the Panch Bhuta (the five classical elements) in the icon. Dattatreya is sometimes depicted holding the divine cow in one of his hands.



LANKINI

Lankini was a powerful Rakshasa from the ancient Hindu epic Ramayana. Her name literally means "The Deity of Lanka" as she was the female personification of the city itself and was the guardian to the doors of Lanka.

As per Indian mythology, Lankini was once the guardian of the abode of Brahma. As she guarded the home of the creator, Brahma, she became arrogant and egoistic about her position. She treated others in the palace with contempt due to which she was cursed by Brahma to guard the city of Rakshasas forever. Lankini realized her mistake and begged for forgiveness. However it was not possible for Brahma to take back the curse, and instead gave her a boon she will be freed of the curse only when a monkey will defeat her in combat and thus bring to end the age of Rakshasas.



MAKARA

Height: (M) 4'6 Feet , (F) 4'2 Feet

Length: (M) 18 Feet , (F) 17 Feet

Weight: (M) 1100 Pounds , (F) 940 Pounds

Makara (मकर) is a sea-creature in Hindu culture. It is generally depicted as half terrestrial animal in the frontal part (stag, deer, crocodile, or elephant) and half aquatic animal in the hind part (usually a fish or seal tail, though sometimes a peacock or even a floral tail is depicted.) Makara take many different forms throughout Asia. In Hindu astrology, Makara is equivalent to the sign of Capricorn, tenth of the twelve symbols of the Zodiac.

Makara appears as the vahana (vehicle) of the river goddess Ganga and of the sea god Varuna. Makara are considered guardians of gateways and thresholds, protecting throne rooms as well as entryways to temples; it is the most commonly recurring creature in Hindu and Buddhist temple iconography, and also frequently appears as a Gargoyle or as a spout attached to a natural spring. Makara ornaments are a popular traditional wedding gift for the bride; these makara-shaped earrings called Makarakundalas are sometimes worn by the Hindu gods, for example Shiva, the Destroyer,

or the Preserver-god Vishnu, the Sun god Surya, and the Mother Goddess Chandi. Makara is also the insignia of the love god Kamadeva, who has no dedicated temples and is also known as Makaradhvaja, "one whose flag depicts a makara".



MAYURA

Mayura (Sanskrit: मयूर) is a Sanskrit word for peacock which is one of the sacred birds of the Hindu mythology. It is referred to in a number of Hindu scriptures. It is also a contemporary Hindu name used in many parts of India.

The legend states that the Mayura was created from the feathers of Garuda, another semi-divine mythical birds of Hindu mythology. Garuda is believed to be a vahana (conveyance) of Vishnu, one of the Trimurti. In images of the mayura as a mythical bird, it is depicted as killing a snake, which according to a number of Hindu scriptures, is a symbol of cycle of time. Many are the gods accompanied by this sacred bird.



NAGA

Length: (M) 20 Feet , (F) 19'4 Feet

Weight: (M) 400 Pounds , (F) 370 Pounds

Nāga (नाग) is the Sanskrit and Pali word for a deity or class of entity or being, taking the form of a very great snake—specifically the king cobra, found in Indian religions, mainly Hinduism, Buddhism and Jainism. A female nāga is a nāgī or nāgiṇī.

In India, nāgas are considered nature spirits and the protectors of springs, wells and rivers. They bring rain, and thus fertility, but are also thought to bring disasters such as floods and drought.

Nagas are snakes that may take human form. They tend to be very curious. According to traditions nāgas are only malevolent to humans when they have been mistreated. They are susceptible to mankind's disrespectful actions in relation to the environment. They are also associated with waters—rivers, lakes, seas, and wells—and are generally regarded as guardians of treasure.

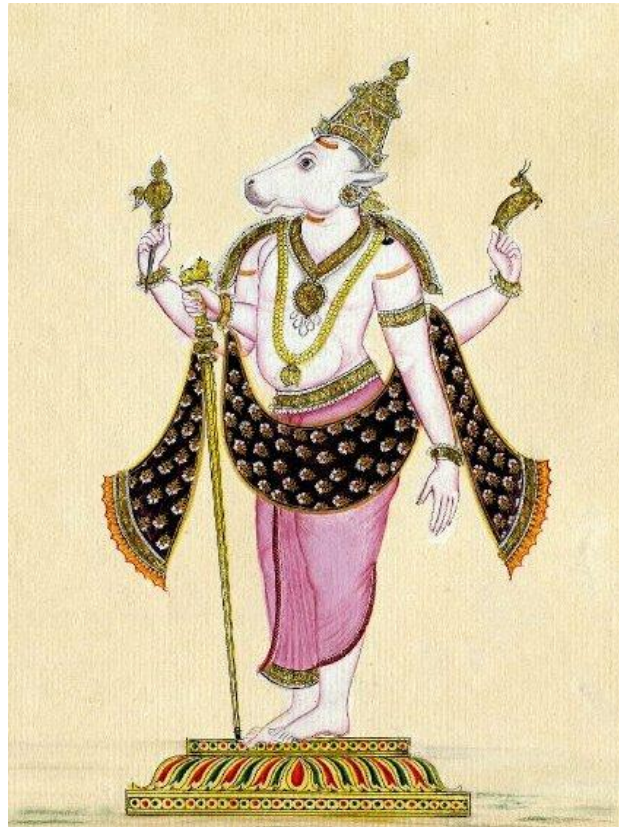
They are objects of great reverence in some parts of South India, where it is believed that they bring fertility and prosperity to their venerated.



NANDI

Nandi (Sanskrit: नन्दि) is the name for the bull which serves as the mount (Sanskrit: Vahana) of the god Shiva and as the gatekeeper of Shiva and Parvati. In Hindu Religion, he is the chief guru of eighteen masters (18 Siddhar) including Patanjali and Thirumular. Temples venerating Shiva display stone images of a seated Nandi, generally facing the main shrine. There are also a number of temples dedicated solely to Nandi.

The application of the name Nandi to the bull (Sanskrit: vṛṣabha) is in fact a development of recent centuries, as Gouriswar Bhattacharya has documented in an illustrated article entitled "Nandin and Vṛṣabha". The name Nandi was earlier widely used instead for an anthropomorphic deity who was one of Shiva's two door-keepers, the other being Mahākāla. The doorways of pre-tenth-century North Indian temples are frequently flanked by images of Mahākāla and Nandi, and it is in this role of Shiva's watchman that Nandi figures in Kālidāsa's poem the Kumārasambhava.



NAVAGUNJARA

In the Hindu epic Mahabharata, Navagunjara is a creature composed of nine different animals. The animal is a common motif in the Pata-Chitra style of painting, of the Indian state of Odisha. The beast is considered a form of the Hindu god Vishnu, or of Krishna, who is considered an Avatar (incarnation) of Vishnu. It is considered a variant of the virat-rupa (Omnipresent or vast) form of Krishna, that he displays to Arjuna, as mentioned in the Bhagavad Gita, a part of the epic Mahabharata.

The version of the Mahabharata, written by the Odia poet Sarala Dasa, narrates the legend of Navagunjara; no other version has the story. Once, when Arjuna was doing penance on a hill, Krishna-Vishnu appears to him as Navagunjara. Navagunjara has the head of a rooster, and stands on three feet, those of an elephant, tiger and deer or horse; the fourth limb is a raised human arm carrying a lotus or a wheel. The beast has the neck of a peacock, the back or hump of a bull and the waist of a lion; the tail is a serpent. Initially, Arjuna was terrified as well as mesmerized by the

strange creature and raises his bow to shoot it. Finally, Arjuna realizes that Navagunjara is a manifestation of Vishnu and drops his weapons, bowing before Navagunjara. The Navagunjara-Arjuna scene is sculpted at the northern side of the Jagannath Temple, Puri. Also, the Nila Chakra disc atop the Jagannath Temple has eight Navagunjaras carved on the outer circumference, with all facing towards the flagpost above.

Navagunjara is also depicted in Ganjifa playing cards as the King card and Arjuna as the minister card, in parts of Orissa, mainly in Puri District and Ath-Rangi Sara in Ganjam District, Orissa. This set is known as Navagunjara.



PISHACHA

Height: (M) 9 Feet , (F) 8'4 Feet

Weight: (M) 680 Pounds , (F) 500 Pounds

Pishachas (Sanskrit: पिशाच, Piśāca) are flesh-eating demons in Hindu mythology. Their origin is obscure, although some believe that they were created by Brahma. Another legend describes them as the sons of either Krodha (figuratively "Anger") or as Dakṣa's daughter Piśāca. They have been described to have a dark complexion with bulging veins and protruding, red eyes. They are believed to have their own languages, known as Paiśāci.

According to one legend, they are sons of Kashyapa and Krodhavasa, one of the daughters of Prajapati Daksha. The Nilamat Puran of the 7th century mentions the valley of Kashmir being inhabited by two tribes: the Nagas and the Pisachas.

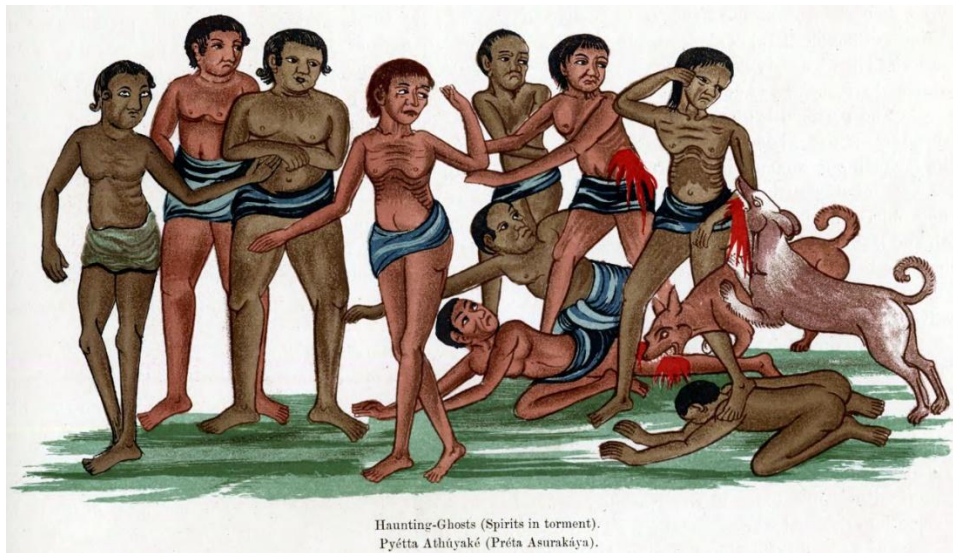
Piśācas like darkness and traditionally are depicted as haunting cremation grounds along with other monsters like bhutas and vetālas. Piśācas have the power to assume different forms at will, and may also become invisible. They feed on human energies. Sometimes, they possess human beings and alter their thoughts, and the victims are afflicted with a variety of maladies and abnormalities like insanity. Certain mantras are supposed to cure such afflicted persons, and drive away the Piśāca which may be possessing that particular human being. In order to keep the Piśāca away, they are given their share of offerings during certain religious functions and festivals.

PRETA

Preta (Sanskrit: प्रेत) is the Sanskrit name for a type of supernatural being described in some Indian religions as undergoing suffering greater than that of humans, particularly an extreme level of hunger and thirst. Preta is often translated into English as "hungry ghost" from the Chinese adaptation. In early sources such as the *Petavatthu*, they are much more varied. The descriptions below apply mainly in this narrower context.

Pretas are believed to have been false, corrupted, compulsive, deceitful, jealous or greedy people in a previous life. As a result of their karma, they are afflicted with an insatiable hunger for a particular substance or object. Traditionally, this is something repugnant or humiliating, such as cadavers or feces, though in more recent stories, it can be anything, however bizarre.

The Sanskrit term *preta* means "departed, deceased, a dead person", from *pra-ita*, literally "gone forth, departed". In Classical Sanskrit, the term refers to the spirit of any dead person, but especially before the obsequial rites are performed, but also more narrowly to a ghost or evil being. The Sanskrit term was taken up in Buddhism to describe one of six possible states of rebirth. The Chinese term *egui* (餓鬼), literally "starving ghost", is thus not a literal translation of the Sanskrit term.



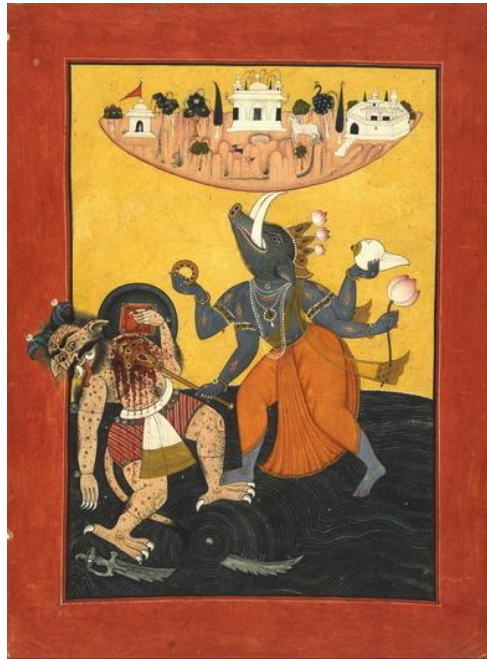
RAKSHASA

Height: (M) 7 Feet , (F) 6'6 Feet

Weight: (M) 280 Pounds , (F) 220 Pounds

A Rakshasa (Sanskrit: Rākṣasa) is a mythological being in Hindu mythology. As this mythology influenced other religions, the rakshasa was later incorporated into Buddhism. Rakshasas are also called 'maneaters' (Nri-chakshas, Kravyads). A female rakshasa is known as a Rakshasi. A female Rakshasa in human form is a Manushya-Rakshasi. The terms Asura and Rakshasa are sometimes used interchangeably.

Rakshasas were most often depicted as ugly, fierce-looking and enormous creatures, with two fangs protruding from the top of the mouth and having sharp, claw-like fingernails. They are shown as being mean, growling like beasts, and as insatiable cannibals that could smell the scent of human flesh. Some of the more ferocious ones were shown with flaming red eyes and hair, drinking blood with their palms or from a human skull (similar to representations of vampires in later Western mythology). Generally, they could fly, vanish, and had Maya (magical powers of illusion), which enabled them to change size at will and assume the form of any creature.



Varaha Avatar killing a Rakshasa

RAINBOW FISH

Length: (M) 16 Feet , (F) 14'9 Feet

Weight: (M) 2000 Pounds , (F) 1790 Pounds

In Hinduism, The Rainbow Fish was a fish that was as large as a whale. It ate Buddha, an incarnation of the deity Vishnu. The Rainbow Fish was caught and killed by some fishermen who freed Buddha from its stomach. After The Rainbow Fish was caught, it provided an entire nation with food for a year.

The scales of the rainbow fish were red, blue, green, and yellow. The green scales were made of grass, representing the element Earth. The blue scales were ice, which represented water: the second element. The yellow scales were lightning, representing air. The red scales were made of fire, representing the fourth element. The four elements that made up The Rainbow Fish's scales are also known as Prithvi, Jal, Vayu, and Agni.

ROMPO

Height: (M) 7 Feet , (F) 6'6 Feet

Weight: (M) 150 Pounds , (F) 120 Pounds

Rompo is a mythological beast with the head of a hare, human ears, a skeleton-like body, the front arms of a badger, and the rear legs of a bear. It feeds only on human corpses and it is said to croon softly as it eats. Stories about the Rompo are found in India and Africa. The legend of the Rompo may have been inspired from sightings of any of the Old world porcupines.



SARAMA

In Hindu mythology, Sarama (Sanskrit: सरमा, Saramā; Tamil: Carapai; Thai: Trichada; Malay: Marcu Dewi) is a mythological being referred to as the female dog of the gods, or Deva-shuni (देव-शुनी, devaśunī). She first appears in one of Hinduism's earliest texts, the Rig Veda, in which she helps the god-king Indra to recover divine cows stolen by the Panis, a class of demons. This legend is alluded to in many later texts, and Sarama is often associated with Indra. The epic Mahabharata, and some Puranas, also make brief reference to Sarama.

Early Rig-Vedic works do not depict Sarama as canine, but later Vedic mythologies and interpretations usually do. She is described as the mother of all dogs, in particular of the two four-eyed brindle dogs of the god Yama, and dogs are given the matronymic Sarameya ("offspring of Sarama"). One scripture further describes Sarama as the mother of all wild animals. Orientalist Max Müller suggests that the word Sarama may mean "the runner", with the stem originating from the Sanskrit root sar ("to go"), but he is unable to account for the second part of the name, ama. Professor Monier-Williams translates Sarama as "the fleet one". The etymological treatise Nirukta by Yaska mentions that Sarama derives her name from her quick movement. Mahidhara, a commentator of the Vajasaneyi Samhita, states that Sarama is "she who entertains the gods". More broadly, Sarama has also come to mean any female dog. There are two epithets for Sarama in the original Rig Veda. Firstly, she is described as *supadi*, which means "having good feet", "fair-footed" or "quick", an epithet only used for Sarama in the text. Her other epithet is *subhaga* – "the fortunate one", or "the beloved one" – a common epithet of the Ushas, the Dawn. Sarama's other name Deva-shuni means "divine bitch" or "bitch of the gods". It has been suggested that the Greek Hermes is a cognate of Sarama.

SHARABHA

Height: (M) 10 Feet , (F) 9'3 Feet

Shoulder-Height: (M) 6 Feet , (F) 5'6 Feet

Wingspan: (M) 40 Feet , (F) 37 Feet

Weight: (M) 2200 Pounds , (F) 1890 Pounds

In Sanskrit literature, Sharabha is initially described as an animal that roared and scared other animals in the hills and forest areas. In the later epic Mahabharata, this form of Sharabha was exaggerated as a lion-slaying monster with eight legs, eyes on the top; living in the forest and which ate raw flesh. It is also mentioned as residing on Mount Krauncha but not as a monster but as an ordinary beast along with lions and tigers on mount Gandhamandana. The epic also includes Sharabha in the list of edible animals - the mrigajatis- the animal group of antelope, deer, hare, bear, ruru deer, sambar, gayal, boar, and buffalo - which was offered as part of food at dinner to guests. Sharabha also appears as a name of a monkey-king in the epic Ramayana, also as a proper name of heroes, apes, demons (danavas) and serpent Nāgas and one of the names of god Vishnu as well as Buddha. In defining the ecological theme in Hindu medicine related to jungle and the aroma of meats, Sharabha has also been listed among the deer natives of Kashmir, Nepal, and Sikkim. However, the features explained are of an eight legged animal of the size of a camel with huge horns and conjectured as a large Himalayan goat.

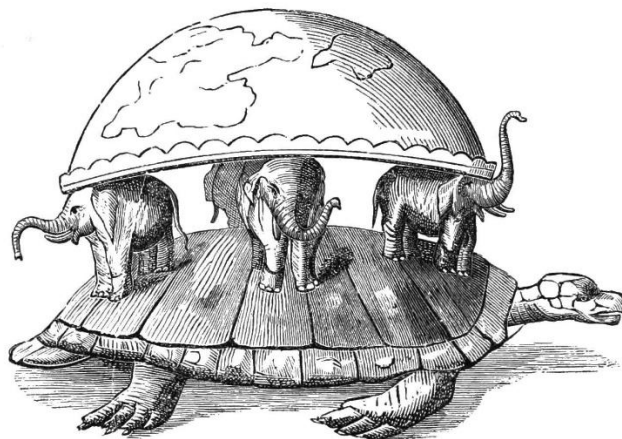
Shaiva scriptures narrate that god Shiva assumed the Avatar (incarnation) of Sharabha to pacify Narasimha - the fierce man-lion avatar of Vishnu worshipped by Vaishnava sect. This form is popularly known as Sharabeshwara ("Lord Sharabha") or Sharabeshwaramurti. The Vaishnavas refute the portrayal of Narasimha as being destroyed by Shiva-Sharabha and regard Sharabha as a name of Vishnu. Another tale narrates that Vishnu assumed the form of the ferocious Gandaberunda bird-animal to combat Sharabha. In Buddhism, Sharabha appears in Jataka Tales as a previous birth of the Buddha.



SUPRATIKA

In Hindu mythology there were three elephants by the name Supratika. The foremost among them is listed as one of the Diggajas, each representing the eight quarters. The Hindu epic Mahabharata describes two more elephants by the same name – a mythical elephant that was an incarnation of a sage, and the one that belonged to Bhagadatta, the king of Pragjyotisha.

The Amarakosha, a thesaurus of Sanskrit, mentions the names of eight male elephants, that bear the world together, as Airavata, Pundarika, Vamana, Kumunda, Anjana, Pushpa-danta, Sarva-bhauma, and Supratika. Supratika represents the north-east direction, the quarter of Soma. Anjanavati is believed to be the wife of Supratika.



THANACTH

The Thanacth (or Tanacht) is a bizarre cryptid from India, sighted in the 16th century by European travelers and some locals. They are described as a tail-less, tiger-like creatures, covered in tawny fur, featuring a human-like face with long head-hair. It also has a snub nose, is covered in black, frizzly fur, and has tiger-like back paws, and human-like fore hands. French explorer André Thevet claimed to have seen it in the sixteenth century.

TIMINGILA

Length: 100 Feet and Weight: 200000 Pounds

"The Gopis have fallen into a great ocean of separation and are being devoured by the Timingila fish of their ambition to serve You. The Gopis must be delivered from the mouths of these Timingila, for they are pure devotees. Since they have no material conception of life, why should they aspire for liberation? The Gopis do not want that liberation desired by yogis and jnanis, for they are already liberated from the ocean of material existence." (Cc. Madhya 13.142)

The above verse is quoted from Caitanya-Caritamrta, Madhya-Lila 13.142, wherein Sri Caitanya Mahaprabhu equates the Gopis as having fallen into a great ocean and that they are being devoured by their ambition to serve Krsna. Mahaprabhu compares their ambition to the legendary Timingila fish. The Timingila fish is said to have lived in the oceans of this planet as the greatest predator ever known.

The Srimad Bhagavatam, Ramayana, Mahabharata and other Vedic literatures often speak of fantastic places and of creatures that may have once lived on this planet. One such creature was the Timingila fish. The Timingila is said to have been the most formidable predator in the oceans. It was enormous in size and its favorite food was said to have been whales. Whales are also very big creatures of the ocean, but unlike the Timingila, the whale has yet to become extinct. Some whales of our time reach up to 60 feet in length, like the Whale Shark of the Indian Ocean. The Whale Shark is actually a whale that physically resembles a shark but is not a predator. The Timingila, on the other hand, was a fierce predator and used to eat whales in one giant gulp! But did the Timingila actually exist on this planet or did it exist only in the poetic imagination of the writers of the Vedic literatures? Certainly many mundane scholars would have us think so.

Judging by the descriptions, the Timingila could be similar to the Megalodon which was perhaps the most enormous aquatic predator of prehistoric times and lived approximately 15.9 to 2.6 million years ago, during the Cenozoic Era.



TUMBURU

In Hindu mythology, Tumburu (Sanskrit: तुम्बुरु, also spelt Tumbaru (तुम्बरु and Tumbara (तुम्बर is the best among Gandharvas or celestial musician and is sometimes described as the best of singers. He is described to perform in the courts of gods Kubera and Indra as well as sing praises of god Vishnu. He leads the Gandharvas in their singing.

Tumburu is described the son of sage Kashyapa and his wife Pradha. Among the sons of Kashyapa, his four Gandharva sons Tumburu, Bahu, Haha and Huhu were renowned for their sweet and pleasant speech.



UCHCHAIHSHRAVAS

In Hindu mythology, Uchchaihshravas (Sanskrit: उच्चैःश्रवस् Uccaiḥśravas or उच्चैःश्रवा Uccaiḥśravā, "long-ears" or "neighing aloud") is a seven-headed flying horse, created during the churning of the milk ocean. It is considered the best of horses, archetype and king of horses. Uchchaihshravas is often described as a vahana ("vehicle") of Indra - the god-king of heaven, but is also recorded to be the horse of Bali, the king of demons. Uchchaihshravas is said to be snow white in colour. The Mahabharata mentions that Uchchaihshravas rose from the Samudra manthan ("churning of the milk ocean") and Indra - the god-king of heaven seized it and made it his vehicle (vahana). He rose from the ocean along with other treasures like goddess Lakshmi - the goddess of fortune, taken by god Vishnu as his consort and the amrita - the elixir of life. The legend of Uchchaihshravas, rising from the milk ocean also appears in the Vishnu Purana, the Ramayana, the Matsya Purana, the Vayu Purana etc. While various scriptures give different lists of treasures (ratnas) those appeared from the churning of the milk ocean, most of them agree that Uchchaihshravas was one of them.



VANARA

Height: (M) 5 Feet , (F) 4'8 Feet

Weight: (M) 110 Pounds , (F) 90 Pounds

Vānara (Sanskrit: वानर) refers to a group of people living in forests in the Hindu epic the Ramayana and its various versions. In the Ramayana, the Vanaras help Rama defeat Ravana.

The Vanaras are depicted as monkeys in the popular art, their exact identity is not clear. Unlike other exotic creatures such as the rakshasas, the Vanaras do not have a precursor in the Vedic literature. The Ramayana presents them as humans with reference to their speech, clothing, habitations, funerals, consecrations etc. It also describes their monkey-like characteristics such as their leaping, hair, fur and a tail.

According to one theory, the Vanaras are strictly mythological creatures. This is based on their supernatural abilities, as well as descriptions of Brahma commanding other deities to either bear Vanara offspring or incarnate as Vanaras to help Rama in his mission. The Jain re-tellings of Ramayana describe them as a clan of the supernatural beings called the Vidyadharas; the flag of this clan bears monkeys as emblems.

Another theory identifies the Vanaras with the tribal people, who dwelled in the forests and used monkey totems. G. Ramdas, based on Ravana's reference to the Vanaras' tail as an ornament, infers that the "tail" was actually an appendage in the dress worn by the men of the Savara tribe. (The female Vanaras are not described as having a tail.) According to this theory, the non-human characteristics of the Vanaras may be considered artistic imagination. In Sri Lanka, the word "Vanara" has been used to describe the Nittawos mentioned in the Vedda legends. Nittawos were said to be a small tribe of small bigfoot or Yeti type hominids native to Sri Lanka.



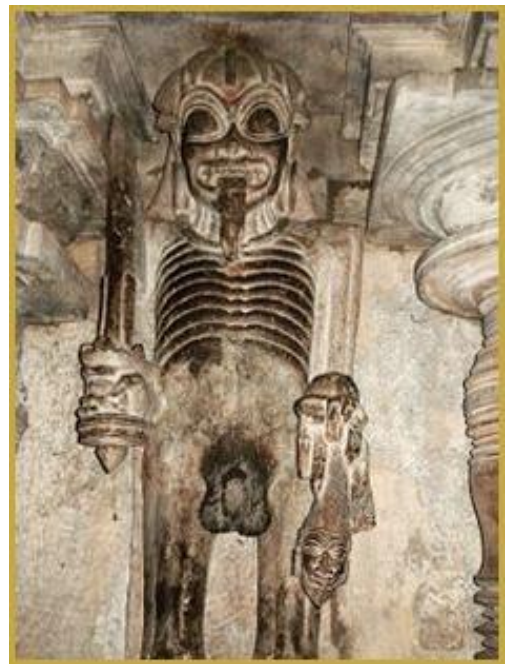
VETALA

The vetala is another vampire of India. The vetala are a class of demons in Hindu mythology that have the power to enter the bodies of human or animal corpses and reanimate them. They can enter living victims as well, and manipulate them as they please. Generally, though, the vetala stick to inhabiting the bodies of dead people. This myth is also connected with burial rites or, in some cases, the circumstances of a person's death. If a body is buried improperly or does not receive the proper rites, the body is in danger of becoming possessed by a vetala.

The vetala, also written as vetaal, or baital, use the bodies they inhabit to wreak havoc in the world. It's a different concept than a human just becoming a vampire, after being bitten, or getting infected

by one, or being killed by one. In the lore as we have come to see vampires, they are still the humans they once were, except with some bloodthirsty tendencies. The vetala are not like that at all. The vetala demon is a separate entity that takes the body of a human. These corpses do not have the human's memories or go after their families and home villages. The soul of the person whose corpse the vetala is possessing is completely gone. The vetala demon simply puts on the body of the person like a shell. Harming or damaging the corpse that the vetala inhabits does nothing to destroy the vetala. It simply departs from the corpse, and finds a new one to inhabit.

These are not friendly creatures; they're one of the most vicious vampires of Indian lore. They delight in destruction; killing children, causing miscarriages, and driving people insane. In some cases, though, the vetala are portrayed in a positive light. The vetala in the Baital Pachisi, for example, is shown as a heroic character, saving the life of the protagonist, the king. There is a series on Disney Channel India called Vicky and Vetaal which is based on the Baital Pachisi story. It features a young boy named Vicky and his friend the vampire Vetaal, who drinks milk and not blood. The two have many adventures, and the Vetaal certainly isn't portrayed as a malicious demon creature.



Kaalkudaa Vetala
(Bhairavakona cave - Nallamala Hills
Prakasam district - Andhra Pradesh)

YAKSHA

Height: (M) 18 Feet , (F) 16'7 Feet

Weight: (M) 4500 Pounds , (F) 3400 Pounds

Yaksha (Sanskrit यक्ष yakṣa, Odia-ଝଞ, Pali yakkha) is the name of a broad class of nature-spirits, usually benevolent, who are caretakers of the natural treasures hidden in the earth and tree roots. They appear in Hindu, Jain and Buddhist texts. The feminine form of the word is yakṣī or Yakshini (yakṣiṇī).

In Hindu, Jain, and Buddhist texts, the yakṣa has a dual personality. On the one hand, a yakṣa may be an inoffensive nature-fairy, associated with woods and mountains; but there is also a darker version of the yakṣa, which is a kind of ghost (bhuta) that haunts the wilderness and waylays and devours travelers, similar to the rakṣasas.

In Kālidāsa's poem Meghadūta, for instance, the yakṣa narrator is a romantic figure, pining with love for his missing beloved. By contrast, in the didactic Hindu dialogue of the Yakṣapraśnāḥ "Questions of the Yakṣa", it is a tutelary spirit of a lake that challenges Yudhiṣṭhira. The yakṣas may have originally been the tutelary gods of forests and villages, and were later viewed as the steward deities of the earth and the wealth buried beneath.

In Indian art, male yakṣas are portrayed either as fearsome warriors or as portly, stout and dwarf-like. Female yakṣas, known as yakṣiṇīs, are portrayed as beautiful young women with happy round faces and full breasts and hips.



Read More: [The Questions of Yaksha](#)

YAKSHINI

Yakshini (Sanskrit: यक्षिणि, also known as Yakshi and Yakkhini in Pali) are mythical beings of Hindu, Buddhist, and Jain mythology. Yakshini (Yakshi) is the female counterpart of the male Yaksha, and they are attendees of Kubera, the Hindu god of wealth who rules in the mythical Himalayan kingdom of Alaka. They are the guardians of the treasure hidden in the earth and resemble fairies. Yakshinis are often depicted as beautiful and voluptuous, with wide hips, narrow waists, broad shoulders, and exaggerated, spherical breasts. In Uddamareshvara Tantra, thirty-six Yakshinis are described, including their mantras and ritual prescriptions. A similar list of Yakshas and Yakshinis are given in the Tantraraja Tantra, where it says that these beings are givers of whatever is desired. Although Yakshinis are usually benevolent, there are also yakshinis with malevolent characteristics in Indian folklore.

YALI

Shoulder-Height: (M) 5 Feet , (F) 4'7 Feet

Length: (M) 9'3 Feet , (F) 8'5 Feet

Weight: (M) 1300 Pounds , (F) 1050 Pounds

Indian Elephant-Headed + Asiatic Lion = Yali

Yali (also known as Vyala or Vidala in Sanskrit) is a mythical creature seen in many Hindu temples, often sculpted onto the pillars. It may be portrayed as part lion, part elephant and part horse, and in similar shapes. Also, it has been sometimes described as a leogryph (part lion and part griffin), with some bird-like features.

Yali is a motif in Indian art and it has been widely used in south Indian sculpture. Descriptions of and references to yalis are very old, but they became prominent in south Indian sculpture in the 16th century. Yalis are believed to be more powerful than the lion/Tiger or the elephant.



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[CHAKRA](#)

[AYURVEDA](#)

[YOGA](#)

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Govinda Das Aghori, author of this book and of the site aghorì.it, since the adolescence undertakes the spiritual search. In Italy he visits and deepens various schools and in 1986 it lands in India discovering the sadhus avadhut. He lives in different ashram experimenting various sadhana (spiritual path) up to when in 1989 he arrives in Omkareshwar and meets **Baba Kishan Das Aghori**. Fascinated by the aghora philosophy, he becomes disciple of the Baba staying at his ashram for different years.

Returned to Italy, he has worked as ayurvedic masseur and yoga teacher.

Today he lives in Perugia and works in a therapeutic community in the sector of the mental health. This book and the site proposes to spread and to let know the Aghori culture too often misunderstood and stigmatized as one dark "sect".

Meeting with an Aghori

Searching for a guru is a fundamental part of our spiritual lives, that's why I vagabonded on this planet searching for the spark that could light the sacred fire that was already in me. That's because I draw on from various sources, thirsty of knowledge. I must say that Nath and Aghori Babas have always aroused a strong attraction in me than any other reality I met on my spiritual path.

One day, in my wander, I reached Omkareshwar. I was attracted by Joth lingam, the Narmada River and the island with the form of OM at the heart of the River. I came from Hampi: in peace on the bank of the river, between meditations and fasting, with the long bhajan and fragrant cilum near the fire with friends, between the smooth, multicolored rocks and water that flowed spurting.

It was seven months that I wasn't speaking (mun), observing one of the best sadhana to know the human soul, in that silence I have learnt to listen to the others, to the Mother, to myself.

As I arrived to Omkareshwar, a friend Puri Baba said: "there is one of your brother at the heart of the island, let's go to find him!". I nodded and curiously we start to walk towards GoriSomnath Mandir, an ancient complex partly in ruins, where is the most ancient and largest lingam stone in India. The Mandir was not open to the public and all around there were archaeological excavations. There had their austerity Parvati, the Pandava and many of the great Indian wise and the majesty of the three floor Mandir underscore it. There was an indescribable charm, every pore of my skin felt a kind of electricity from the temple. It was located exactly at the heart of the island, at the meeting of the three lines forming the OM.

I looked around and saw a small ashram, Puri Baba told me that we were arrived, so we approached the ashram to take darshan, after a ritual pranam we sat down near the dhuni. Kishan Das Aghori was smiling and our eyes met for the first time.

I tried several times to describe this moment, but I never succeed, the words I feel are all limited and limiting, that meeting of eyes communicate an enormity of things and at the same time was further any communication. That silence between us was a song, those benevolent eyes let get a glimpse of ancient yantra, those hearts was joined and we felt like one thing.

My friend, after a while, went away but I stayed there in silence. I listened to the essence of Avadhut Gita exposed easily by Kishan Das Aghori and my heart flew high as a hawk, it was what my inner voice had always said, it was what I already knew from the deep and I had never known how to express.

I started to talk again and from that day I had lengthy discussions with that Aghori Baba who not ever wished that to be called guru but whom, more than anything else, was a spiritual father full of love. Many have been its precious lessons that I've let me immerse in the magical world of Tantra. The days steal away and most of the time I was sitting near the dhuni, just sometimes some pilgrims or some Baba devotees broke that atmosphere full of meanings.

After a few months I was there to do the pujari at GoriSomnath Mandir between the verses of the peacocks and the cries of the apes.

From that place my heart never went away, how could I leave!

Govinda Das Aghori

Jai Ma my meeting with the Mother

I see the Mother in everything. I see Her in the grass, in mountains, in the water, in all the live being, in the universe, in my parents, in my wife, in my children, in my sister and in my brother. Sometimes Ma, the Mother, manifest herself to us in a particular form: for blessing us, to show us a way, to help us in a moment of great difficulty, because we stressed Her with our endless prayers, because birth after birth we ask her to come in front of us. Rare are this occasions, precious presents that let us have a personal relationship with God.

With humility I would like to tell you about my meeting with the Great Mother, to many it will seem a delirium of a fool but for me it was a cardinal point in my spiritual path.

Since a while I stayed in Omkareshwar with Kishan Das Aghori in his small ashram, studying yantra, the graphic representation of the Divine; studying mantra and its great power; practicing Aghora Sadhana under Kishan Das Aghori careful supervision. Days flow and every day I was more enriched. I always was been in good health during my journeys in India but in those days I had an infection to a thigh that had produced a big quantity of pus. Kishan Das, after giving me various medicinal herbs that nothing made against that infection, advised me to go to the Indore hospital to make an incision and gave me his devotee address, a jain, that live close to the hospital and can gave me hospitality. So I decided to leave for Indore (three hours by bus from Omkareshwar) and treat the infection to the hospital.

Everything gone well and after the incision practiced at the hospital (I had almost half kilo of pus) they told me to stay some days at rest so I went to Baba's jain devotee. Everyone knows how sacred is hospitality in India and my jain brother gave me all his loving care to overcome what seem to me an unpleasant unforeseen event. Some days of convalescence later staying together with the wonderful jain family, always with a light fever, I decide to come back to Omkareshwar. To reach the top of the Om island, where Kishan Das Aghori's dhuni (sacred fire) was, you should climb an ancient long steps. I arrived on top but the light fever become an heavy one, as soon as I reach Baba's ashram I collapse, I fainted in front of dhuni. I had 42° C temperature and I was starting to be in raptures, people around me vanished and in my mind there was only: "Jai Ma, Jai Ma, Jai Ma!" . Luckily Baba knows what to do in case of high fever and lovely take care of me.

In the fever delirium I had an only vision: a thin girl, with an humble gray dress, big black eyes and a sweet smile, brought me some water in a skull bowl. In the delirium I drunk the water and thank her. She had a familiar face but I can't remember where I saw her. Despite her humble dressing her beauty was incommensurable and she emanate a shining aura. I drunk again from her bowl and the vision start to vanish leaving the place to Kishan Das Aghori's smiling face. The temperature went down and I was feeling better. Baba told me that in the past 48 hours I was unconscious, with very high fever raving incomprehensible phrases. Immediately I told Baba in great detail my vision, he assented saying that Ma came to save me and that I had to thanks that fever because of it I could test one of the most sublime experience: the meeting with the Mother. I don't understand, that girl was Ma, the Mother? Or was just a delirium of a feverish stupid? I went back over the discussion on my vision with Kishan Das Aghori but he had no doubts that girl was Durga Ma and besides he told me that ones the Mother come to us She never leave, She will be always with us. Surely this experience deep marked me. That face change my vision of the world, I find it everywhere, I see Her in the grass, in mountains, in the water, in all the live being, in the universe, in my parents, in my wife, in my children, in my sister and in my brother. She never leave me.

Jai Ma

Govinda Das Aghori

Baba

I observed for a long time Baba Kishan Das Aghori, I observed him in his small gestures, when he was stilling with that look far and infinite, when he was staring at the sacred fire of dhuni when he was smiling like a child. I observed him trying to capture in his gesture that wisdom that every pore of his skin seemed to emanate. I observed his refined and regal manners, as if he was the king of the world. What struck me about him was how could coexist in the same time the detachment typical of sadhus of his lineage with the loving gaze of a father. I observed him while he was following my movements, like a mother who observes the actions of his son, catching errors, distractions and smears of my actions but always with compassionate eyes, full of love.

I observed his watching every little thing, in silence, always in full awareness of everything that was happening around him, anything eluded him, he seemed to count steps of ants, and at the same time he followed the movement of the clouds.

I listened for a long time to Baba Kishan Das Aghori, I listened to him in the recitation of mantras, in the explanation of the structure of the Yantra and their proper use, in the epic stories of the gods and how they were all One, *Sabka malik ek*. I listened with great interest to anecdotes about his guru, Manohar Das Ji and the plots that Aghoris have with the various religions in India, and how in reality an Aghori cannot be identified with any of the religions, but at the same time embracing all. I listened to him in his thesis, in his explanations of reality. I listened to him reading my body and my mind, always infallible to center and to untie the crucial knot.

I listened to his songs full of devotion, his out of tune that sounded like a jazz solo.

But above all, I listened to his silences filled with a communication that touched levels unattainable by gestures or words.

And just thinking that who was for me a loving father to many others aroused a mixture of fear, respect and veneration. Many people plucked only marginal aspects of that Aghori world, seeing only the surface or small parts of it and never going deep to discover the simple truth of that reality. Many saw him as a kind of magician convinced that all their wishes would come true, that would solve every little problem, and relieve all their suffering, immersed in selfishness of their demands. He smiled and gave everyone the ashes of dhuni as a remedy for all ills. In fact many of those people did not understand the profound meaning of that gesture, they were not aware of the illusion of their little problems. That pure white ash has many meanings, is *vibhuti*. The Sacred Fire burns everything, and what remain are only ashes. It symbolizes the essence of all things in this universe. It reminds us of how Shiva burned the God of Desire, Kama and reduced him to ashes with a single glance of his third eye because he tried to dissuade him from meditation. It is a warning to deter us from our worldly desires that wrap the spirit in illusion.

Many saw him as a Saint maybe because unable to grasp the holiness that everyone has, perhaps because unable to surrender to his Holiness leaving it naturally bloom by itself. Some even saw it as an evil demon dwelling only more colorful aspects of reality, and behind them a very frightened by human skulls hanging near the dhuni without ever wondering why that symbolism.

Many saw him as a saint maybe because of their inability of grasping the holiness that each of us has, perhaps because of their inability to surrender to his holiness leaving it naturally bloom in itself. Some even saw him as an evil demon focusing only on the most colorful of the Aghori reality, disgusted and frightened by human skulls hanging near the dhuni without questioning the reason for that symbolism.

Baba laughed, he laughed about everything and everyone and said to me *what you gonna do, this is samsara*.

Govinda Das Aghori